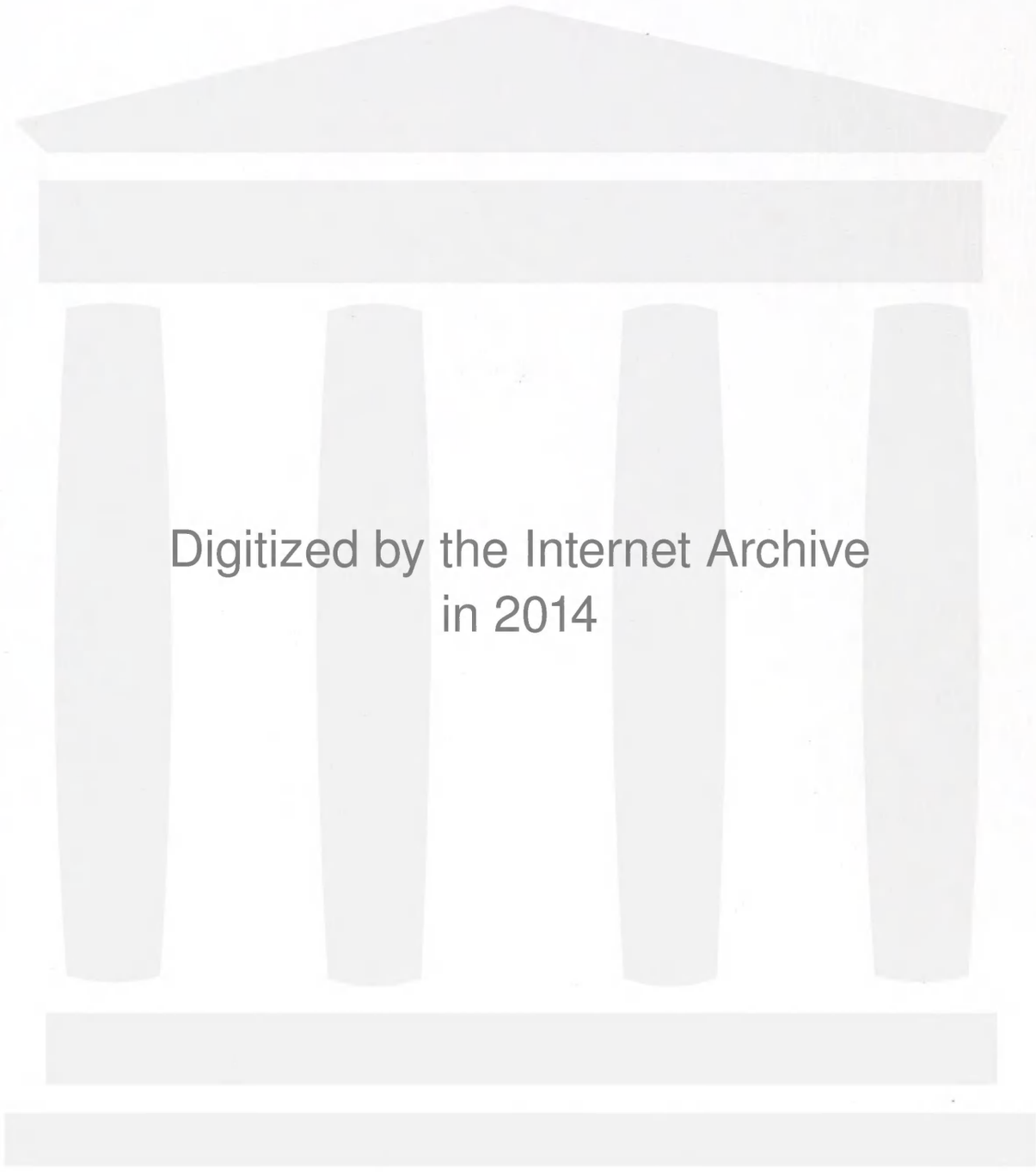


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JANUARY 50c

House Beautiful

J 4 1959

In 1960, learn a new skill

Here are 12 dillies!

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This floor is Armstrong Tessera Corlon, style 86538.

For sheer elegance—vinyl Tessera Corlon. There's no floor like it.

How elegantly Tessera Corlon gives character to a room. It has a subtle way of warming everything around it, quietly, gently. Yet you can't help being intrigued by the unusual beauty of this new Armstrong vinyl floor. Colored vinyl chips set in clear vinyl create fascinating rhythms in design, depth you can actually see, texture you can actually feel. Tessera can work its magic anywhere in your home—upstairs, ground floor, or downstairs. You'll find it in delicate color combinations at your local flooring dealer's. It's a really important new floor.

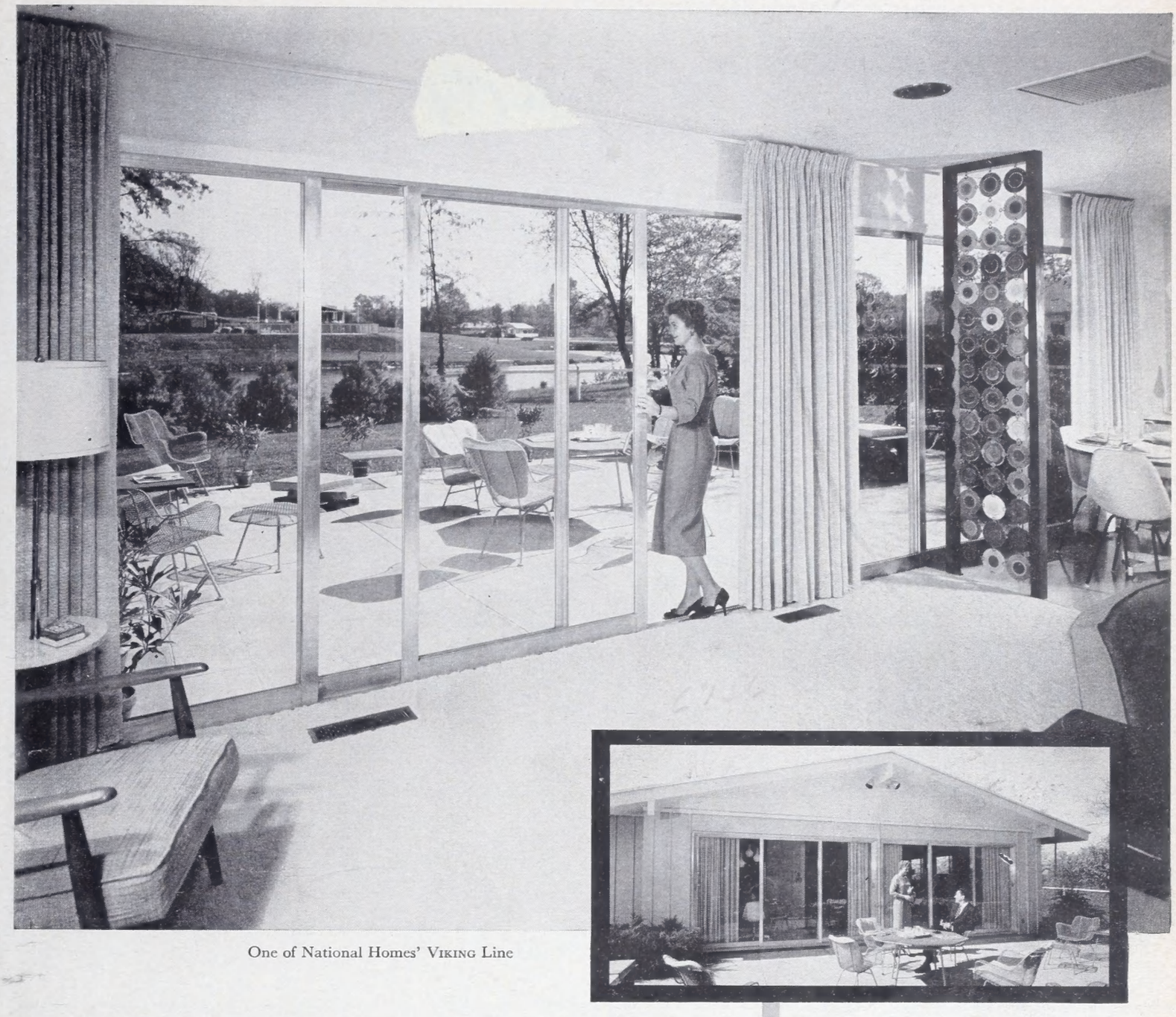
FREE: "A Complete Guide to Modern Vinyl Floors," an 8-page color booklet, full of useful facts and decorating ideas. Write Armstrong Cork Company, 6001 Atkins Avenue, Lancaster, Pa. In Canada, Dept. 10-H, Box 919, Montreal, Quebec.

Tessera Corlon is one of the famous **Armstrong VINYL FLOORS**

1860-1960 BEGINNING OUR SECOND CENTURY OF PROGRESS.



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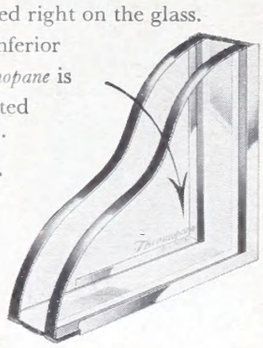
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House Beautiful®

Vol. 102, No. 1

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PHOTOGRAPH BY WESLEY BALZ

Our cover: Plastic boxes keep mosaic materials in order, at the same time decorate this corner by revealing the inherent beauty of glass tesserae. Full story on making mosaics, one of our 12 skills for 1960, starts on page 66. Home of Mosaicist Jack Stewart.

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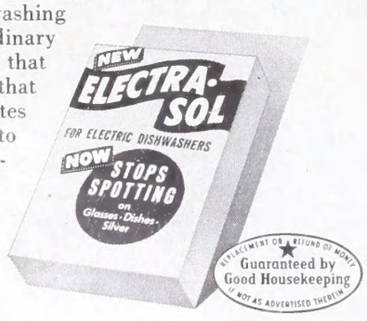
Drop pinch of your dishwasher detergent into yolk-soiled egg cup. Fill with hot water. Stir vigorously. Note **protein foam** that can reduce dishwasher action almost to zero.

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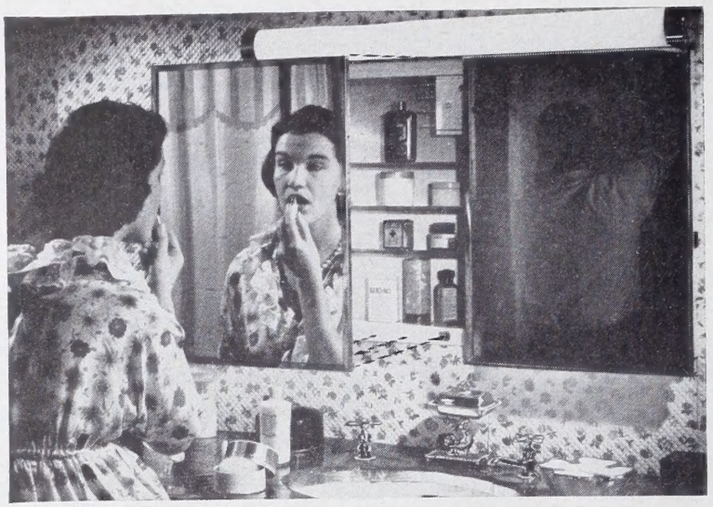
Economics Laboratory, leader in dishwasher detergent research, proved what scientists long suspected; that food proteins (egg yolk, milk, grease, gravy, meat, potatoes, etc.) create foam that slows down washing action almost to zero; that ordinary detergents can't control foam; that spots, streaks and film result; that new formula Electrasol eliminates foam, restores washing action to 100% efficiency. Result? Spotless glassware, dishes, silver! Get foam-control Electrasol, most economical dishwasher detergent. Enthusiastically endorsed by dishwasher manufacturers!

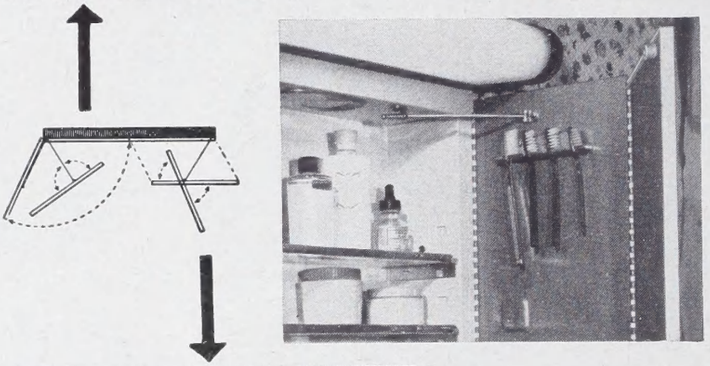


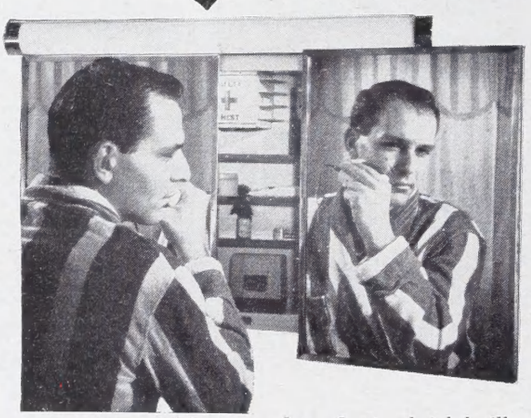
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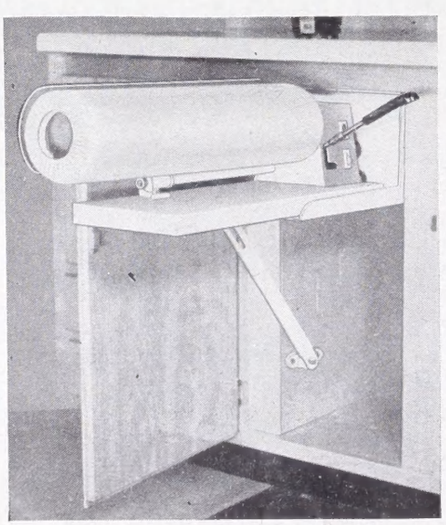
TAKE IT EASY! CONTINUED FROM PAGE 2







For close-up use these unusual cabinet doors pull forward, straight ahead or at any vertical angle, to within a few inches of your face. With mirrors facing vertically, you get adjustable front-and-back viewing. All this is made possible by pivot-action panels hinged to basic door-structure. Twin bulbs of special fluorescent-type engineered for true-color reflection brightly illuminate mirror area. Recessed interior contains medicine-safe, automatic light, adjustable shelving extending end-to-end; toothbrushes store on door rack. Doors latch magnetically. Quality of plate-glass, structural materials, and construction is top-flight. Adams' Lady-Hamilton, 33½" x 25" over-all, about $130 uninstalled, in 2-door model, with lighting. Integrated electric clock can be added. Single-door models are priced from $40 up. Shaver, courtesy of Sunbeam.



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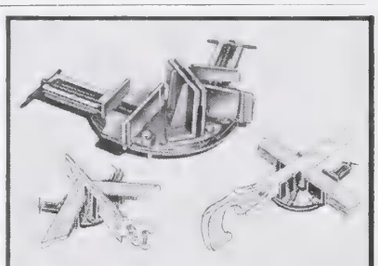


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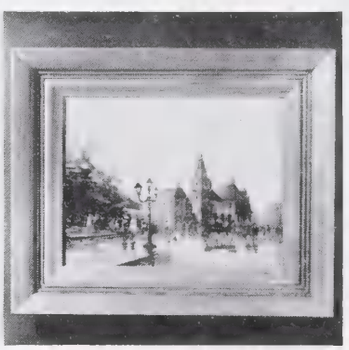
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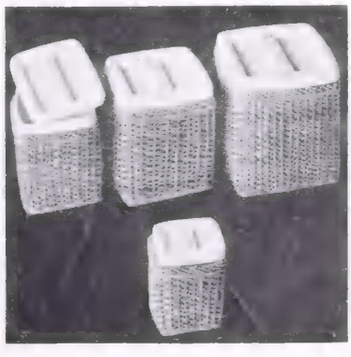
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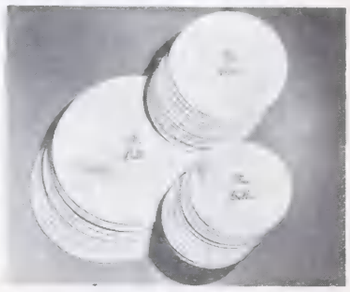
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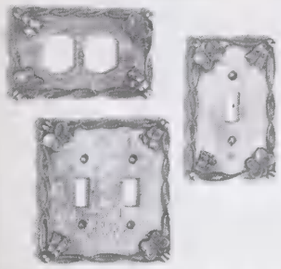
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SAVE! ORIGINAL *Handpainted* WALL SCROLLS

No two alike!
Newest decorator rage!
Brilliant, beautiful, artistic renderings
Beautify any wall!
Reg. $1.95 ea
NOW 2 for $1.95
direct from **Japan**



Original handpainted parchment scrolls with top 'n bottom frame—ready for hanging. Full 30⅜″ long x 11½″ wide. Specify set of 2 landscapes #242, or 2 birdlife scenes, #241. You save half 'cause they come to you direct from Japan.

DAMAR'S 38-A Damar Bldg., Elizabeth, N. J.



COFFEE TWOSOSME

INSTANT HOT POT pampers a person who needs his Morning Coffee RIGHT AWAY! Heating element inside boils 4 cups of water in only 5-6 minutes. Ceramic tile base and handle stay cool, so it can be used at the table. Ideal for motorists who take off in the wee hours. Hawaiian design as shown **$2.95** or classic striped model.

Plus 35c Postage

INSTANT COFFEE HOLDER will look cute on a breakfast table along with Hot Pot. Colorful orange and black ceramic with airtight cover and attached serving spoon. Sambo head will amuse kiddies and grown-ups alike. Holds small jar of instant coffee. Postpaid **$1.49**

Pa. Res. Add 4% Sales Tax. Free Gift Catalog.

Page & Biddle
Bryn Mawr HB 1, Pennsylvania



PUEBLO WEDGE MOCCASINS . . . $5.95

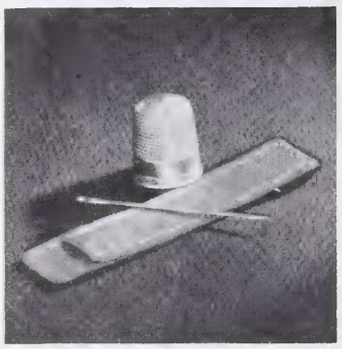
of glove-soft, smooth, washable calfskin, they cuddle your feet and make walking a pleasure. Built-in wedge heel. 5 lovely shades: White, Natural, Turquoise, Red, Charcoal, with intriguing bead design. Sizes 3 thru 10, narrow & medium, half sizes too. . . . **$5.95.** SAME as above in HIGHER WEDGE. . . . **$7.95.**

Add 35¢ postage. For COD's send $3 deposit.

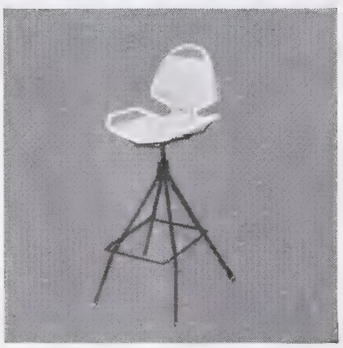
OLD PUEBLO TRADERS Box 4035, Dept. HBW Tucson, Arizona



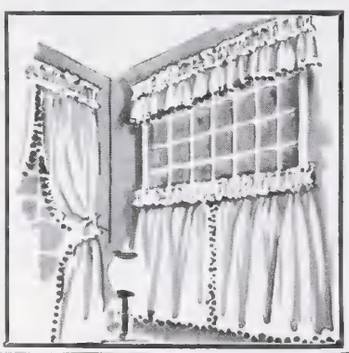
THE PHONE IS BUSY most of the time in the life of a housewife or her executive husband, so you might give them a break and present them with a shoulder rest. It clips easily onto the phone, and the curved rubber rest cradles the receiver on her shoulder, leaving both hands free for notes or smoking. Black or ivory, $1.95 plus 15¢ post. RMS, 214 W. Ontario, Chicago 10.



SHE'LL MEND HER WAYS, save money in 1960, whip up some creations that will do you proud. All this with a 14k gold needle and thimble. The needle in its own leather case is $2.50. 14k gold thimble (small, medium, or large) is $13.50. Personalized with 3 initials, $1 add'l. Tax incl. From Merrin Jewels, Dept. HB1, 530 Madison Ave., New York 22.



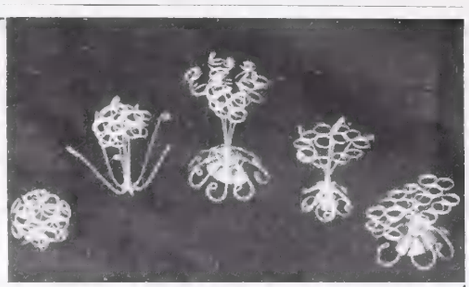
ADMITTED TO THE BAR. For making guests cozy around the cocktail bar, for giving commuters their come-uppance at the breakfast bar, this swivel bar seat is a professional. The seat of woven camel-colored rattan soars 29″ h. on a frame of black wrought iron. It's smart, sturdy, and only $8.99 freight collect from the Akron, 4402 Sunset Blvd., Los Angeles 27, Calif.



FRINGE BENEFITS a Colonial setting and quietly enhances this gentle, traditional atmosphere. White drip-dry cotton comes with ball fringe and trim in a choice of pink, white, yellow, nutmeg or turquoise. 30″ tiers with tie backs, $3.50; valance, $2.50; 63″ curtains with tie backs, $5.95. Add 90¢ post. Catalogue, 15¢. Colten's, 1342 Beacon St., Brookline 46, Mass.

GILDING the LILY

A perfect assortment of floral arrangers. Will take various different blossoms, including artificial ones, if you like. Can even make a few leaves look exotic. Rust proof metal. A set of five for $5.00 ppd.



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CHECK-SAFE holds 800 cancelled checks, a 5-year record. Keeps them safe, clean—always in place for easy reference. Helps you budget. Keep a check on your personal spending habits. Cancelled checks are your best receipts—they act as important records. Essential for income tax purposes. Green Ripplette covered box, gold stamped. 7¼″ x 5″ x 3¼″. Tab index dividers included. *Satisfaction guaranteed or your money back!* Only $1, postage paid. Order CHECK-SAFE direct by mail from **Sunset House, 277 Sunset Bldg., Beverly Hills, Cal.**

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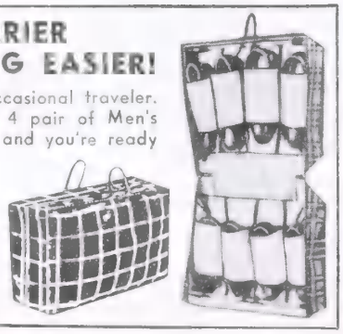
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The perfect solution for the frequent or occasional traveler. Hangs on any closet or door hook; holds 4 pair of Men's or 8 pair of Women's shoes. Zip it closed and you're ready to travel! Folds flat for easy storage; lightweight; plastic lined. Comes in Red and Black rayon plaid; solid Blue or Brown cotton duck.



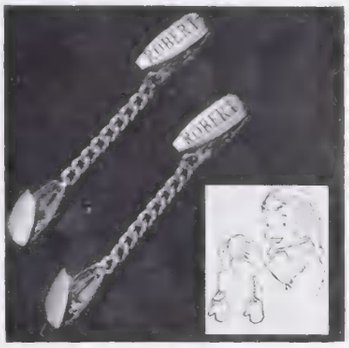
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FREE! GIFT 'N GADGET CATALOG

SKI MASK from Peru is snugly warm for a downward *schuss*, gay as a red flag on a white slope. Knit of finest wool and orlon in brilliant colors and Peruvian Inca designs, it's a wonderful cap for skiing, skating, tobogganing, winter walks, or cycling to school. Child's Mask to age 14, $3. Adult Inca Mask, $3.50. Miles Kimball, 33 Algoma Blvd., Oshkosh, Wis.



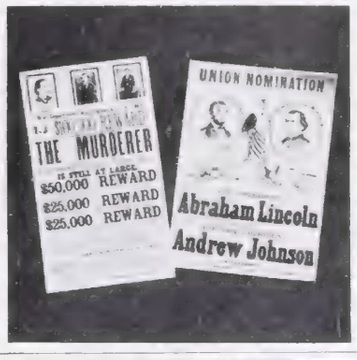
NO MORE LOST MITTENS if you buy each of your children these metal guards which clip to coat or jacket and mitten. They're held securely and each is personalized with child's first name, which ends the confusion, too, of whose mitten is whose. In shiny gold-plate, a set of two is $1. Zenith Gifts, 2254 Post Office Building, Brighton 35, Mass.



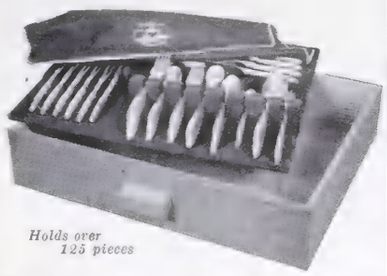
GUSLE WITH BOW is a fascinating one-string instrument carved in natural dark fruit-wood with horse's head on one end, taut calf hide stretched over its hollow wooden base. 500 years ago, traveling bards sang the proud history of the Serbs, accompanied by the haunting monotone of the Gusle. 16½" l., $9.95. Shopping Int'l., Dept. 280, 25 Lafayette Ave., White Plains, N. Y.



CIVIL-WAR POSTERS. Richly detailed replicas of Lincoln-years posters bring alive the Civil-War era. Set of 4 includes the Lincoln-Johnson election of 1864, the bold reward seeking Booth, Surrat and Herold for Lincoln's murder, the Northern recruiting poster, and "Slaves for Sale." On 11" heavy stock, $1.95 the set. Greenland Studios, 5858B Forbes St., Pittsburgh 17, Pa.



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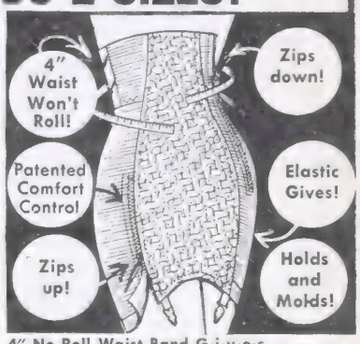
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TWIN ZIPPER "HIP-EZE" GIRDLE SLIMS YOU 2 SIZES!

Lightweight, comfortable new "Hip-Eze" trims 4 inches off your figure, instantly molds tummy, hips, thighs in a smooth, unbroken, graceful "slender silhouette" look — without effort or diet on your part! World's easiest girdle to put on!

ALL NYLON POWER KNIT

Zip top down, zip bottom up, roll up and slip on like hosiery. Smooth power elastic gives as you sit, bend, stride. Never "rides up". Never feels too snug even after a big meal; patented Comfort Control adjusts to all positions from tight to loose, in seconds, without disrobing. Wears longer, holds shape because you never have to yank it on or off. Washes beautifully; drip-dries fast. White only. Measure waist, hip, tummy with "Hip-Eze" off, then on. See inches vanish! Money Back Guarantee.



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4" No-Roll Waist Band G-i-v-e-s As You Bend — Never Pinches

Was $6.98 Special this ad only **$4.98** ppd.

in 8 SIZES—ORDER BY PRESENT WAIST SIZE.
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Please send my Twin Zipper "Hip-Eze" girdle at once. My present waist size is:....
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*ANY WORDING YOU WANT ON ANY STYLE MARKER	STYLE	WORDING—Any wording you want, up to 17 letters and numbers on large plate, 6 on small. Show punctuation but don't count it	PRICE

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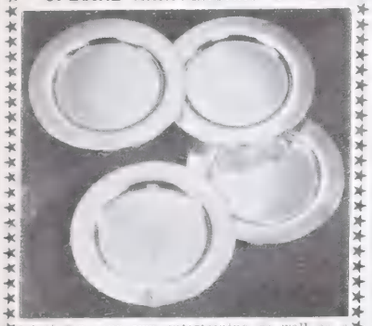
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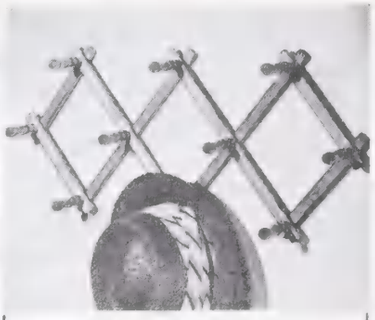
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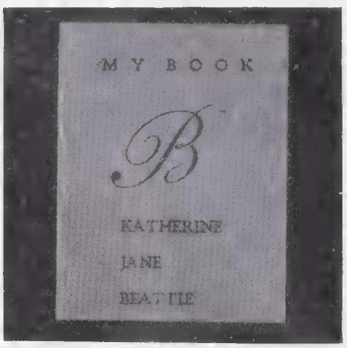
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WAYNE 3, PENNSYLVANIA



JIFFY JUMP-IN is a whistle-worthy one-piece work suit of Lowenstein heavy satin cotton. It's a breeze to slip on; has a full-length zipper; drapes around the waist, ties in a bow, is flattering and well tailored. Wear it cleaning house, gardening, or relaxing. Black or blue with coral and toast trim. Szs. 12-20. $5.95 plus 35¢ post. Vicki Wayne, HBJ, Box 4035, Tucson, Ariz.



METER-TIMER keeps track of your appointments, indicates the time limit on parking your car, and holds your key collection. A twist of the dial winds and sets accurate Swiss mechanism for any period of time desired, up to one hour. Buzzer alarm sounds when time is up. Use it as a cooking timer, too. $6.95. Holiday House, 11 Bellevue Theatre Building, Upper Montclair, New Jersey.



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Cover-pant protection against wind, water, snow

These easy-on easy-off pants worn over ordinary clothing to keep children snug, inspire fan mail from pleased parents all over the country. Made of U.S. Rubber Naugalite (vinyl fused to knitted backing that remains softly pliable in coldest weather). They're roomy—with elasticized waist, knitted cuffs, double stitching. Wipe clean with soap and water. Color choice of Red or Charcoal.

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13" ht. 8" diam. 3 tiers **24.95**
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17" ht. 12" diam. 5 tiers **37.95**

This radiant beauty is ideal for halls, bedroom. Each 2½" pear shape prism is hand-cut and hand-polished. Fixture hangs by a metal chain.

Satisfaction guaranteed

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Rooster CHAIR PADS



Perk up a drab kitchen, glamorize dinette chairs or your prized ladder-backs with these gay, fresh-as-the-morning hand-hooked Chair Pads. Made of nubby beige cotton with a luxury feel, they sport a proud rooster design in vivid colors with a contrasting border. Size 16" x 15". Order enough for all your chairs now!

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Have a real Northwoods treat for family and friends in your home this holiday season . . . or give it for inspired gifts. Northern-grown wild rice with select buckwheat makes pancakes like you've never tasted before! Sent postpaid.

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TILE TRIVETS. Japanese characters spell "Long Life" and "Happiness" on white tiles mounted in black frames. In spite of their Oriental charm, you'll find they give businesslike protection to your table tops from hot dishes, plants, etc., or you may want to hang them on the wall. $1.98 the pair plus 25¢ post. Catalog, 25¢. Scandicrafts, 18 N. Astor, Irvington-on-Hudson, N.Y.



BULB VASES made of Danish crackle glass look as if they'd been blown from a jewel. Put a pair on a window shelf and they'll strike a mood as sunny as daffodils. Or fill them with small bouquets to brighten a table, shelf, or powder room. What could be gayer! Forest green or amber vases are 4½" high. $2.69 the pair. Henry's Store, HB1, 95 Fifth Ave., New York 3.

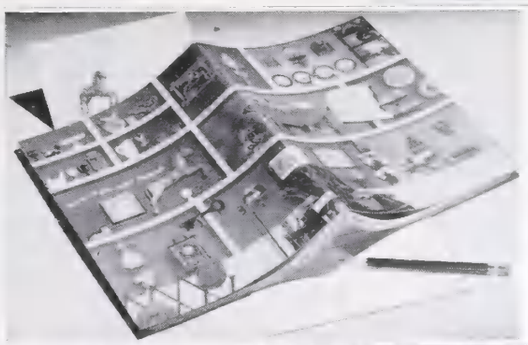


NOW VOYAGER, your precious furs can travel in an easy-going, unrumpled state if you hang them in this 45" zippered bag. Carry it over your arm as you board plane, train, or car. Hang it up in the closet when you arrive. Pink, turquoise, or toast polished cotton permits furs to breathe. Fur stole bag, $4.95, or fur-coat bag, $5.95. Cortley Gifts, 453 E. 88th, N.Y.C. 28.



SNACK SAVER-ETTE. A chrome-plated rustproof rack that holds 4 individual plastic containers with lock-seal lids is a neat space saver for crowded refrigerators. Each unit in assorted colors for easy identification has its own date dial which tells at a glance when food was stored. Rack with four 14-oz. units, $1.95. Add 25¢ post. What's New Shop, HB1, Wynnewood, Pa.



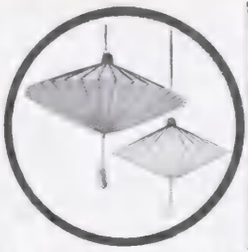


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16 pages in full color:
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CLASSIC
6-Cup Teapot

The famous Georgian "Brixton" teapot (circ. 1782) recreated in white Staffordshire china by Gibson—makers of the world's finest teapots. It blends perfectly with Colonial, Victorian, and Modern settings and it brews delicious tea! Holds 6-7 cups, *only* **2.95**
Matching cream & open sugar **2.95**
(By importing directly, we make this value possible)
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HERE'S HOW CO. HB 95 Fifth Ave. New York 3, N.Y.





JAPANESE SHOJI LANTERNS, 20" diameter, add a gay light touch to an indoor-outdoor scene. Heavy paper ribbed with black bamboo, surround any light socket. In white, mint, orange, mustard or blue.
69c



INDIA CHAIR, unique in shape, remarkable in comfort. All in camel-colored rattan, seat is 13" low, solidly fashioned, fit for a maharajah!
9.99



CHIAVARI CHAIRS, masterpieces of Italian workmanship, crafted to enduringly enhance all decors. Seat in golden fibre rush, frame of alpine hardwood, lacquered in gleaming black.
ladder back **10.99**
rush back **11.99**

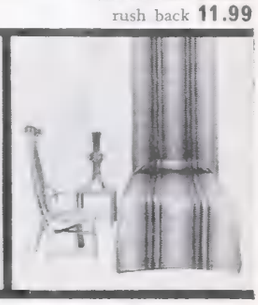


PEACOCK CHAIR, captured in Hong Kong, natural white rattan (tint it if you wish!). The back soars 45", an exotic sitter anywhere!
10.99

3-PANEL SCREEN, natural white rattan, 6 ft. tall, 60 inches wide.
19.99



ITALIAN HANGING LAMPS, color fused to glass, strikingly beautiful. Old-world simplicity, hand-blown, easy to wire. Hangs on slim 14" wrought iron chain. Transparent blue, green, amber or amethyst.
12" long **6.99**
16" long **8.99**

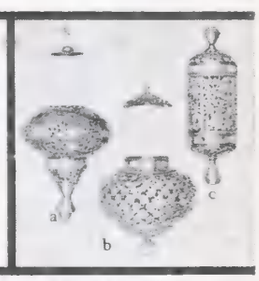


INDIA MADRAS BEDSPREADS, astounding native stamina in a rainbow of contemporary stripes. Also can be sewn into drapes, skirts, shirts. Choice of dominant rust-orange, blue-green or lavender-wine.
72" x 108" **3.99**
90" x 108" **4.99**





SIAM BRONZEWARE SALE! An exquisite place setting in gleaming bronze; handles of buffalo horn — the look and feel of black ivory! Handle-tip: a carved Thai goddess. Knife, fork, teaspoon, soup spoon.
4-PC. SETTING **2.99**



BRASS LANTERNS FROM INDIA, incredibly hand-tooled in traditional sculptured designs. Hang them decoratively or wire them for soft electric glowing. Each a work of art. Calcutta-priced at $20.
a, b, or c **10.99**



SEA GRASS MATTING, casual, hardy floor covering from Formosa. Natural beige, ½" thick, comes in 12" squares in rolls 12' wide. Cleans easily, squares can be added or detached. Send room dimensions in feet. Example: room 9' x 12' needs 108 squares at 19c each, a total of $20.52
per sq. ft. **19¢**



CAPRI POLE LAMP
A cylinder of light on a slim floor-to-ceiling pole. Adjusts snugly under spring tension, 7½ to 9½ ft. Shade is translucent bamboo-fiberglass, contains 2 sockets. Pole is black, chocolate, or sand, mated with brass!
10.99



DANISH TEAKWOOD COFFEE TABLES of golden, magnificently grained Siam teak, durable as time itself! Hand-rubbed, rich in natural resins, each sits a low 15 inches.
14" square **5.99**
20" square **7.99**
31" square **11.99**
18" x 59" **17.99**
42" circle **18.99**

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the **akron** / 4388 SUNSET BOULEVARD LOS ANGELES 27, CALIF.

STACKING STOOLS from SWEDEN

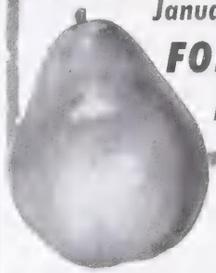


in genuine birch **5.95** per stool

in genuine teak, walnut, rosewood or mahogany $6.95 per stool

Made by Swedish craftsmen and finished to that fine furniture look worthy of the best spot in your living room. Beautiful, individual serving tables or TV seats so well constructed each will support the heaviest of persons. 18" height, 14" diameter tops . . . alcohol and hot beverage proof. Satisfaction guaranteed. Shipped Express Charges Collect. No C.O.D.'s please. Send check or money order. *Catalog Available . . . Hundreds of Scandinavian Imports 25¢.*

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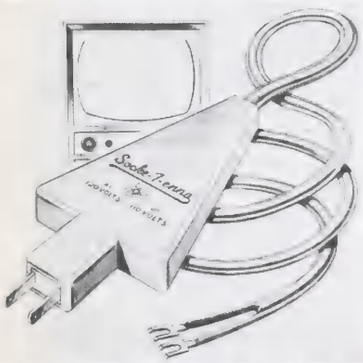
A FABULOUS FAKE to dazzle the crowd when you wear your slinkiest black dinner dress, a plunge-neck white silk shirt, comes in tawny topaz or gleaming emerald. A really huge rock (it's about 1½" w.) will make you feel a little like Zsa Zsa, hangs from nice goldplate snake-chain necklace. $4.50. Earrings to match. $3.50. Jeredith Manor, Box 130, Nyack, N. Y.



SIAMESE-CAT TOWELS give a party look to a pretty powder room. Or they'll make a royal pair for a Valentine present; to send a week-end hostess. Fringed white terry towels striped in petal pink have blue-eyed Siamese cats with rhinestone-studded collars balancing fish bowls. Colorfast and washable. 11 x 18". $1.25 pr. Artisan Galleries, 2100 N. Haskell, Dallas 4, Tex.



COOKBOOK RACK is made of plated metal, mounts under cabinets or shelving, keeps pages spatterproof, adjusts to eye level away from work space. It frees your hands and makes recipes easy to read. When not in use, fold it out of sight or adjust it to shelf position to hold extra supplies. With screws, $2.95. Taylor Gifts, Wayne 1, Pennsylvania.



HIDE AWAY "SOCKE-T-ENNA"

- Eliminates other indoor, outdoor antenna
- Makes normal house wiring serve as a powerful TV Antenna

A revolutionary electronic antenna that plugs into any household electrical outlet like an ordinary electric cord—but never uses any current! Transforms entire house wiring into a giant antenna with miracle reception. Stays out of sight, out of the way—always dependable—excellent for AM-FM and SW radios. $4.95 Ppd.

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Imported from the Isle of Madeira

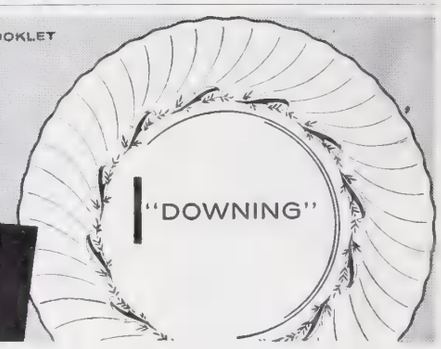
Handsome, half-round, hand-woven wicker basket with metal liners for lovely wall accents with utility! Fill with greenery, flowers, fruit—or hang in the hall for mail or mittens—in the bath to hold colorful bars of soap. 9½" across x 6½" high. $3.50 PAIR, PPD.

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OVALS:		ROUNDS:	
20x34"	$5.98	24"	$4.98
27x48"	10.98	27"	7.98
36x54"	19.98	54"	$29.98
54x72"	34.98	Johnny Seat Cover	$3.50 ea.

OBLONG ROOM SIZE RUGS:		6x9 ft.	$98.50
9x10'6"	$169.00	9x12 ft.	$198.50
		9x15 ft.	$249.50

Send 50¢ handling fee each order, please. Prices postpaid in U.S.A. Sorry, no C.O.D.'s.

CHAIN CURTAIN SHOPPE
Dept. B-1, 37 Broad St., Elizabeth, N. J.

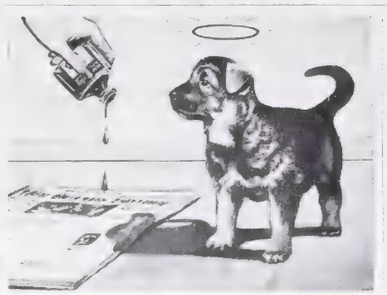




FLATWARE CADDY

This specially designed plastic tray stores up to 100 pieces of silverware. Built-in separators and compartments hold 12 place settings in neat order. 12¾" x 10½" x 2¼" tray fits all drawers, making old fashioned bulky chests unnecessary. Pacific Silver Cloth Liner fits tray exactly, prevents tarnish. Satisfaction guaranteed. Order 230W. Complete with liner $3.98 plus 25¢ handling postpaid.

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Housebreak Your Dog Easily! - $2

No more ruined carpets, no more spanking puppy! Just put two drops of HOUSEBREAKING SCENT on puppy's newspaper, box or on the grass and he know's *that's* the spot! Completely train the most mature dogs and puppies with one bottle or less. *Guaranteed to do the job or your money back!* Only $2, postage paid. Order HOUSEBREAKING SCENT from **Sunset House, 277 Sunset Building, Beverly Hills, California.**



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See how *The Sound Way To Easy Reading* can help him to read and spell better in a few weeks. This new home tutoring course drills your child in phonics with phonograph records and cards. It gives a fresh start in reading to children who are not learning under "progressive" teaching methods. Parents and teachers report children gain up to a full year's grade in reading in six weeks with The Sound Way To Easy Reading. University tested and proved. Used in over 2,500 schools and thousands of homes. Write for free illustrated folder. **Bremner-Davis Phonics, Dept. S-41, Wilmette, Illinois.**

THREE TO MAKE READY for a buffet supper party or TV dining, and you have as handsome a set of stack tables as you'll see anywhere—at a price you *won't* see anywhere. Hardwood tables have woodgrain (stain-resistant) top in walnut, mahogany, or blonde finish, black legs. Tile inset is a platform for hot plates. 16½"-17" h., $24.95 set of 3. Downs, Dept. 1101, Evanston, Ill.

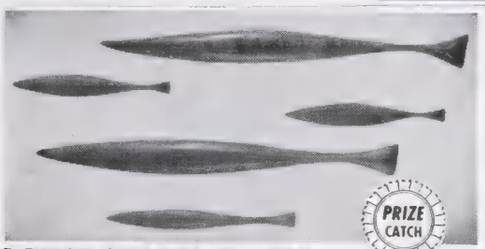


WINGED SHELVES from Denmark are an exciting accessory to light on your wall, hover over a desk. Metal shelves are black underneath, white, yellow, or copen blue on top. Each one will hold several books or cherished albums, needs only a simple picture hook for hanging. Use singly or in grouping. 18" w. x 8" d., $2.95 ea. 3, $8.75. Patio Sales, Box 25, Highland Park, Ill.



FAIR AS THE FLOWERS on antique satin, this is the beautiful bedspread that makes you think of spring. Quilted all over and to the floor, it has kick-pleat corners. Choose varying hues of blue, green, brown, or coral flower print on white background. Twin $18.95; full $22.95; 60" queen or 78" king $29.95. Add 75¢ post. No c.o.d.'s. May Schaffer, Box 7102, Elkins Pk. 17, Pa.





PRIZE CATCH

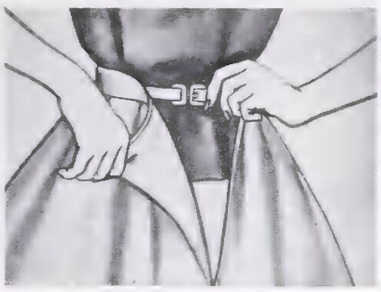
5 PIECE SCHOOL OF FISH

Send check or money order. Immediate delivery. Satisfaction guaranteed.

Only $2.98 ppd.

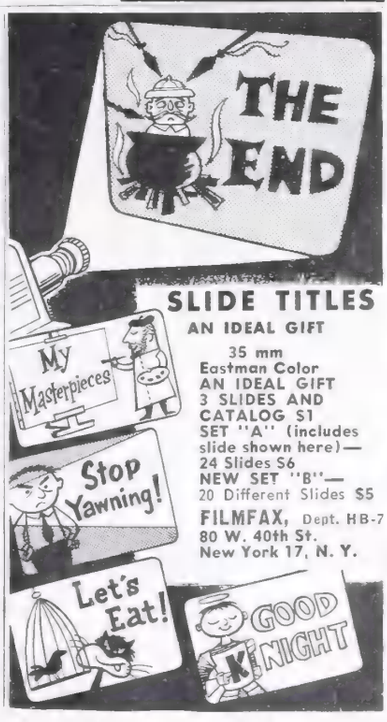
DEER HILL CO., Dept. B10, Flushing 52, N. Y.

If you're fishing for compliments for your living room, dining room or den, you'll make a grand haul with these five smart fishes. Sure to attract admiration anywhere you put them. Simple, sleek design is hand sculptured of rare Taverneau, a beautifully grained, oil finish Haitian hardwood. Amazing self-adhesive device allows hanging and rehanging without nails or tools and without marring walls. Sizes range from 4" to 11" long. Wonderful for your own home . . . terrific as a gift!



NON-SLIP BLOUSE HOLDER - 59c

The smartest way to eliminate the "great divide" between your blouse and skirt. BLOUSE HOLDER is made to fit any size. Invisible and comfy to wear. Rubber-treated elastic . . . worn like a belt inside skirt or slacks . . . needs no sewing. Twist or bend, your blouse stays right where it belongs — will not ride up! Wear it daily with every blouse combination. *Guaranteed to do the job or money back!* Only 59c postage paid. 2 for $1. Order BLOUSE HOLDER from **Sunset House, 277 Sunset Building, Beverly Hills, Calif.**



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AN IDEAL GIFT
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bronze
CHINESE GONGS

Call your guests to dinner with this elegant gong . . . you will recall the glamour of the Far East. Gong is glowing bronze with chinese characters on the surface. Hangs on black iron stand. Padded mallet included. Two sizes — please specify.

7" diam. **$11.88** 10¼" diam. **$14.88**

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These world famous Hakata Dolls are considered outstanding among all Japanese Dolls—each is a work of art . . . unique in its delicacy of line and vividness of expression. The Hakata Doll depicts every phase of Japanese life. Start your collection NOW! You'll love their gorgeous handpainted colors. Sizes 5½" to 7" depict "Sickle Sharpener," "Farmer w/ax," "Helmet Maker," "Lantern Maker," etc. Sizes 7" to 9" depict such as "Vegetable Peddler," "Wrestler," "Bird Fancier," etc. A decorator conversation piece.

5½" to 7" SIZE. $15.00 value **$5.44**

7" to 9" SIZE. . . . $17.50 value **$6.44**





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It raises—lowers—swings

Now you can barbecue any season of the year right in your fireplace. Installation is simple—requires no special tools. Fits any fireplace opening 23" to 31" high. Grill height adjustable with crank . . . swings freely in and out.

A $12.95 VALUE **$7.88**



sand cast
HIBACHI

$4.98

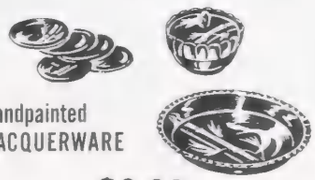
10" DIAMETER

$5.88

11-1/2" diam.

$6.95 VALUE

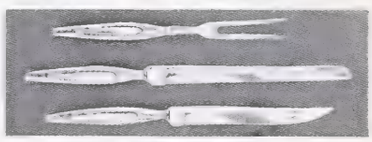
Try this world famous Japanese portable cooker and you'll be amazed. Has a sand cast block iron body with built-in handles and wooden base. Steel grill is nickel plated and has wood handles for easy removal when hot. Use on fireplace hearth, in patio, lanai, etc.



handpainted LACQUERWARE

7 PIECE SET **$3.88**

An exotic black lacquer hostess set with colorful hand painted designs. Perfect for serving nuts, candies, etc. Includes a 12" diameter tray, a covered bowl and 5 candy or nut dishes. Blends with modern or traditional furnishings.



stainless—hollow handle
CARVING SET

A gorgeous, gleaming stainless steel carving set to grace the finest table. It is stainless throughout with hollow handles for extra light weight. Handles are specially contoured for easy handling. Set includes Ham slicer, with 9½" blade, carving knife and fork.

3 PIECE SET **$6.88**



KUTANI hand-painted WALL TILES

Traditional Japanese artistry created this dramatic wall decoration. Four lustrous white tiles are mounted in your choice of walnut or black lacquered frames. Each scene is hand-painted and fired-on for lifetime beauty. Choose from 2 scene types: Tropical Fish with Water Lilies or Bird Designs. Size: 8" x 26". **$9.95 value.**

$2.99 each **$4.99** set of 4



simulated bone handle
stainless STEAK KNIVES

An unusual Steak Knife set for the hostess who likes to be different. Has gleaming stainless steel blades—gracefully curved and serrated for easy cutting. Handles are simulated stag horn of rugged plastic. Blade length 3¾". Gift boxed in set of six.

6 PIECE SET **$3.59**



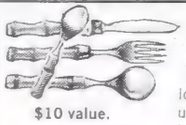
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One of our complete line of white rattan. Fashioned by hand in the British Crown Colony. Has fascinating heart design woven in exquisite white rattan.

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$7.88

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Arm Chair . . .	11.88	Heart Setee . . .	29.88



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16 pieces **3.69**
(4 place settings)

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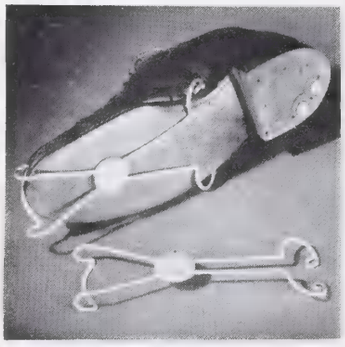
BETTER SLEEP INC.
Dept. 366, New Providence, New Jersey



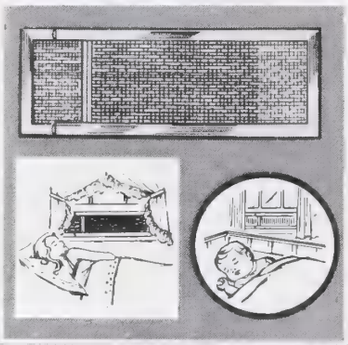
A FLIGHT OF STARES, a happy landing, and a rousing cheer will greet this hooked set with its imperial-eagle design. The eagle—in red, white, and navy-blue with brown wings and tail—is on a warm beige background. Stair tread, 9 x 26", is $3; star-shaped rug for the landing, 31" w., $10.95; chair seat, 15" w., $3. Add 25¢ post. to each. Page and Biddle, Bryn Mawr, Pa.



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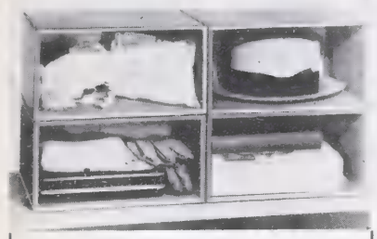


NICE FOOTWORK. Shu-Strates are external trees that grip the sole of your shoes, keep them flat. Your shoes stay shapely and wrinkle-free. Try them on damp or wet shoes and see how they help to restore shape. Shoes fitted with lightweight Shu-Strates can be stored on any-type stand or in a shoe bag. $2 pr., $5.75 for 3 prs. Closet Accessories, Dept. 1101, Evanston, Ill.



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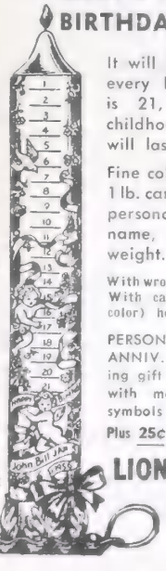
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An ideal bridge prize, shower, or wedding gift.

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Interiors 216 WEST ONTARIO STREET CHICAGO 10, ILLINOIS Dept. HB-10

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Plus 25c postage for each candle

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Monogram Butter Mold . . $1.00 each

For your next party serve butter pats that are imprinted with your initials. Simply done, and by such small elegancies your reputation as a hostess is made. Complete instructions included. Can be used for cookies and canapés. Mold is made of solid birch for long years of use. . . . Send $1.00 for each mold or order

6 for only $5.00 postage free.

Lillian Vernon
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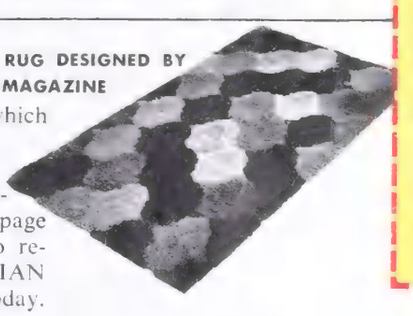
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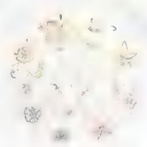
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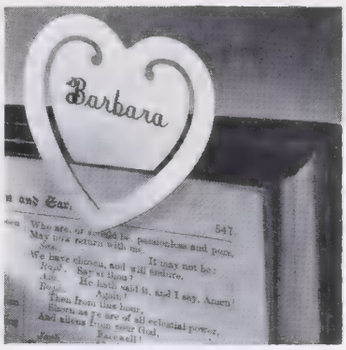
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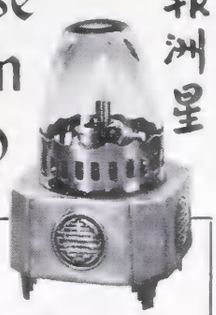
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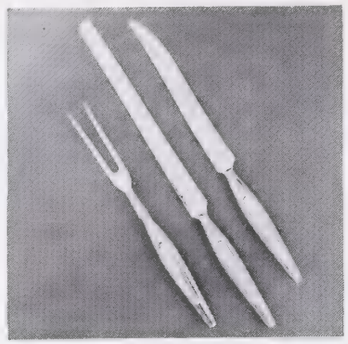
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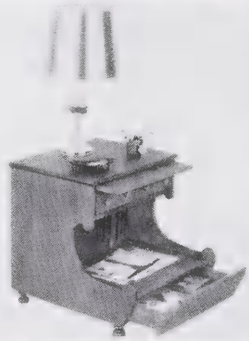
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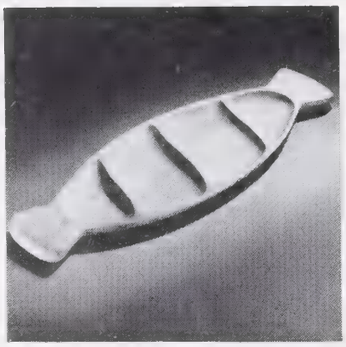
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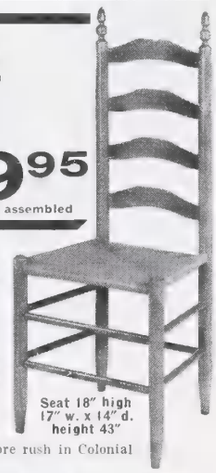
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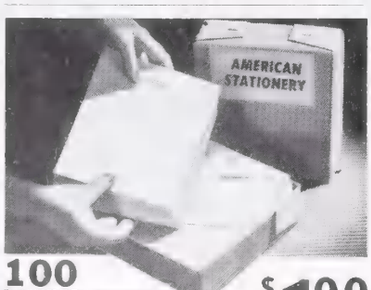
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SATIN SHORTIE PJ'S!

Lovely washable Satin. In Pink, Blue, White, Gold, Red, Black. Sizes 10 to 20. Just $9.95. 3 letter mono., $1.00 additional.

SATIN SHOP, 1209 W. Balmoral Ave., B, Chicago 40, Ill.



100 PRINTED SHEETS, 50 PRINTED ENVELOPES $1.00 Ppd.

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THE FINE STATIONERY IN THE PLAIN BOX!

Quality gift for 42 years—and the world's finest stationery value! Crisp, rich white bond paper printed with user's name and complete address in Midnight Blue ink. Socially correct, and so convenient for dozens of correspondence uses. Each note sheet is 5" x 7" in size. Maximum of 4 lines of printing, with up to 30 characters (including spaces) per line. Only $1.00 per 150-piece Introductory Box. 300-piece double box, $1.50.

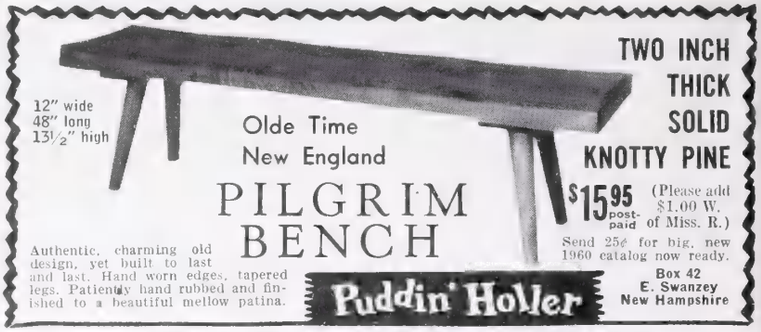
DELUXE BOX, $2.50

Smart long-style sheets, each 6½" x 10¼", in richer, heavier white paper. Maximum of 4 lines of printing in Midnight Blue ink, figured as explained above. Socially proper, and perfect for professional, business or organization use. 125 printed sheets and 125 printed envelopes per Box, at just $2.50 complete.

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12" wide
48" long
13½" high

Olde Time New England

PILGRIM BENCH

$15.95 postpaid (Please add $1.00 W. of Miss. R.)

Send 25¢ for big, new 1960 catalog now ready.

Authentic, charming old design, yet built to last and last. Hand worn edges, tapered legs. Patiently hand rubbed and finished to a beautiful mellow patina.

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GIVE A GIFT OF EVER-LASTING BEAUTY



A beautiful life-like rose (red, pink or yellow) internally carved in GEM-LIKE, crystal clear LUCITE.

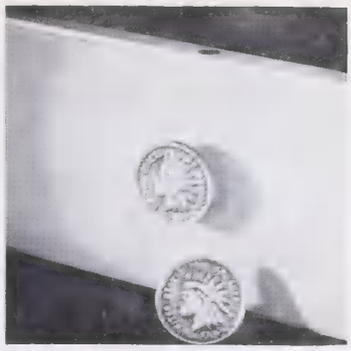
Tray 4" x 6"	$1.25
Perfumer	2.00
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CATALOG FREE

STEWART'S of FLORIDA Dept. 21 P.O. Box 1498 21 E. Las Olas Ft. Lauderdale, Fla.

WITH A FEW PENNIES like these Indian Heads, you can spruce up a painted chest in a boy's room, cabinet doors on a storage wall, an Early-American desk, and make each piece look like a million. Solid-brass drawer pulls 1¾" in diam. are handsomely sculpted and lacquered for permanence. With screws, $1 ea. 6, $5. Elizabeth McCaffrey, B1, Northport, New York.



LAMB-SKIN RUGS. Genuine, shaped mouton rugs are soft as the inside of a cloud. One beside your bed makes getting up more fun than staying in the sack. Spot one beside the fireplace, or in front of TV. Flaming orange, turquoise, gold, black, or pink rugs are colorfast, non-skid, won't mat. Approx. 8 sq. ft. $22.50. Jenifer House, B1, New Marlboro Stage, Gt. Barrington, Mass.



IF YOU DESSERT US, we'd like peach melba, chocolate mousse or ice cream served in these lovely little ceramic dishes. In the ever-popular Blue Willow pattern, they're wonderful for puddings, jello—all kinds of desserts. They're 4¼" in diam., 3" h., and the price is *unbelievable*. Set of 6 for $1.95; 12 for $3.50. Add 25¢ post. The Added Touch, HB1, Wynnewood, Pa.



FULL-BACK BED BOARD is the kind that doctors recommend, if you are restless, have spinal disorders, suffer from backache, prefer a firm bed. It slips between spring and mattress to give 1-piece support from shoulders to hips. Extra-thick, 7-ply aircel construction. 5′ length folds for packing. Twin sz., $5.95. Double sz., $8.95. Better Sleep, Inc., HB1, New Providence, N. J.





84 DIFFERENT **SPICE & HERB** DECAL LABELS

Make up a set of decorative containers for your favorite spices, herbs and seasonings! These attractive black and gold decal labels are ideal for clear crystal, glazed pottery or painted metal canisters; measure 1⅜" across. Easy-to-follow directions. In two sets, 42 different titles in each—either Set A or Set B, $1.75 (ppd in US—no COD).

MANY OTHER DECALS for home decorating shown in our folder (10c)—including our famous Early American Stencil Design decals for chairs—latest addition, a handsome 6 pc. gold design for Captain's Chairs, only $1.75 ppd.



SEND 10c FOR ILLUS. FOLDER AND SAMPLE

AUTHENTICS

DEPT. F-3, BOX 546 CINCINNATI 43, OHIO



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- Here is the answer to safe driving with young children on long drives or short trips about town.
- Child can stand, sit, or lie down in comfort and safety.
- It need never be removed—is not in the way when not in use, replaces cumbersome car-seats.
- Made of strong blue webbing, this adjustable belt fastens around the child's waist with a dog leash catch and travels up and down a second strap that buckles over the seat back. A perfect baby present.

COMMENDED PARENTS MAGAZINE

Satisfaction guaranteed. Check or M.O. Ppd. in U.S. $2.50

Harvest House, Inc., 1200 Niagara R374, Buffalo 13, N. Y.



UNBU . . . begger child of mystery

Nothing is known about Unbu. In India, names have a meaning and her name means "love" but she has never had any. She was found in a small village down on the plains in Coonoor, South India, in the early morning, with a coconut shell which she used for begging in her hands. She was sobbing and no one knew how she came to the village. She had evidently been dropped there deliberately by someone during the night, as she had not been there the day before.

She explained the long gash in the side of her head by saying she was torn by the claws of a dog which had knocked her down to take the few scraps of food someone had put in her coconut shell. She shook her head when asked about her mother and father and said she never had any.

She did not know the place she came from but she said it was big. She seemed to think she had always been on the streets alone. She had never eaten a regular meal, just scraps put in her shell or some cooked rice or vegetable she bought for a few annas (an anna is worth about two U. S. pennies) when she was lucky enough to be given any. She had never been in a house, she always slept on the streets, and her stomach always hurt.

There are thousands of little Unbus in India—hungry, sick, homeless and friendless. CCF cares for as many as funds permit in CCF affiliated orphanages. In Calcutta alone, thousands live on the streets with families staking out bits of the curb. Here they sit, sleep, wash their clothing, cook their skimpy messes over a fire made from the shreds of dung picked up from the tracks of the skinny sacred wandering cows.

Indian children can be "adopted" and admitted to CCF's 12 affiliated Indian orphanages. The cost is the same in India as in all countries listed, $10.00 a month.

COUNTRIES

Africa (Central), Austria, Belgium, Bolivia, Borneo, Brazil, Burma, Canada, Chile, England, Finland, France, Greece, Hong Kong, India, Indonesia, Iran, Israel, Italy, Jamaica, Japan, Jordon, Korea, Lapland, Lebanon, Macao, Malaya, Mexico, Okinawa, Pakistan, Philippines, Puerto Rico, Syria, Taiwan (Formosa), Thailand, United States, Vietnam, Western Germany, American Indians or greatest need.

Christian Children's Fund, incorporated in 1938, with its 317 affiliated orphanage schools in 38 countries, is the largest Protestant orphanage organization in the world. It serves 30 million meals a year. It is registered with the Advisory Committee on Voluntary Foreign Aid of the International Cooperation Administration of the United States Government. It is experienced, efficient, economical and conscientious.

For Information write: Dr. J. Calvitt Clarke

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Richmond 4, Virginia

I wish to "adopt" a boy ☐ girl ☐ for one year in.....
(Name Country)

I will pay $10 a month ($120 a year). Enclosed is payment for the ☐full year ☐first month. Please send me the child's name, story, address and picture. I understand that I can correspond with the child. Also, that there is no obligation to continue the adoption.

I cannot "adopt" a child but want to help by giving $.....

☐ Please send me further information.

NAME .....

ADDRESS .....

CITY .....ZONE.....

STATE .....

Gifts of any amount are welcome. Gifts are deductible from income tax.

Put It on a Pedestal



ORIENTAL BASES

for Art Objects . . . Lamps . . . Planters

Of black Teakite (a molded wood-like material—not a plastic) these bases have all the carved beauty of hand-crafted wooden bases and are guaranteed level and warp-proof. All are approx. 1½" high and come in the following diameters. Postage Paid.

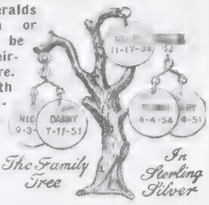
Sizes 1¼", 1½", 1¾" ..... each **$1.80**
" 2", 2¼", 2½", 2¾" .... each **$3.25**
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" 4", 4¼", 4½", 4¾" .... each **$5.50**
" 5", 5¼", 5½" ..... each **$7.50**
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Send for Free Catalog

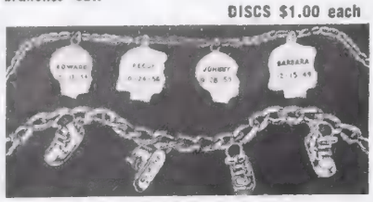
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Dept. HB-10 Merchandise Mart,
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FOR PROUD MOTHERS and GRANDMOTHERS

Family Tree Brooch heralds the beloved children or grandchildren. She'll be proud to wear this heirloom pin everywhere. Each disc engraved with child's name and birthdate. Sculptured Tree 2¼", holds 1 to 12 discs of Sterling Silver. Up to 9 letters and spaces a line. Add more as family branches out.



FAMILY TREE $2.00
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HEIRLOOM BRACELETS

She'll wear her heart on her wrist when she encircles it with a bracelet of our Solid Sterling Silver or 12K Gold-Filled Baby Shoes or Silhouettes. Each ¾" charm is engraved with a child's name and birthdate. Adorably crafted, of excellent weight and quality. Add more as the family grows.

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HAND HOOK YOUR OWN RUGS THE TRUE, OLD WAY WITH WOOL RAGS

"THE DANBURY"

Design Size: 28" x 48", stamped in black outline on burlap, with all wool cloth in shaded colors for center flowers and leaves, hook and instruction, for shading.

only **$7.95** postpaid



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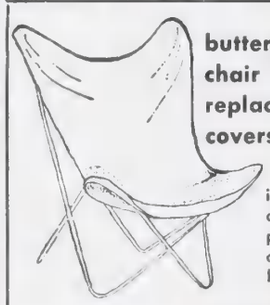
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Send 25c for illustrated leaflets, with price list of supplies and basic instructions on hooking.

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butterfly chair replacement covers

in canvas plastic or leather

great news! our most popular re-cover, now in three durable materials. each cover with trible-stitched, reinforced seams and pockets. extra roomy cover fits all sizes; money-back guaranteed satisfaction.

canvas: heavy-duty 8 oz. cloth in turquoise, coral, gold, black, green or natural. **$3.95 ppd.**

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for sample swatches send 50c per set (send for free catalog)

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RECORD LABELS are a wonderful present for anyone with a collection. These are printed with the words "This record belongs to:" and a musical motif in black on white gummed labels 1½ in. long. Small so as not to cover titles. 500 *personalized* with name desired and packed in clear plastic box are $2 ppd. (via air, $2.14). Guaranteed. Prompt delivery. Bruce Bolind. 12 Bolind Bldg., Montrose 40, California. Thank you kindly.



Bathroom Valet

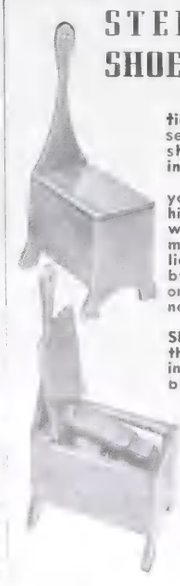
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Extra Bathroom Space!
Gleaming, Chrome Plate!

$4.95 ppd.

Need extra space in the bathroom for bathrobes, pajamas, negligees or towels, another shelf for extra towels, for shampoo, bathsalts or bubble bath, a colorful planter? BATHROOM VALET provides all this! Gleaming, chrome-plated bracket measures 18" long, 8" high, 8" from front to back, holds securely to any surface with adhesive included; no damage to walls from screws or nails! Shelf is removable. A sturdy Valet to keep your bathroom neater! Sorry, no C.O.D.'s.

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MEREDITH'S of EVANSTON 24, ILLINOIS



STEP STOOL— SHOE SHINE BOX!

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Are the top shelves of your kitchen cabinets too high to reach? Why bother with ugly, clumsy ladder-machinery? This stool's as light as a feather! Grab it by the handle or lift it by one finger. Hang it on a nail!

And look!—the best Shoe Shine Box! Just lift the lid and the foot-rest's in place! No need to fumble for shoe polish, brushes, etc.—the foot-rest is hinged and lifts out of the way. Convenient! Roomy! (9½"x 13"x28" high) Knotty pine—beautifully finished in pine or cherry-maple. (Choose)

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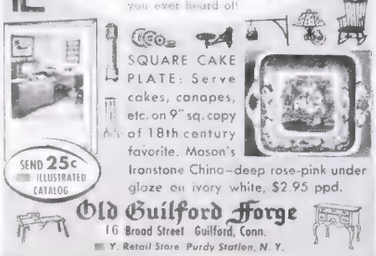
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Now—Extra Closet Space . . . Low, Louvered Chest Holds 50 Garments

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IN COMPLETE KIT—for easy new assembly; pre-fitted, drilled, sanded, etc., ready for finishing. Simple instructions. Doors all assembled. $26.95

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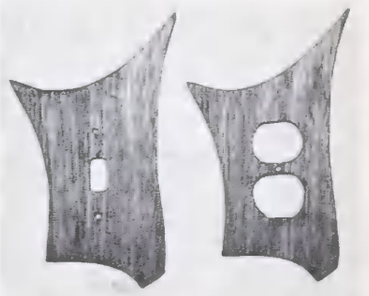
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Send ring size or measure with string. Send cash, check or m.o. For COD send $3 dep.

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SWITCH PLATES $1.50 Ppd.

At last—switchplates for the contemporary home! Their sweeping lines add graceful elegance to your walls. Exquisitely finished in hand-rubbed walnut. They are appropriate for every room in the house.

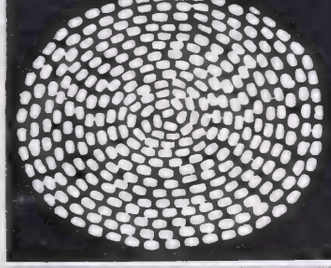
Single Switchplate . . . $1.50 ppd. 3 for $3.95
Double Outlet Plate . . . . . $1.75 ppd. 3 for $4.75
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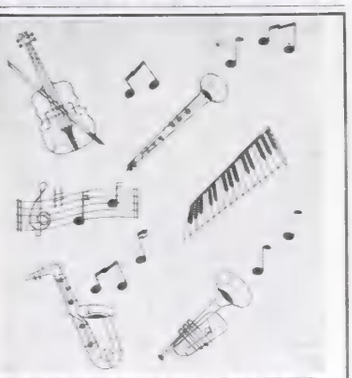
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Rustproof—For Playroom or Patio

Set a melodious mood in any room with Musical Masterpieces. Distinctive decoration for den, playroom, music-room. *This tuneful combo is tops with "tune-age" record fans.* Fiddle is 19" long, other instruments about 16". All pieces separate. *Arrange them as you wish for decorative effect.* Made of striking lightweight black plastic. May be painted any color—gold, pink, etc.—if you wish. Complete set, ppd., only $2.95

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Choose colors for shower curtain and towels to mix or match from white, ivory, pink, green, mint green, lt. blue, beige, lemon yellow, turquoise, bright red. Black (shower curtain only.)

Monogrammed Shower Curtain . . $12.95
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6 piece (2 bath, 2 hand, 2 washcloths)

Prices include monogramming and postage paid
Circle last initial.

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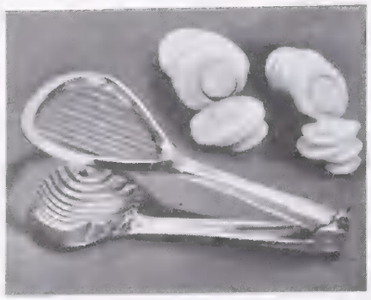
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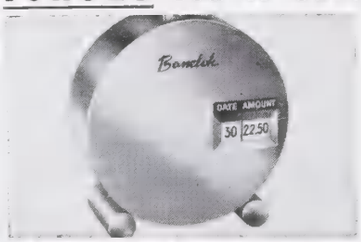
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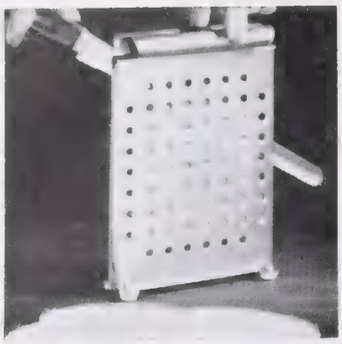
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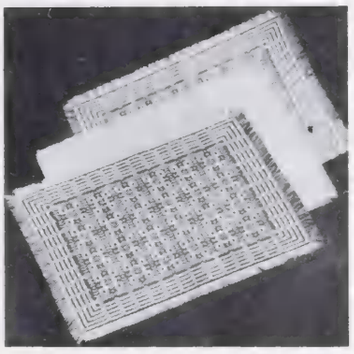
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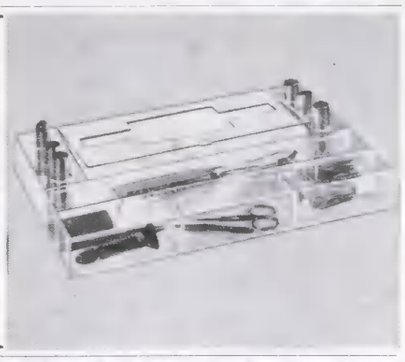


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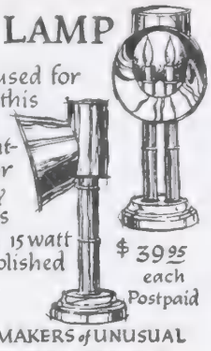
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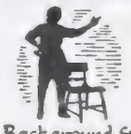
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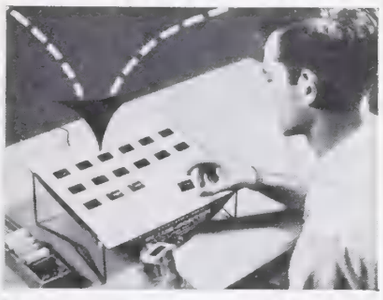


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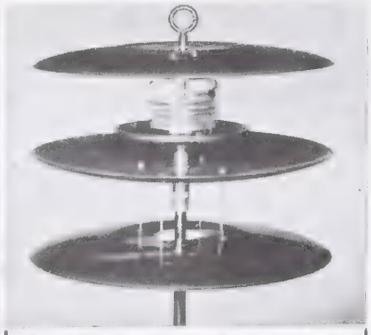
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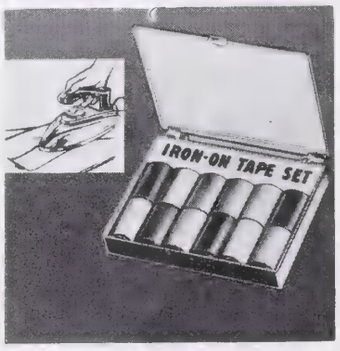
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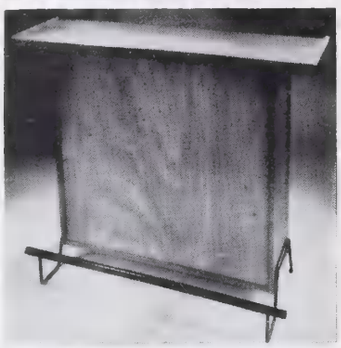
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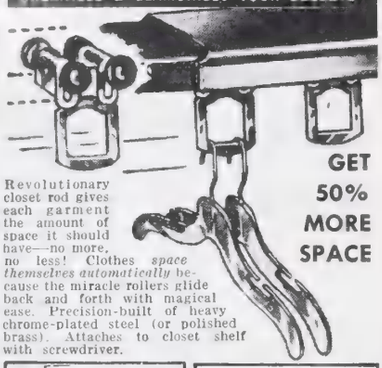
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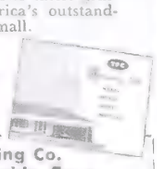
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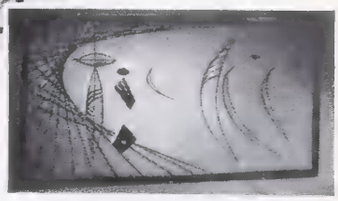
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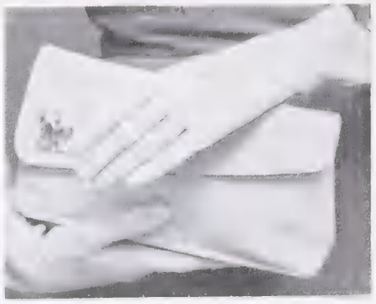


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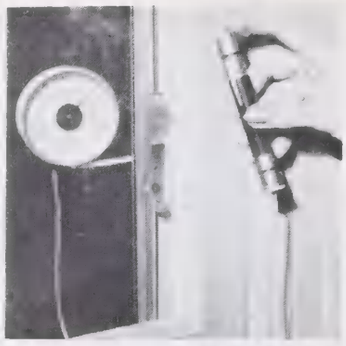
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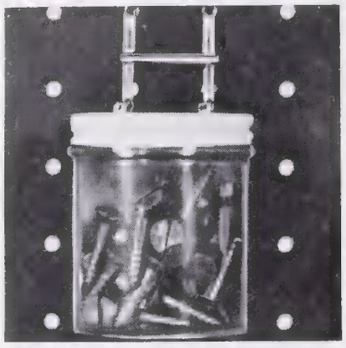
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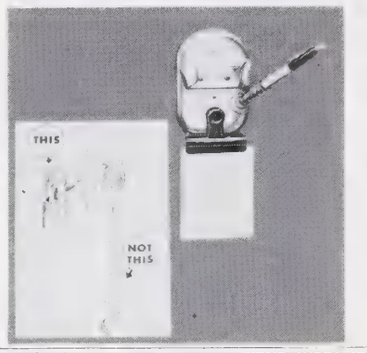
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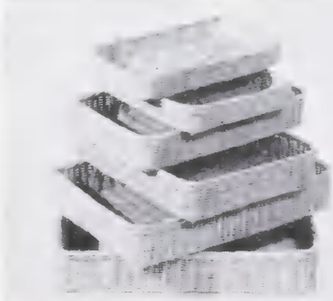
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8"	x	10"	14.00
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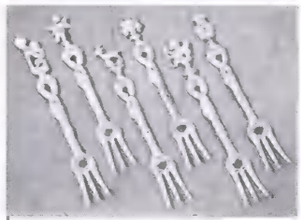
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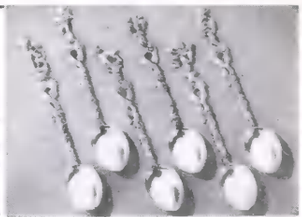
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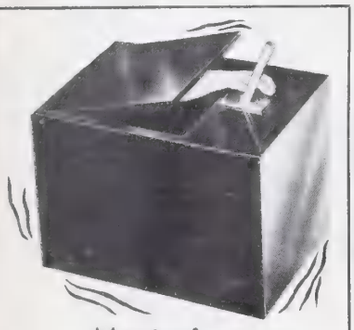
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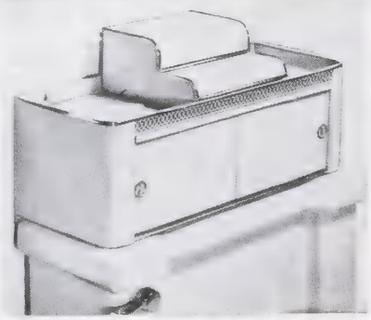


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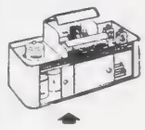
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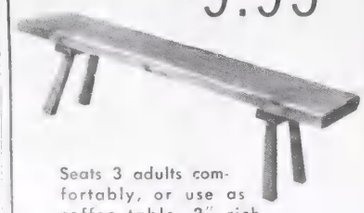
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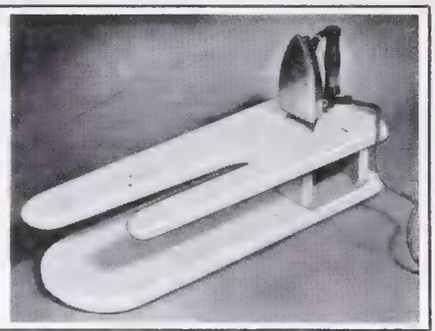
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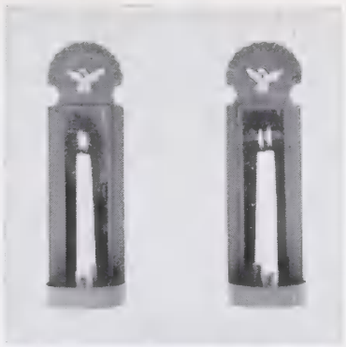


ATTENTION GARDENERS

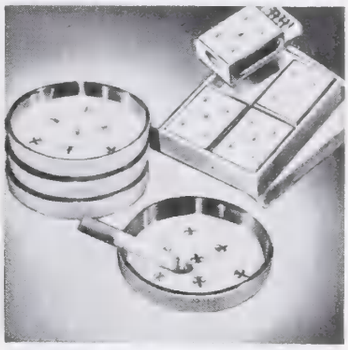
Turn to our special section on garden ideas, products and equipment.

Begins on page 108.

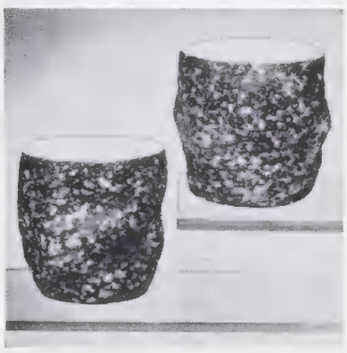
EAGLE SHELL SCONCES. Let their light give a gracious radiance to your dining room, or hang the pair in a hallway as a warm greeting to all who cross your threshold. Meticulously reproduced from an early tin wall-sconce with brass eagle, antique mirror, and finished in rust tone. 4¾″ w., 16″ l., $19.50 ea. for candle. Electrified, $24.50 ea. Lennox Shop, Hewlett, L.I., N.Y.



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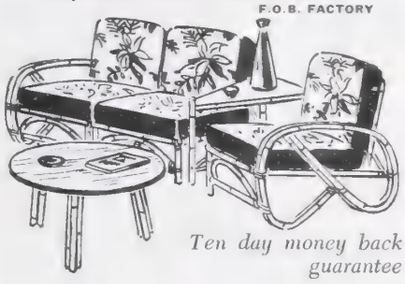
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MONOGRAM $4.00 Extra "Name" OR Diamond Initials. EMBK LETTERS Also Available.

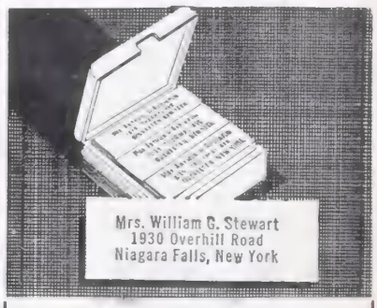
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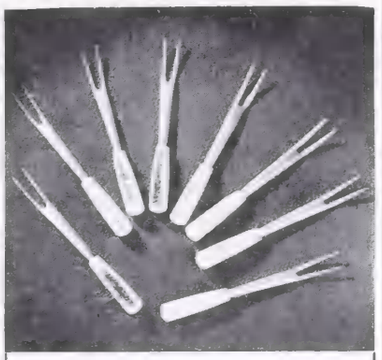
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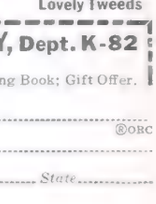
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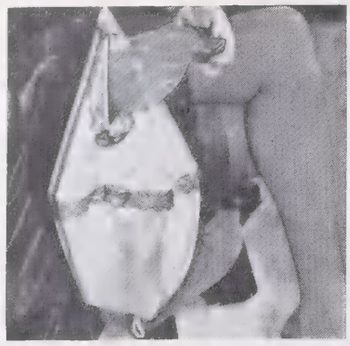
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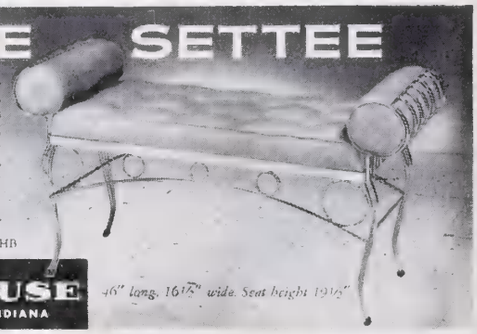
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46" long, 16½" wide. Seat height 19½"



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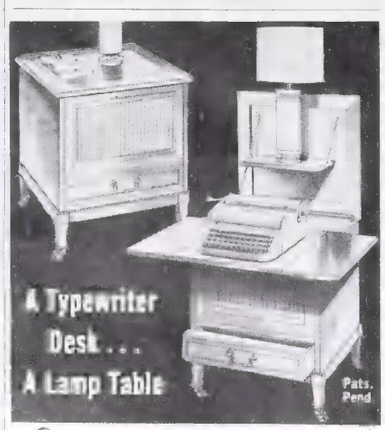
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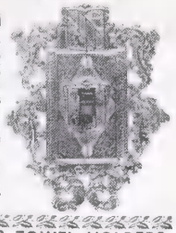


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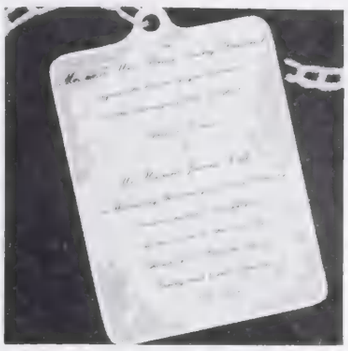
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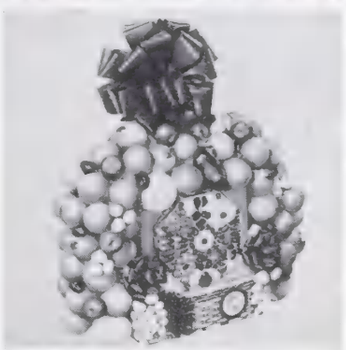
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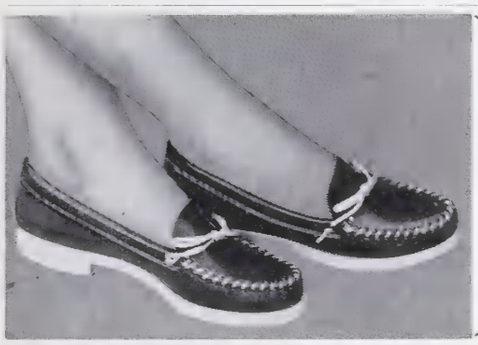


REMEMBER THE BRIDE (if you're the groom) and give her a gift that will preserve forever the memory of her wedding invitation on a 14k gold charm, $33, for her bracelet. In sterling silver, $11, the 1" long charm would be an inspired gift for the bridesmaids. Tax incl. Thomas-Young Gifts, 30 W. Lockwood Ave., Webster Groves 19, Mo.



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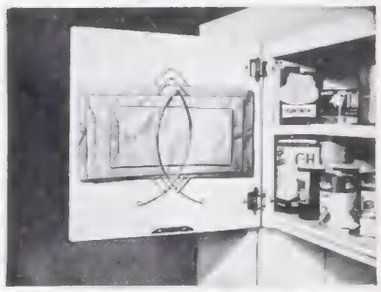
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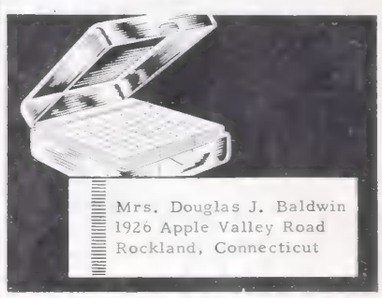
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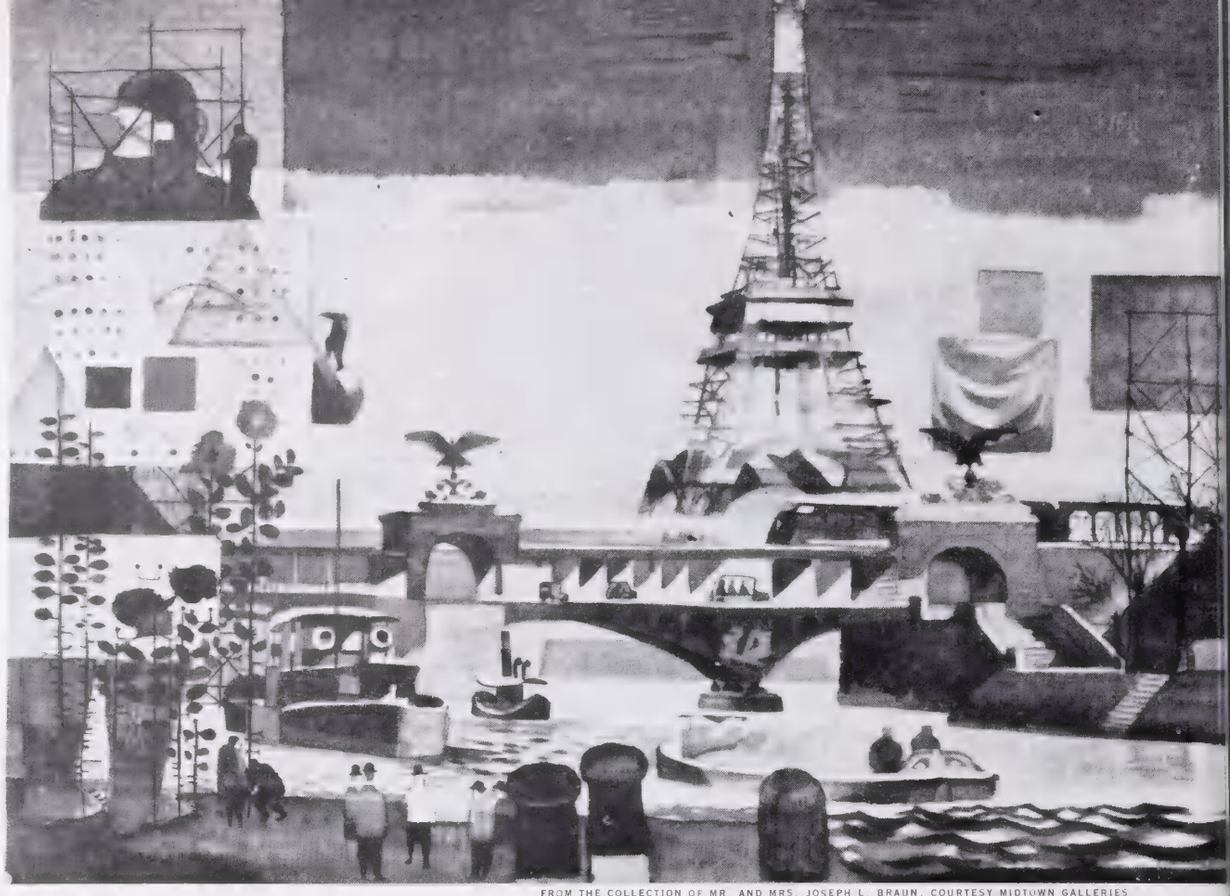
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FROM THE COLLECTION OF MR. AND MRS. JOSEPH L. BRAUN, COURTESY MIDTOWN GALLERIES

The aware artist's eye of Dong Kingman records on canvas a major travel thrill—"The First Time I Saw Paris."

How to be a more skillful traveler

By MARION GOUGH

A round-up of advice from some of the most accomplished travelers we know to help you get greater fun and richer rewards from your travels in 1960

● The best travelers we know are open-minded, open-eyed and, above all, open-eared. They are, in fact, eavesdroppers in a nice quiet acceptable way, never missing an opportunity to pick up the name of a hotel here or a restaurant there. This intelligence they transfer to little notebooks crammed full of bits and pieces of information, like where to eat the best food in Brussels (our own book says L'Epaule de Mouton—off the Grand Place), where to see the best flamenco in Madrid (La Zambra, it says here), where to go trout fishing in broad daylight at 9.00 P. M. (we have Bariloche, Argentina—February).

It's little nubbins like these that can put the flesh on the skeleton of an itinerary, often saving time, money, and inconvenience, besides directing you to the off-beat place or the piquant experience that rarely shows up in a travel book or article.

So when you hear people sounding off on their travels, don't yawn. Listen and take notes. For out of all this verbiage may come great remuneration, always providing you've sized up your informants' tastes and points of view as being somewhat like your own. We for one shut our ears at once in the presence of those who have gone in de luxe insulation, as though in sealed containers, from Biarritz to Istanbul in 19 days. And we couldn't care less about the place in Paris where you can get a good hamburger. It takes all kinds, to be sure, but we're not *that* kind, so (*Please turn to page* 41)



BarcaLounger shown, courtesy of Barcalo Manufacturing Company

DuPont vinyl upholstery stars a new breathable texture

New designer-styled pattern gives you airy seating comfort! Here is beauty that is more than just on the surface. This exciting, newly designed "Porecene" pattern in FABRILITE* vinyl upholstery breathes . . . lets gentle flows of air give you wonderful seating comfort the year round. And this elastic-backed pattern keeps its beauty for years. Soilings sponge away. Spillings never stain. The 18 designer colors blend beautifully with any decorative plan you have. You owe it to yourself to enjoy the easy living of this modern-living, breathable FABRILITE!

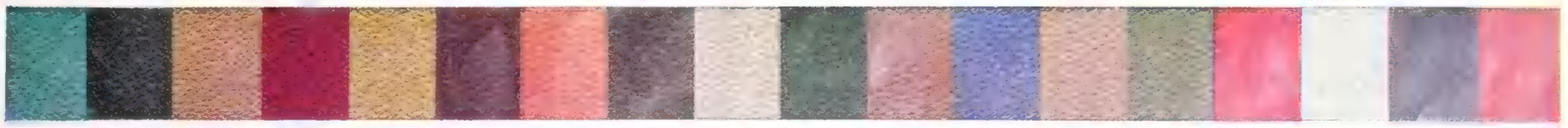


SEE the "Fabrilite" sample book at your local decorator or upholstery shop. You'll brim with ideas when you see the exciting array of colors, designs, textures!

BETTER THINGS FOR BETTER LIVING...*THROUGH CHEMISTRY*

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try the car with
so much that's

new

so much
that's

different!

THE SUPERLATIVE 1960 CHEVROLET



There's nothing like a new car—and no new car like a '60 Chevrolet. The Bel Air 2-Door Sedan.

Every tasteful line of this superlative '60 Chevrolet seems to tell the luxury cars to move over—from the proud jut of its prow to the saucy cut of its rear deck. ■ And the hushed elegance of its roomier new Body by Fisher repeats the refrain—with finely tailored fabrics, sofa-wide seats and a lower-than-ever transmission tunnel that'll please you right down to your toes. You'll luxuriate, too, in the way this new Chevy's Full Coil ride—insulated from road shock and noise by thicker, newly designed body mounts—rivals the poise of even the costliest cars. ■ Yet, sumptuous as this '60 Chevy is, it remains more dedicated than ever to those proved Chevrolet virtues—economy and dependability. There's a choice of two standard engines that do marvelous things with mileage—the famed Hi-Thrift 6 and a new Economy Turbo-Fire V8 that gets more miles on a gallon of regular. Your dealer's the man to see for the details, including the one we know will delight you most of all—the new lower prices that now save you money on even the most luxuriously equipped Chevrolet models! Chevrolet Division of General Motors, Detroit 2, Michigan. ■ **nearest to perfection a low-priced car ever came!**

CHEVROLET

HOW TO BE A MORE SKILLFUL TRAVELER

CONTINUED FROM PAGE 38

their helpful hints will hardly help *us*. Everyone to his own taste, however, and when you start keeping a notebook like this you will be astonished how the items you consider worth noting will reveal, even to you, what your own taste as a traveler adds up to. Incidentally, neatness counts with this note-taking. Organize its pages according to country or area and try to write legibly, even when brain-picking at a cocktail party. Next time you're off to foreign parts, you'll have your own district directory.

It goes without saying, or should, that smart travelers don't bite off more than they can chew. They concentrate on one or two areas, settling down long enough to get the feeling of one place at leisure. If you have a month or six weeks to spend free of your usual routine, it seems like an endless treasure of time, so the temptation is great to try to see everything you've ever dreamed of. The reality is that the more places you go, the more you dissipate your time, since many hours must go into gettting from place to place. The grand-tour-in-six-weeks makes travel a physical and emotional ordeal. You are as busy watching the clock and packing up to move on as you are seeing what you're there for. More serious, the impact of one new impression after another results in a sort of cerebral indigestion.

A KNOWING traveler tends to be more of a scrooge about time than money. To hire a car and English-speaking chauffeur may sound like wild extravagance, but the alternative of touring the countryside in frustrating ignorance of what you're seeing, with no one to tell you what it's all about, is a frightful waste of traveling time and money. This doesn't mean you must be a millionaire. It means that you make up for this rewarding luxury by cutting down on something else. Go without a few meals or try a second-class hotel.

As for hotels, we've noted that the real travelers don't make a steady diet of the de luxe Grands and Excelsiors. Much as they may make you feel like Princess Grace when you walk through their stately halls—and we think the sybaritic experience of old-world service is something every American deserves to sample—if you put up consistently at nothing but the plush there persists a curious impression that you're always in the same place with the same people. For the quintessence of the luxury hotel, it's almost the unanimous vote of world-travelers that the Vier Jahrezeiten in Hamburg wins the honors, hands down. On the more modest side of the budget, don't be too quick to reject a second-class hotel. We're thinking particularly of the well-run Regina in Venice, where we could breakfast on our balcony in full sunny sight of the beautiful della Salute across the Grand Canal.

Flexibility is another attribute of the accomplished traveler, the willingness to rearrange a schedule at the drop of a hat if something interesting turns up en route. It's all part of the skillful traveler's highly developed bump of curiosity. One of the most thrilling afternoons in our life was an extemporaneous detour off our route from Rapallo to Pisa, commanded by a friend who had heard that Puccini's home was nearby at Torre del Lago. For about an hour we wandered through the lovely old house, which is now a museum, nostalgically soaking up the atmosphere that produced the nostalgic *Bohème* and *Madama Butterfly*.

There's no question about it, it's a relaxing, pleasant experience to have your trip planned in advance by a knowledgeable travel agent, who, incidentally, will take a dim view of these whimsical departures from schedule. But if you prepare yourself beforehand by reading up on the places you're going, your off-beat adventures can be included in your itinerary to start with. We wouldn't let a friend take a trip to New York without first putting into his hands Kate Simon's great little guide—and love letter—to the city, *New York—Places and Pleasures*. Study the factual travel books, of course, but remember that novels and biographies are full of little plums for travelers. Take notes on them in your notebook.

As to mundane practicalities, you won't find the skilled ones encumbering themselves with much luggage. They move on the principle that what you need you can buy in most parts of the world. Some go so far as to pack their old clothes so that they can slough them off for new en route. TWA and SAS, among others, offer sound packing suggestions in booklet form. If anything, they tend to err on the generous side.

you can't imagine
how joyous a compact car can be
until you've driven the rear engine
Corvair
by Chevrolet



You can read all about this small miracle—engineers' talk about the virtues of its air-cooled aluminum engine, about independent suspension at every wheel and all the ways it's unlike any other car made in America. But words can only hint at Corvair's thistledown steering, the wonderfully level, *supple* quality of its ride, the nimble bulk-free precision of its going. You'll have to drive it before you really know how big a revolution in auto design Chevrolet has touched off . . . America's only truly new compact car, the only one that isn't just a small echo of a big one. *The revolutionary Corvair . . . with the engine in the rear where it belongs in a compact car.*



Sweet blooming "Night Blossoms"

another fabulous Wamsutta® *exclusive!*

WAMSUTTA SUPERCALE® rains delicate night blossoms over the borders of this enchanting new fashion . . . a fitting complement for the sumptuous luxury of Supercale's super-silken finish. And now, during January, you can enjoy Supercale sheets in white, candy stripes and "Blossom Tones" at fabulous White Sale reductions.

WAMSUTTA DEBUCALE®. . . glamorous sister sheet to Supercale, high-count Debucale gives you famed Wamsutta luxury at a modest price . . . and during the January White Sales, you'll find wonderful reductions on whites and flattering "Complexion Tones."

WAMSUTTA MILLS, *division of M. Lowenstein & Sons, Inc., 1430 Broadway, New York 18, N. Y., Also look for Wamsutta Heritage Towels, Babycale Crib Sheets, Blankets, Automatic Blankets, Mattress Pads and Covers, Pillows and Fashion Fabrics for Men, Women and Children.*

House Beautiful
JANUARY • 1960



PHOTOGRAPH BY EZRA STOLLER

Just for instance—
a flower garden
made with a
felt-tipped marker

Such charming things can be done so easily when you pull out the stopper that is imprisoning your imagination and ability. This painted cotton canvas rug (No. 8 duck, 8′ x 10′) was made in 14 hours. The dacron curtains were decorated in 3 hours. It has been proved that anyone can learn to do this kind of drawing with a few hours' practice. And the felt markers come in numerous assorted colors, at reasonable prices well under a dollar each. The full story about the markers and how to use them begins on page 62.

House Beautiful's

Forecast for the 1960's:

You will be more creative

• During the last decade public attention has been so much focused on technological progress that other equally significant happenings have been overlooked. One of these trends, which House Beautiful is in a prime position to explore, is what people are doing with their time. We see unmistakable evidence that during the next decade there will be strong surges in self-development. There will be a pronounced shift from the *passive* to the *active* use of leisure. The wonderful satisfaction of making something—of making it well and making it a personal and artistic expression—is dawning on people. Self-expression, through skill and artisanship, interests people mightily. That is why our first issue of the new decade is all about skills. →

Tassels are 1½" long, of three-ply wool tapestry yarn. You get airy or dense effects according to how you space them. Flat areas here are French knots. Miss Smith creates subtle color by separating yarns and regrouping them in mixed colors.

PHOTOGRAPHS BY WESLEY BALZ







PHOTOGRAPH BY EZRA STOLLER

You can master the tassel stitch in 15 minutes. From then on only your imagination limits you. On a sofa cushion Miss Smith clusters several stitches in soft pompons. You might let your fancy soar on a bedspread or a bed skirt. The stitch is bulky, so it works most easily on fairly heavy, loosely woven fabrics.

For an immediate payoff in fun

start with

an easily-mastered skill like

Tassel Embroidery

● Why learn a skill? Our answer is that you have to learn a skill to find out why. A skill is merely a means to an end. It's an acquired technical competence that, once learned, frees you to express in tangible forms the concepts of your imagination. And you simply do not know what you've been missing until you've had the exhilarating adventure of seeing what you can create with your own hands, out of your own ideas. It's a self-revealing, satisfying experience, but an indescribable one. You can know it only by doing, by making a start.

The quickest way to discover the pleasures of accomplishment is to start with a skill so easy to learn that you are not bogged down or discouraged by the difficulties of mastering a complicated technique.

As a start, we suggest the tassel embroidery shown here. Master two strokes of the needle (see diagrams on page 117) and you've acquired the manual dexterity needed to produce such colorful, textural beauty as these curtains by Rachel Smith, (*Please turn to page* 117)

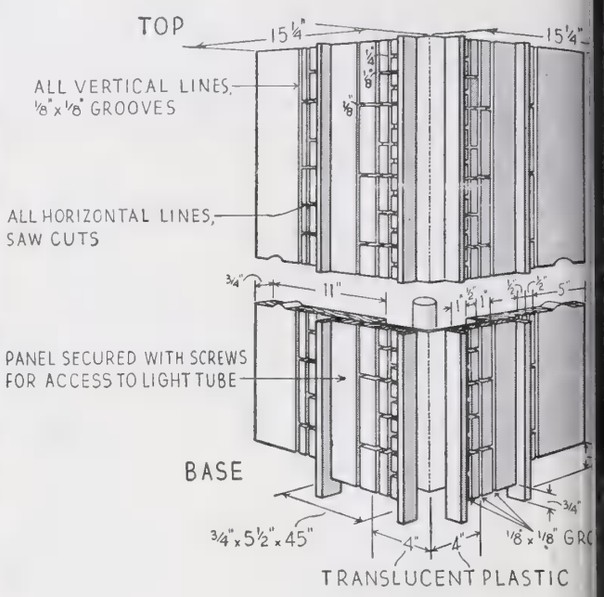
How to get yarns for Tassel Embroidery

For color card showing 75 colors of 3-ply Paternayan Persian yarn, plus samples of rug and crewel yarns in the same colors, send $1 to The Yarn Depot, Inc., 545 Sutter Street, San Francisco 2, Calif. Strands of Persian yarn are sold both in 5-strand bundles (25¢, minimum order $2) and by the ounce in single colors (70¢). Also available in skeins of ¼ pound ($2.25) and 1 pound ($8).



Each stitch is large, so work goes swiftly. This lightly patterned curtain echoes colors of paintings in the home of Mrs. H. Harris Jonas.





Saw-cut lanterns enrich a storage wall with an interplay of light and shadow

The detailing on these corner lights illustrates Architect Euine Fay Jones's ability to make a few carpenter's saw-cuts count for a lot in total design. Here you see both of his techniques at work—the horizontal lines are fully cut through, allowing light to pierce them while the vertical lines are simply score marks adding to the surface texture of the wood. At the same time, however, the vertical lines serve as a neat stop for the ends of the horizontal cuts. Architect Jones first came upon the scoring technique because he needed a simple way to even up the ends of a series of cuts like this. Neal Harmon home.

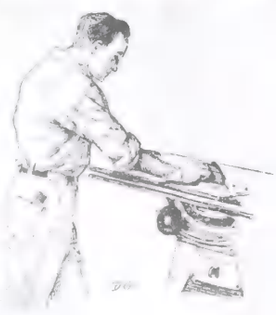
How to be Creative with a Saw

By GUY HENLE

Two basic saw cuts



1. (Left) The full end cut, used to make horizontal cuts on two examples above. Saw blade cuts completely through. Backing board prevents splintering.



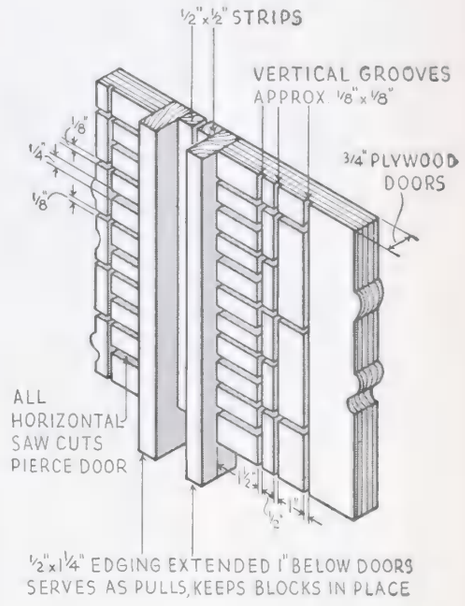
2. (Right) The scoring cut. Board is run through flat. Low-set blade cuts only part way into surface. Blade is hidden here. Two cuts have just been made.

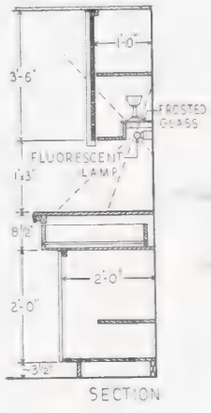
● An architect in Arkansas had developed a saw-cut technique that can turn the ordinary power saw into a powerful sculptural tool. The technique is so simple any home woodworker can use it to add his own design to stock plans. And it is so unlimited in scope it could well revolutionize the on-site finishing of a house, making it possible for an unskilled carpenter to personalize the most inexpensive house.

The story began five years ago when Architect Euine Fay Jones, working mostly with $20-25,000 houses, started wondering how he could possibly get a poetic expression out of the face of raw plywood, an anonymous and often garishly grained sheet.

In this price category he could not use intricately detailed millwork or expensive custom cabinetry. Instead, he began to cut into the large inexpensive plywood sheets. By scoring the sheet with parallel saw-cuts a little more than halfway through







the sheet, then turning it over and scoring it in the opposite direction, he found he could create a lacework of tiny square openings wherever the saw-cuts crossed.

From this tentative beginning has emerged a fully mature technique, making possible the intricate designs you see on these four pages. All of these examples are from houses designed by Architect Jones, yet all of the work was done by carpenters on the job, none by skilled craftsmen.

Jones's technique uses two basic cuts (illustrated at far left): 1. The full end cut, which goes completely through the piece of wood. 2. The scored line, which makes only a groove in the face of the wood. The first is used where light or air coming through is an advantage, in addition to surface decoration. The second is used for surface decoration only, but this can count for a lot in the play of light and shadow.

Anyone who has ever worked on a power saw will recognize the simplicity of the cut and the number of variables possible. The length, width, and depth of the cuts can be easily changed and easily matched from one cut to the next because of the precise calibration of the saw. Then, too, the cuts can be grouped in a specific pattern that can easily be varied. In combination, these variables will produce endless design possibilities.

In studying the examples on these pages you will see how the technical necessities of the (*Please turn the page*)

Ordinary plywood doors take on gleaming highlights through the skillful use of a power saw

These cabinet doors are the perfect answer to the question Architect Jones began with: How can I get a more poetic expression out of the anonymous face of plywood? By day, the surface is rich with fluid shadow lines that move in the changing light. When the hidden fluorescent is turned on, its rays pierce the saw-cuts to create lines of light that seem to float in space. A frosted glass shelf inside the cabinet allows this glow of light to suffuse the interior (see the section drawing). Neal Harmon home.

ALL PHOTOGRAPHS BY MAYNARD PARKER





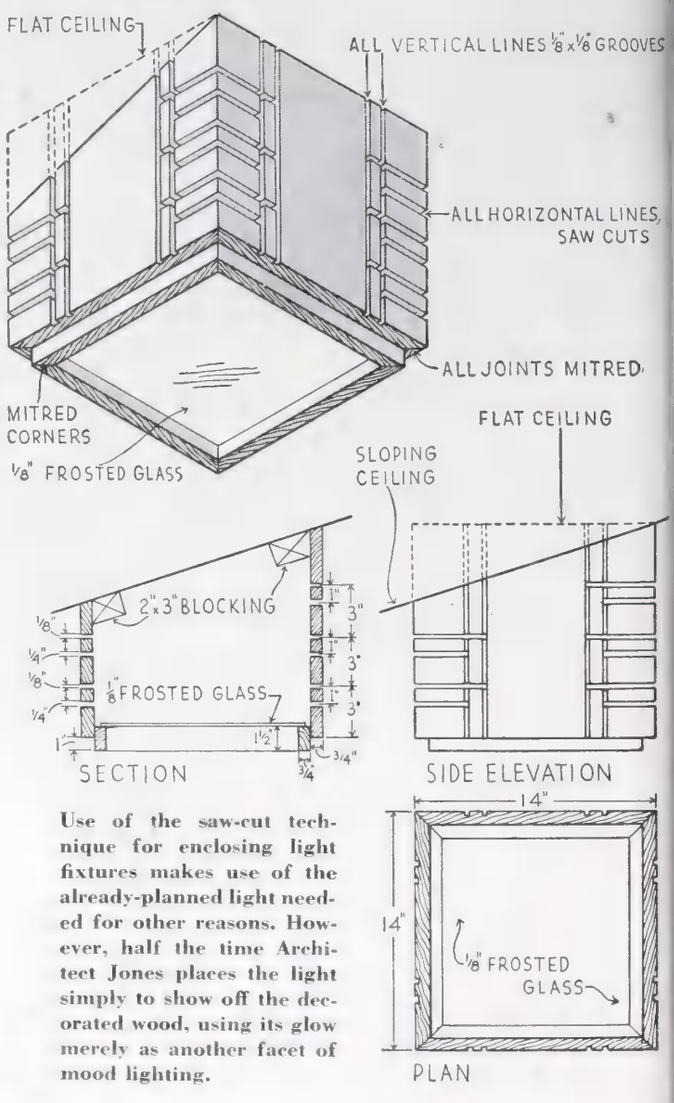
This way of expressing design in wood can help relate the simplest element in the house to its over-all theme

What might have been a stark unadorned box around a ceiling fixture has taken on new meaning here. The pattern of saw-cuts used on it bears a relation not only to the other surface designs throughout the house but also to the basic rectangular module on which the house is built.

While the fixture is a complete design entity with its own interest, it does not exist in a vacuum—the saw cuts (taught to a carpenter on the job in fifteen minutes) make the connection. Similar fixture can be seen under the eave outside. Home of Dr. and Mrs. Calvin Bain.

cutting technique actually added to the design elements. Jones's first experiments were made using the full cuts with the saw. He came upon the scoring technique only when he was searching for a way to disguise the fact that his cuts did not line up neatly. You'll notice that Jones now uses a score line at the end of every full cut. It makes the job neater, of course, but he has incorporated it beautifully into his design.

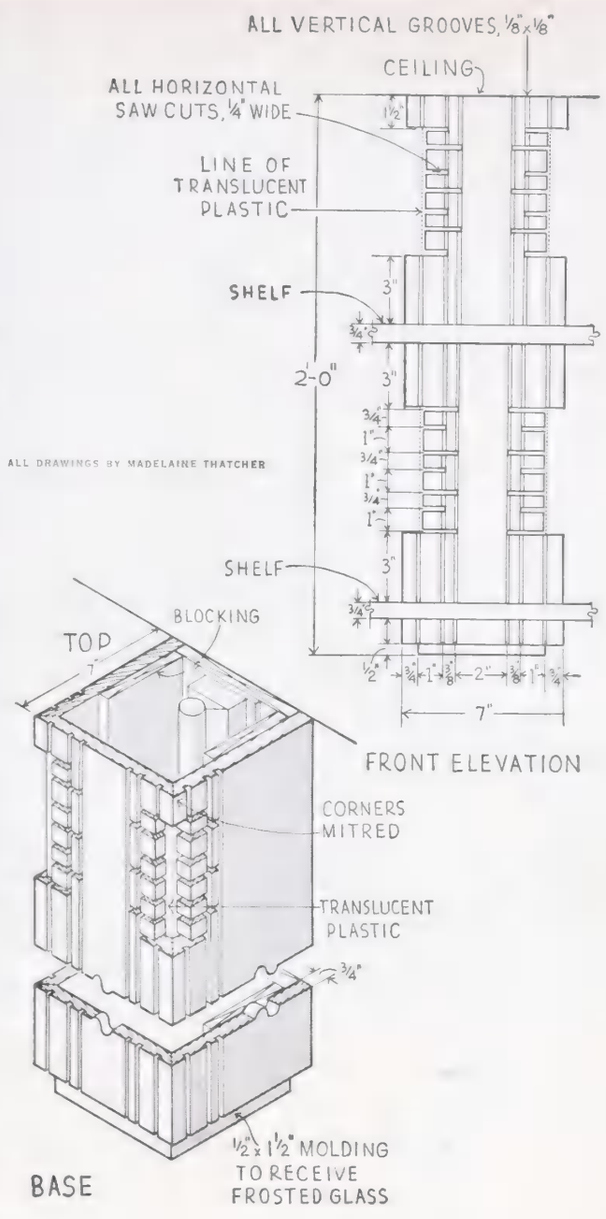
In the same way, you will find that Jones often uses a full lumber strip to close off the ends of the plywood pieces he has cut into. This began as a neat way to cover the unpleasant grain ends of the plywood and also to reinforce the piece if his cuts had been close to each other. Rather than use a trimming piece conforming to the size of the plywood, he took advantage of the opportunity to add a new decorative element to his design. Thus, the edging of the plywood cabinet doors on page 47 extends half an inch beyond the plywood and an inch below it. Not only does it add a strong vertical accent, but the extension allows it to serve as a door pull. Every step in the development of this technique has thus been taken quite naturally and has grown out of the previous one.



Use of the saw-cut technique for enclosing light fixtures makes use of the already-planned light needed for other reasons. However, half the time Architect Jones places the light simply to show off the decorated wood, using its glow merely as another facet of mood lighting.



PHOTOGRAPHS BY MAYNARD PARKER



Two saw-cut light columns become part of a complete built-in corner

The first application of this saw-cut decoration was in Architect Jones's own home, shown above. Here it is applied to two vertical shafts enclosing fluorescent lights. The light is focused down through frosted glass for readers seated on the built-in couch. At the same time, the corners of the shafts are pierced by open corners (covered with translucent plastic) and by the horizontal saw-cuts that Jones was to use so extensively later on. Here again the score lines made by the saw are run vertically and act as stops for the horizontal cuts going all the way through. By comparing this with the light shafts on page 46 and the cabinet doors on page 47, you can see how Jones has developed the technique since its beginning here. Each step has evolved logically.

How does Jones apply this new technique? He now uses it in nearly every house he builds to emphasize forcefully the design theme of the house. He will use it to bring architectural lines across the flat face of plywood making it relate to the module on which the house is built. He will use it on built-in furniture that he designs as part of the house, to relate these pieces to the rest of the house.

The full saw-cuts are used specifically where there is an advantage of light or air coming through the cuts. in addition to its value as a surface design element. (Where there is no such advantage the scored line will suffice.) But this is surprisingly often. Jones has designed doors, for example, where the saw-cuts work to ventilate a clothes or linen closet. The cuts are made in the edge of the door, then trimmed with a finishing piece. Thus there is air circulation even when the doors are fully closed and the interiors out of sight. In the same way, he has worked out hi-fi and TV cabinets with cuts in the doors or sides so that the accumulated heat from the built-in electronic equipment can be dissipated, a mechanical problem solved artistically.

Most of the examples on these pages show the most natural use of the technique—to shield some type of light fixture. In most cases, the cuts are not designed to be the primary release of the light from the fixture, but simply to take advantage of the fact that the light is there. This often takes the form of light out the side of a fixture when the primary direction of the light is up or down.

However, in some cases Jones uses a light merely to give effect to the saw-cut decorations. One fascinating aspect of such lighting is that when no other lighting is on in the room. there is only the wondrous glow through the saw-cuts. The form of the fixture is destroyed because there is no front lighting. and the light lines seem to be floating in the darkness. It is a supreme achievement of mood lighting. Jones sometimes plans his fixtures so that. even when there is a major source of light. it can be cut off to achieve the effect just described. Use of the saw-cut technique is often requested by Jones's new clients.

A new world of decorative possibilities is opened up by this technique—for the home craftsman as well as for the architect and designer on the job. The power saw has come into its own as an artist's tool. This technique may only be the beginning.

She developed an art to service her hobby

Orchid-growing forced her into pot-making. Now she has created some of the most artistic plant pots in the world

● Picking a skill out of the blue with no relation to anything else in your life never leads to much. Your attention may drift away before you master the technique.

Mrs. Juanita May's love of orchid-growing and her desire to bring her best specimens into the living room at the peak of their bloom, in pots suitable for indoor décor, led to making her own containers. Now, several years later, her pots are carried by three art galleries, and she has won innumerable art awards for the sensitive character of her work. Potters from other countries trek to her door to see her work.

She grew orchids for three years before she saw how unsuited the commercial pots were for both the culture of orchids and their aesthetic enhancement. She had done some ceramic work, but it was of an entirely different sort (wall plaques, table tops). Now she made a real beginning, for there was a purpose to her work. She tailors each pot to a particular plant's appearance and its cultural needs. The high expressive quality of the pots makes them much sought after by orchid growers everywhere.



Some orchids need weighty pots so they will not tip over when their sprays of bloom cascade to one side.

Stems of orchid plants are crusty, in both color and appearance. This pot has color, texture, form of plant.



PHOTOGRAPHS BY EZRA STOLLER

Some orchids can't tolerate wet roots, so Mrs. May cuts great holes in the pot to speed evaporation of moisture.





Over-all form of this orchid is V-shape. Container echoes same V. Mrs. May works in both earthenware and stoneware.



Most orchids are aerial plants, so many of Mrs. May's containers are for hanging. Hence, bottoms are interesting.

If a plant's character is droopy, Mrs. May creates a pot that anticipates this by mounting it on a high pedestal.



Mrs. May's Florida patio reminds you of a tropical jungle. The many hanging pots blend perfectly with foliage.



The simplest possible

Creative Stitchery

Here's a woman who found her own ways and followed them to create her own personal expression in stitchery

By JEAN RAY LAURY

● Stitchery is one of the most charming, expressive, and delicate of the decorative arts. I find it wholly enjoyable and absorbing, and perhaps I can encourage or inspire you to slip on your thimble (and your glasses?) to begin. If you find the bright colored shelves of fabric shops irresistible; if you have (somewhere!) some needles and thread; if you possess a measure of enthusiasm, a somewhat greater measure of patience, and a spirit of inventiveness; then you're ready to venture into the delightful and satisfying art of creative stitchery.

I cannot say what is the best way for you to work. I can simply describe what I do, and list those things that I consider important.

The list would start with my suggestion that you forget whatever you've learned about color wheels and color theories, for they tend to make you regard color as a thing apart from the design. Color must not be thought of as something separate, to be "added" to the idea. Let color choices evolve as the work develops. Colors are exciting and fun to use, and it's hard not to use every color you like at once. But be selective.

Think of subject matter, and a color may suggest itself—as with the browns and ochres of seed pods, or the yellows, golds, and oranges of the sun. It is difficult to tell if the yellow suggests the sun, or the sun suggests the color.

Design, like color, is an inseparable part of the idea. It is not the next step after the idea, nor is it something you "put on" like putting the icing on a cake. It is an essential ingredient and cannot be extracted from the total anymore than you can remove the egg from the cake batter.

When our great-grandmothers made quilts, they followed no rules of design, yet in their work we can see a complete unity of design with method and materials. So well integrated were they that it is impossible to tell whether design resulted from the limited fabric scraps, from the way they were sewn, or from the idea. Harmony existed between the creative idea and the material used.

If we bring a fresh and enthusiastic contemporary approach to this traditional art form, we can produce quilts as meaningful and expressive as theirs. But as long as we continue to copy the design (which may have resulted from Grandmother's love of the columbine), or use a brown and rose color scheme because so-and-so used it in her bedroom, then hastily sew by hand or machine with no sense of craftsmanship, we will fail.

The old quilts were beautiful, and they were beautifully made. They tell us much about the people who made them. We need not reiterate. There are things to be said about our own time. Our heritage is rich in both appliqué and embroidery, and when we have absorbed its beauty, we are better prepared to interpret the present.

I can offer no rules on how to work. You see things differently from the way I do. We react differently and express ourselves differently. It is these differences at the heart of our work that make it personal and expressive. If you bring deep feelings, a sense of values, and craftsmanship into your work, you cannot help being original. It is the inevitable by-product of these things.

There is a frantic attempt by many people to be "original" at all costs. So much emphasis is given to originality that the creative becomes confused with the novel. And the thing that was novel soon becomes a cliché. The most common materials can become works of art if the ideas and the execution are approached creatively.

Good craftsmanship is an essential on my list. A hastily done piece will always look like a hastily done piece. Sloppiness and novel effects are not virtues, even if they pass at first for "original." If you enjoy the materials you work with, and you value your time and your idea, the craftsmanship will grow out of this.

I work within the limitations of certain materials, pre-

(*Text continued on page 105, more pictures overleaf*)



To appliqué one piece of fabric on top of another is simple. Mrs. Laury uses a simple running stitch, both to sew down the fabric and to outline and heighten the forms and meanings of what she wants to express. She believes you must have a subject in your mind's eye before you begin. She has made every line of stitching count. Some work functionally, others are like little curling trills of musical notes.

Mrs. Laury finds her subject matter chiefly from growing things (plants and children). But she does not work from drawings or from the thing itself. "If I am doing a tree I cannot look at a tree and begin. There is too much to see and it is overwhelming. I just shut my eyes and visualize only the essentials I wish to use. Then I cut the fabrics. Color, form, and idea emerge as one." A seed pod inspired pillow.

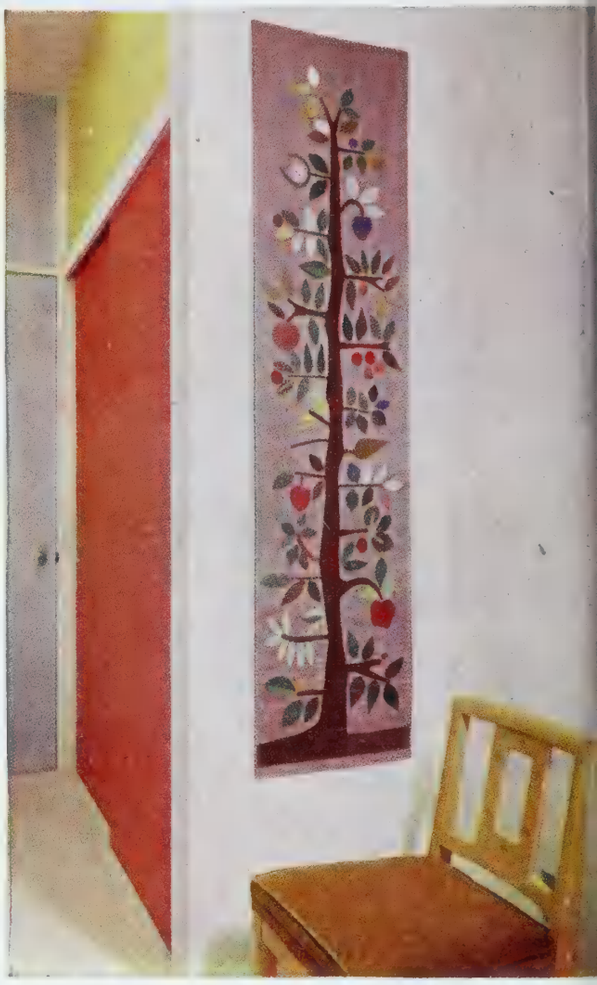
PHOTOGRAPHED IN THE DUNBAR SHOWROOM BY MAYNARD PARKER





PHOTOGRAPHED IN THE WIDDICOMB SHOWROOM

Though Mrs. Laury's technique relies mainly on appliqué, she uses the straight running stitch to emphasize and underline the forms she has created through appliqué. Here an abstraction of giant seed pod is enriched by a curved line of stitching. It goes through several fabric layers, creating the puckering we associate with quilting.



A fantasy tree, bearing fruit never seen on land or sea, was made of 43 colors and 9 prints—most so chromatically close together the differences are not at first apparent. But the result is very rich, in an understated way. Mrs. Laury buys most of her fabrics in dress-goods departments.

PHOTOGRAPHED BY WESLEY BALZ AT GROSFELD HOUSE



A charming little piece called "Dandelions" (even though it is executed in violets and mauves) is used on the upholstered headboard of a child's bed. The end of each radius blooms with little bursts of yellow stitches, reminding one of the fluffy down that develops when dandelions go to seed.



PHOTOGRAPH BY STEPHEN MICHAEL

This piece, called "Red, Red, Red," shows what an emotional thrill Mrs. Laury gets out of working with colors. It is as though she had set herself the assignment of using as many kinds of reds as possible, both in cloth and thread. Result is powerful, and wonderfuily interesting to examine.



PHOTOGRAPH BY WESLEY BALZ

Mrs. Laury makes quilts, but the freshest, most engaging ones you ever saw. The over-all design has been planned so vignettes are created into which she drops a great diversity of subjects—from lobsters to shovels (page 106). Morgan Jones bedspread. Child Craft chest.

Appliqué, done on architectural scale, can make a custom feature of great decorative interest

THREE PHOTOGRAPHS BY MAYNARD PARKER





Here are curtains you could not buy. For they were created just this once, for this room, for his own house by Architect Alden Dow. But they show what anyone could do to create a bold non-pictorial pattern with a custom-designed look. You would shop yard goods in the plain colors used elsewhere in the room, cut them into strips of differing widths and appliqué them according to a planned sketch. If planned right, curtains could look quite different closed and open.



PHOTOGRAPH BY VINCENT LISANTI

These open tapestries look most engaging when their transparency is brought out by back lighting. They can be hung against glass windows, or against walls *if* hung eight or ten inches out from a plain wall that is flooded with crosslight from an unseen and shaded light source.

A break-through in weaving:

Open Tapestries

● These fragile gossamer tapestries have never been seen in print before. They are the personal expression and creation of a weaver who took up the craft only about ten years ago. Quite apart from their charm, they are proof that, in a not-unreasonable span of time spent learning a craft, a person can not only master it but break through its clichés and establish new frontiers of technique and expressiveness.

They are the work of Lenore Tawney, whose extreme modesty runs neck and neck with her ability. The story of her arrival as a fine, serious artist contains much hope for the beginner. For, to put it in her own words, "I didn't learn too much as a student weaver, so I was free of the common taboos. Knowing all the official ways doesn't necessarily stultify a person, but it can. A little ignorance (or innocence) leaves you freer to try, to see, to pioneer. It leaves you freer, as a child is free."

But Mrs. Tawney believes you have to have enough knowledge and skill about any craft so that the "how-to-do-it" does not stand in your way of doing what you have in mind to do.

This technique might be called finger weaving, as opposed to shuttle weaving. She rolls up little balls of yarn and weaves them in and out of the warp with her fingers, fashioning the lines of color into trees or flowers or birds or pure fantasy shapes. She pushes these lines of color into the forms she wants with a pointed instrument, spreading them or collecting them together tightly.

One asset of this type of weaving is that you can undo and revise in the process. So you are free to explore and try things. It is not so final as other types of weaving. An added asset is that to begin does not require any great investment in materials. (*Please turn to page* 100)

The little jewel, at right, is the kind of project one might begin with, since it is not too ambitious in size. Your success depends on having exhilarating colors on hand to choose from in making a composition. The top and bottom of this hanging by Mrs. Tawney is truly woven, but it could be done with a threaded needle if you have no loom. The quality comes from the manipulation of many colors and the free, flowing movement of forms which must be interestingly spaced.





TWO PHOTOGRAPHS BY HOWARD GRAFF

This room-high flower tree by Lenore Tawney could come right out of *Alice in Wonderland*. It must have been pure joy to make and is certainly great fun to look at. The warp is a strong, mixed thick-and-thin yarn that produces texture and character. The great variety of colors used for the weft weaving is another key to its interest. Such richness would not result if only a handful of colors were used. If you are to be creative, you need the maximum palette of colors and materials to stimulate you.

Where to get a color card sampling 70 colors and textures of yarns for open warp tapestries

One crucial attribute for obtaining character and maximum artistic expression in any artistic craft is variation in color and texture. Great artist-craftsmen go to endless pains to obtain such diversity. For $1 you can obtain a yarn color card, showing a variety of yarns in various textures and colors, of the sort used by Lenore Tawney. Write The Yarn Depot, Inc., 545 Sutter St., San Francisco 2, California.





ALL PHOTOGRAPHS BY MAYNARD PARKER

Six cushioned trays make three neat two-unit seats, about 10½" from the floor. Lightweight, they could as easily be stacked in groups of threes or spread about individually. Each tray has a loose foam rubber cushion that is completely concealed as the trays are stacked up. The snug Chinese-box fit of one tray into another makes each stack a good solid seat.

Stacking Stools —for sitting and storing

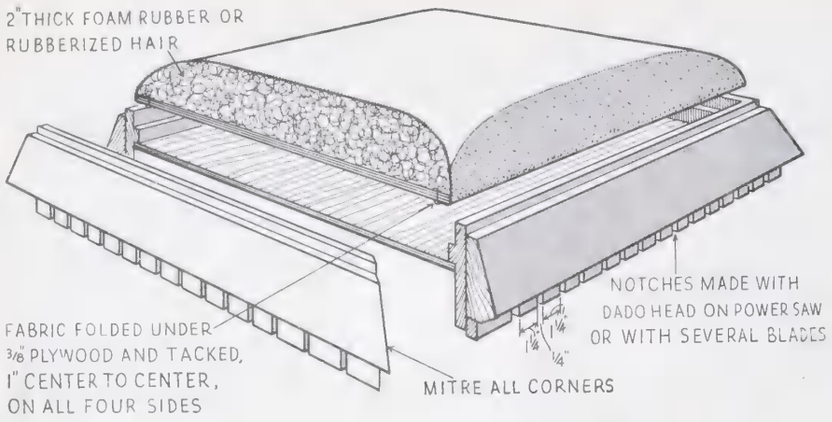
Nesting firmly for compact storage, these cushioned trays break into individual seats. The principle of their design is simple, but has wide application

Shown here in Architect Jones's own living room, the stacking stools with their natural wood finish fit easily into the informal scheme. The saw-cuts that decorate the base of each tray are part of Jones's new technique for expressing design with a power saw (see pages 46 to 49). Note that the same kind of detailing is applied to the lower edge of the coffee table.

● *Here* is an idea, if you are short of extra seating for parties. The fact that so much seating can be gained from units stored so neatly (and so visually satisfying) leads on to other projects using the same stacking principle. The designer, Architect Euine Fay Jones, has since put together seats in which the stacking unit is a storage or serving tray itself (see page 61). And his latest project (too recent to be photographed) is a two-stack bed that hides a full 6½" innerspring mattress, designed on this same principle.

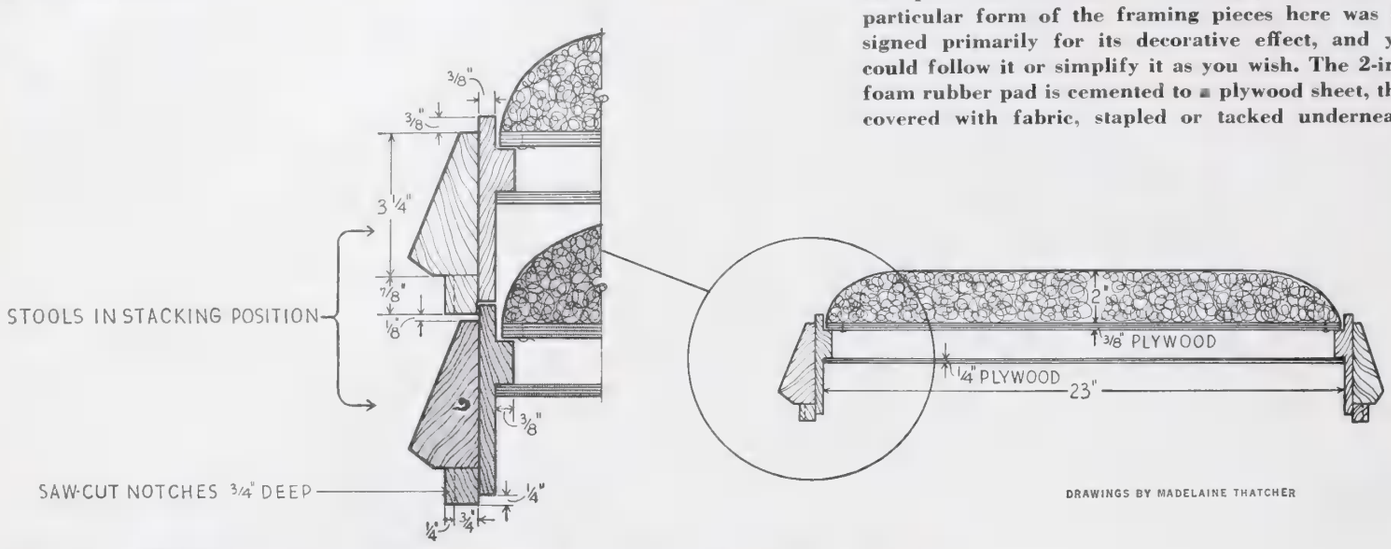
The two stacking units shown in detail on the next two pages make really productive projects for the home woodworking craftsman. For one thing, they serve a solid function in any modern household. Yet they are, individually, as artistic as any of the usual knickknacks produced by the amateur hobbyist. For another, though their ornamentation may seem complex, the fact that there is only one basic unit to be repeated over and over makes a kind of assembly-line production possible. Each part seems like less of a chore, and when the whole group goes together at the end, it gives you a big payoff for your investment in time.

Turn the page for details on two stacking-stool units ▶



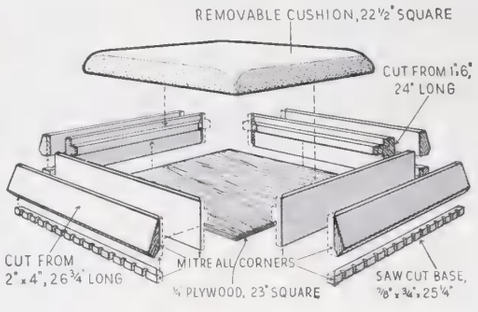
Project 1: Cushioned trays that will add extra seating, store in minimum space

These are the seats you saw on the previous page. Basically each tray is a built-up frame with a plywood bottom. The main purpose of the built-up frame is to make an offset lip at the top and bottom so that the trays will stack snugly without shifting, and the whole stack will have some rigidity. See how this offset lip works in the section drawing just below. The particular form of the framing pieces here was designed primarily for its decorative effect, and you could follow it or simplify it as you wish. The 2-inch foam rubber pad is cemented to a plywood sheet, then covered with fabric, stapled or tacked underneath.



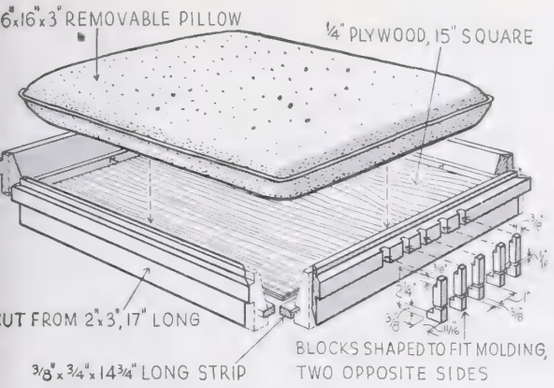
DRAWINGS BY MADELAINE THATCHER



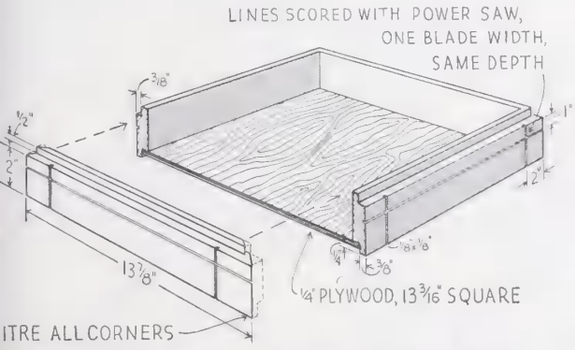


Exploded view of stacking tray shows that when each part is taken by itself, it is not a difficult fabricating job. With so many mitered joints and precision cuts, however, it should only be attempted with the use of an accurate power saw. Because of two-piece frame, the inside pieces can be screwed together, the screws hidden by trim pieces.

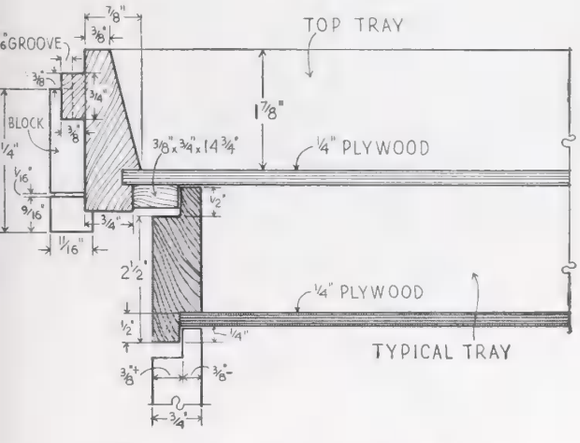
Cushions are removable so top tray of any stack can serve as a chairside table. Thus you can make a table of any height, used differently at different times. Stack of five in the background here shows how compactly they store. Generous size (seat is 22½" square) makes it really comfortable, not the usual perch of the ordinary stool.



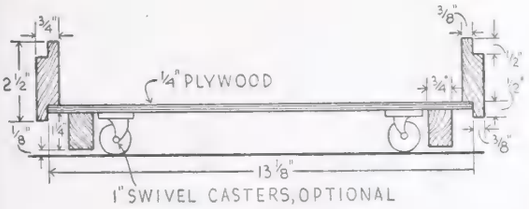
Top tray has frame made of three pieces (see section drawing below). ¼" plywood bottom. Blocks on two opposite sides add design interest, but saw-cut decorations could be used here.



Typical supporting tray has one-piece frame, cut out at top and bottom to make it fit neatly with the trays above and below it. These were decorated with score lines cut on the power saw.



Profile of top with a typical tray shows details of framing pieces. Storage provided by each tray is shallow, yet it provides separate areas for each thing, like a Japanese picnic box.

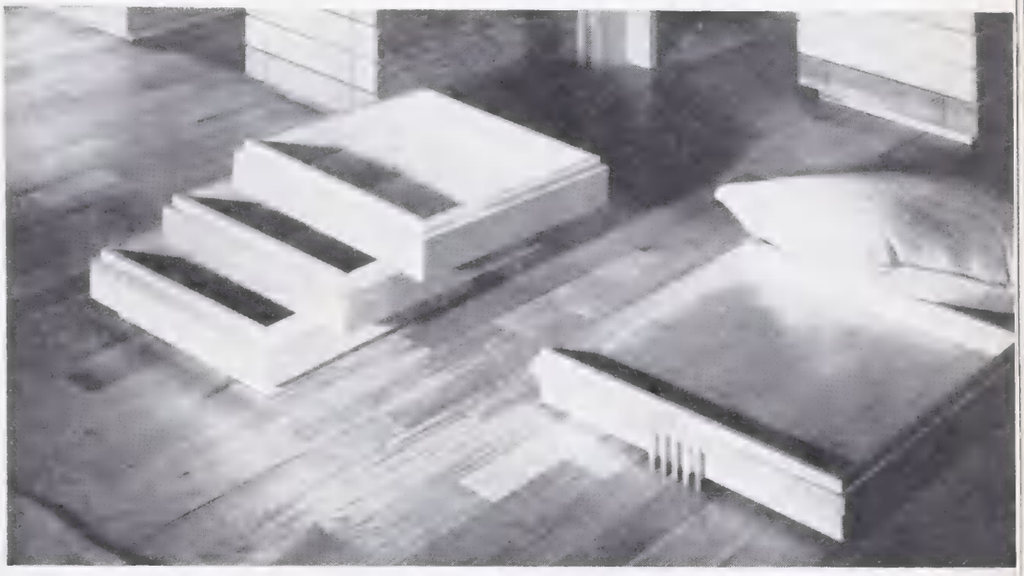


Bottom unit is similar to the supporting tray, but it has an additional set-back base board. Casters are not on the units shown, but would be a help if seats are moved over carpeting.

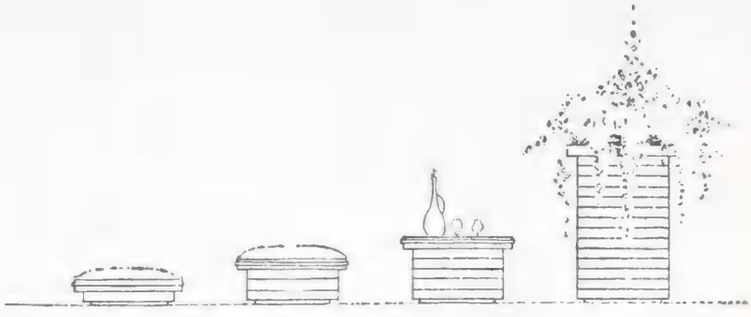
Project 2: Seats that hide useful storage trays

These seats differ from the stack-seats on the opposite page in that only the wide top tray is designed to hold a cushion. The supporting trays, which can be stacked in any number, are actually storage units, good for things like papers, games, table linens, etc. The bottom tray has the addition of a more solid base strip.





Here one of the seats has been separated into its component parts to show you how it works. The top tray, which is designed to receive a seat cushion, is similar in many respects to the ones in Project 1, but the supporting trays are a good deal smaller. This makes them handier for carrying. They can actually be used as snack trays. See other combinations below.



You can use as few as one storage tray to make a floor seat, pile up three to more normal height, take out the cushion to make a useful table, or stack them up really high for a most unusual plant stand. They give you all kinds of versatility.



Shown above is the assortment of 13 colors available in the "Magic Markers." Single ones are about 80 cents apiece, and sets of 12 colors are about $9.15. White is omitted in the sets.



Scattered blossoms on a brushed background (which is remarkable in concealing a novice's errors) are made, using a tissue-tracing to place the flower sprays. Then, directly on fabric, ground is brushed in with light strokes, flowers retouched. Rug and curtains (see the color photograph on page 43) were done this way.

How to turn scratch-pad doodling into art

By PHOEBE HYDE

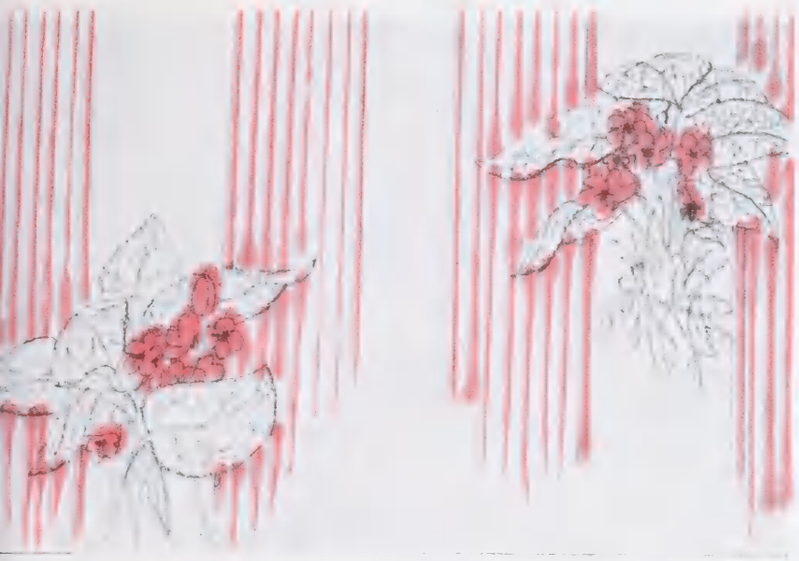
● There is a little bit of the artist in all of us. But it does not come out because we are scared, or have an inferiority complex, or have not yet met the right medium.

But wait till you meet the felt-tip marker! It holds in the hand like a bulky school crayon. It comes in delectable ink colors. It makes broad, bold strokes which can be varied immensely by pressure. Waterproof ink dries instantly, so it leaves you no time to fiddle—which makes you do bold, decisive things. And it can be played with on tissue paper, old sheets, or rice paper. Because you are doodling only on expendable materials, you loosen up inside and do wonderful things. (*Please turn the page*)

PHOTOGRAPHS BY BRUCE PENDL



Carter's "Marks-a-Lot" (shown at far right) come in seven colors, in 2 sizes. Small is 59¢; large, 79¢. The Cado Markers (grouped left) come in 8 colors. Set of 8, $7.44. Set of 4 is $3.50, and single markers are 88¢. Be sure to see that any markers you buy are water-proof and instant dry, if you want finished work to launder satisfactorily.



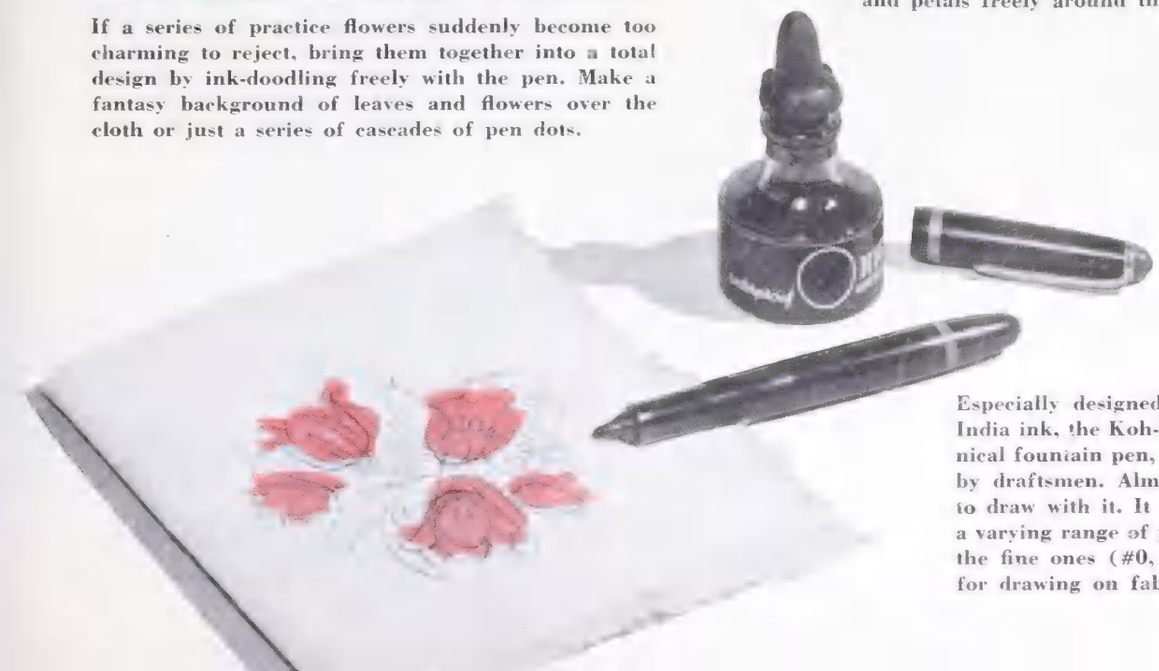
Thin lines drawn directly on fabric after a motif is made with a marker can make even the most casually placed patterns harmonize. Use a long ruler and make the lines by running the marker quickly against it. Don't worry if the color spreads when you lift the marker. Irregularities usually add to the spontaneity of the whole. Sometimes a beginner's mistakes or blots with this technique can add unexpected freshness to design.



Massed and random blotches (made by holding the tip of marker directly on the fabric to let color spread) can become a garden of blooms with the addition of straight, ink-line stems. Elaborate within the blotches with pen lines, and then use your pen to scatter more flowers and petals freely around the massed blotches (above).



If a series of practice flowers suddenly become too charming to reject, bring them together into a total design by ink-doodling freely with the pen. Make a fantasy background of leaves and flowers over the cloth or just a series of cascades of pen dots.



Especially designed for use with waterproof India ink, the Koh-i-noor "Rapidograph" technical fountain pen, shown here, is used mostly by draftsmen. Almost no pressure is needed to draw with it. It costs about $4.50 and has a varying range of point sizes. We have found the fine ones (#0, #1, #2) most satisfactory for drawing on fabric in this technique.



One can make two, with this method of painting through a sheer onto an opaque fabric. Here's your chance to repeat a motif from your bedroom wallpaper on sheer curtains and again on the bed dust ruffle or valance. You can do both simultaneously drawing 3 layers at once: tissue on top, sheer in the middle, opaque fabric on bottom, all pinned together. Cotton organdies, batistes, and voiles work wonderfully by passing ink through to any smooth cotton fabric.





How to vary the repeats in a child's row of dots, as above. Press or dot with marker tip directly on folded cloth (top photograph shows about the amount of color you should have on last fold). Dots become a prim row of flowers with the addition of penline stems and petals. Or, if spaced evenly, you unfold to precise polka-dot stripes. Four tulips, at right, fade in color back and forth across the folded material. Use the tissue pattern first on one side of folded cloth, then turn over and retrace the pattern below the first. Try various folds to make repeats come through stronger or weaker. Test small pieces first.

HOW TO TURN SCRATCH-PAD DOODLING INTO ART

continued

All in all, doodling with a felt-tip marker frees you of your inhibitions, much as finger painting frees you. Once you have the confidence that you are pretty good, you'll dare to decorate napkins, or blanket bindings, or curtains. (See color picture on page 43.)

You will discover irresistible patterns in the most naive strokes. Even the most hesitant dot and line, repeated, can produce an engaging spontaneity and good pattern.

To begin, you need a piece of ordinary tissue paper, a marker or two, a piece of old white sheeting. First, using a marker on tissue, draw your childhood tulip (or any other simple thing that comes to mind). Draw over some kind of base you can discard, as the markers soak through tissue and fabric. This soaking-through is really the key to your success. (Freezer paper is non-absorbent and inexpensive for this.)

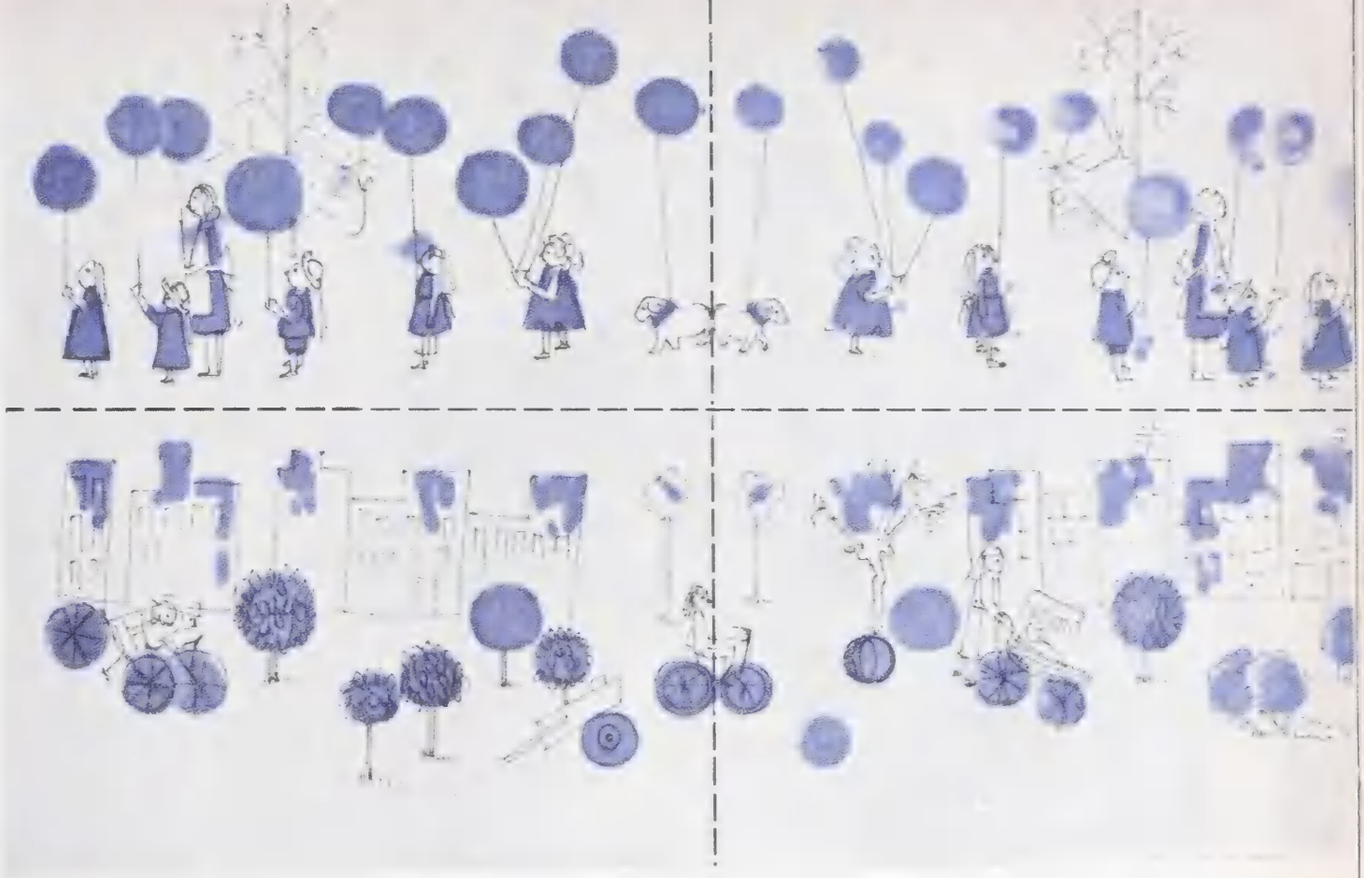
How hard you press affects how much ink flows out. You can get dense, strong color, or pale, thin color—depending on pressure. The more you press, the more it bleeds through to any paper or fabric that lies below. This is a characteristic you want to turn to account, for it lets you get soft, artistic effects you could not achieve working directly with the marker. Even when you get to the stage where you are doing permanent designs on fabrics, you will want to draw through tissue paper much of the time for its blurring, faded effect. It makes you look like a better artist.

Since the ink bleeds through both tissue paper and fabric, you can get several duplicate layers of pattern out of one drawing. By folding, you can get reverse versions of your drawing too. (See pictured example of this.)

After trying out all kinds of markers on all kinds of fabrics, we have two special recommendations: 1. If you plan to launder your finished work, be sure to wash out any sizing in the original fabric before you decorate it. 2. Get the best quality markers—they cost only a little more. The three we show on page 63 all worked well for us.

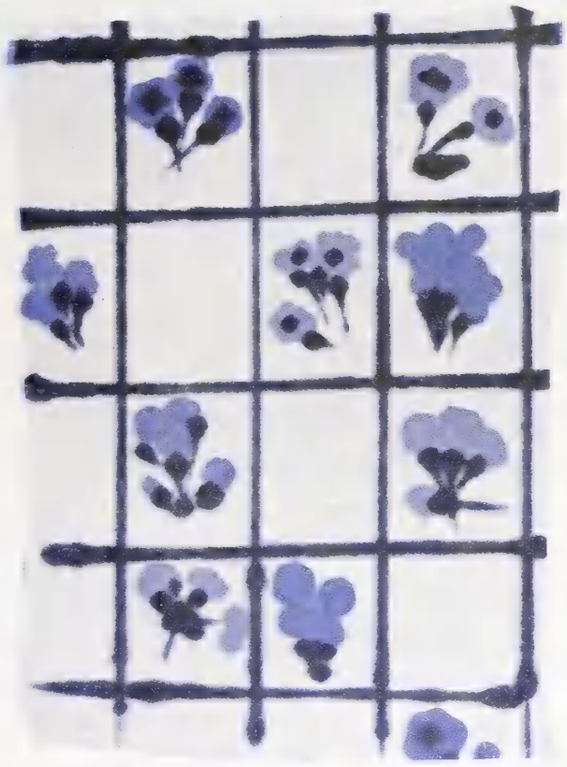
When you've gotten the hang of using a marker, add one more tool to your artist's kit. (*Please turn to page* 99)



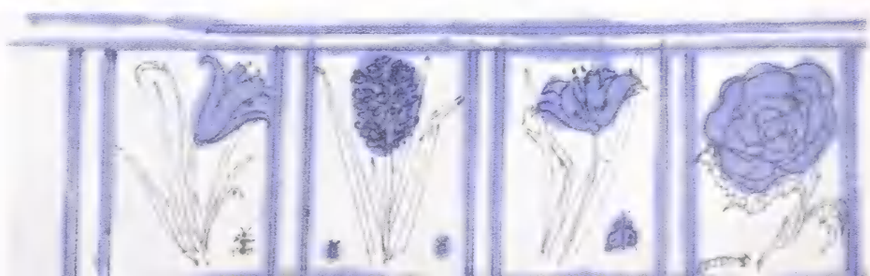




Sheer fantasy can result from making completely random dots, lines, and shapes directly on folded fabric. (Diagram, left, shows how this was folded.) Open fabric and let blotches suggest their meaning to you as you doodle with the drafting pen. Forget any rules, for the repeat is already there in the color blotches. Scale doesn't matter, nor the ability to draw. Stick figures and doodle lines can sometimes have more charm than the most carefully-made drawing. Top row of lines and dots becomes a row of little girls with balloons. Lower row of dots, which is the same, only in reverse, becomes a line of trees, and little girls' skirts are turned into tops of skyscrapers.







Framing your patterns can give a different and original feeling to a design. Blocked border at right was first inked in, then patterns scaled to fit frames. Checked pattern, above, was drawn directly on fabric for a bold but less subtle line than the tissue method. Right above, scattered bouquets of flowers are unified into an all-over design with spotting of tiny strewn flowers over the background.

PHOTOGRAPH BY MAYNARD PARKER



This is a beginner's first attempt at making a mosaic composition, done by gluing the tesserae and smalti on plywood. It could never be used outdoors, but makes a good indoor decoration. The textural changes from big to little pieces give it additional interest. Made by Don Garnier.

The design and making of mosaics

Some very wise words on taste and technique by one of America's leading mosaicists and teachers

By WILLIAM JUSTEMA

● A mosaic is only as good as its design. Precious and unusual materials, excellent workmanship—all are wasted if a mosaic project is not planned and developed with an eye to sheer decorative effect. After the great periods of mosaics in the Sixth and again in the Twelfth Centuries, the art has frequently lapsed into illustration: portents of the kind of pictorial allegory we used to see in public buildings. Now the recently revived art of mosaics is already threatened with another decline. This is at the hands of enthusiastic amateurs who have somehow got the notion that "anything goes" concerning mosaics—as if mosaics were a magic kind of mud pie that could be redeemed by their distingui-hed history.

If mosaics are back again, and to stay, it is because there are a sufficient number of artist craftsmen all over the world who are exceedingly jealous (in the biblical sense of "watchful") of its virtues, its logic, its poetry.

Mosaics are—or should be—strongly made, and the choice of a suitable subject, or theme, for a suitable place is of prime importance. When one of my first pupils announced she wanted to make a mosaic Santa Claus, to bring out once a year, I looked, as she said later, so unhappy that she came up with the excellent idea of a row of stylized daisies to set in the wall above the fireplace in her bedroom. I realize, now, that all mosaics need not be architectural, or even made with permanent materials. There are times and places for occasional mosaics, even mosaic valentines! Nevertheless, it is best to plan your first piece as if it were to occupy a fixed spot in or around your home.

Mosaic is one of the most ancient decorative mediums and it will repay all the thoughtfulness you bring to it. There is a floor in the Laternan Museum in Rome which epitomizes the perfect mosaic subject. It shows the fruit skins, fish bones, and flowers which might have fallen on the floor during a typical Roman banquet. A bit untidy-looking, perhaps, but certainly logical.

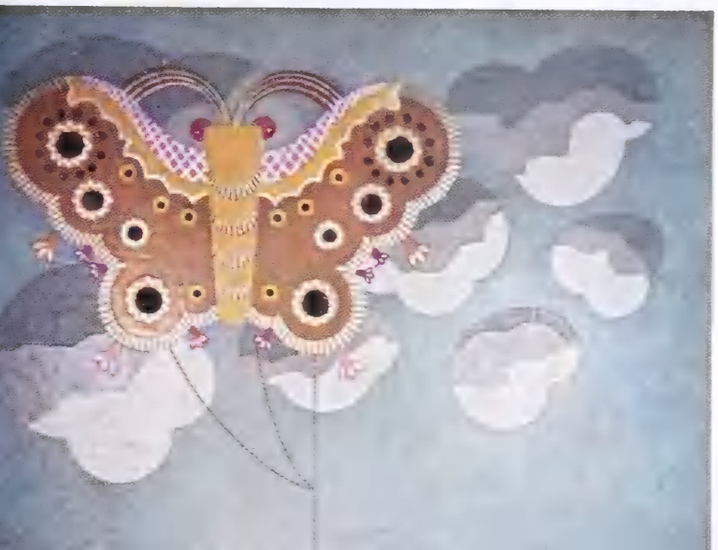
Our own ideas have run too much to fishes and roosters, birds and butterflies, partly because (*Please turn the page*)



PHOTOGRAPH BY BLAIR STAPP

One of Mr. Justema's own mosaics, crusty with sea shells of all varieties, barnacles, water-washed rocks, glass marbles, glass tesserae in many colors. It reminds us of the debris left after a tidal whirlpool has just subsided. He uses a whirl of fragments of broken shells to compose into a big flower (center). A handsome decoration for a beach house. Such a mosaic would be more meaningful if the maker had gathered all the bits of it himself. This was done by the direct method.





Any number of materials can be used to make mosaics. Mr. Justema made this one at left entirely of leathers. Big forms are inlaid in cutouts made in the background of leather. Small details are mosaics of leather, fitted together and dropped into the bigger cutouts. So it is properly called mosaic-inlay. Bits of colored paper may be cut out of magazine advertisements, sized as tesserae or smalti, and played with to learn how to compose.

"Seascape," a six-foot panel made by Mr. Justema to hang in a garden on a dark wood wall. Materials include clusters of barnacles, pebbles, tile, and sea shells. As with all completely exposed, all-weather mosaics, this one is set into cement (by the direct method). One of Mr. Justema's projects was to create abstractions of bright flowers to be set into paving around a swimming pool. Just a few were dropped in for a gay effect.



THREE PHOTOGRAPHS BY MAYNARD PARKER

they are easy to draw, but mostly, I think, because they seem appropriate to patio, bar, or kitchen areas—the places most people want strong color with a practical surface.

But the possible subjects do not end here, and it is as easy to rough out an imaginative idea as a commonplace one. Sea horses, family pets, large single flowers, and crabs or lobsters on a bed of cracked glass "ice" are some of the less common subjects for beginners. Well planned, they have the advantage of being simpler to execute than the usual fruit pieces or arrangements of musical instruments.

Generally speaking, if anyone has enough manual control to write a letter or prepare a meal, that is ample "drawing" ability to start with. Fine draftsmanship or dexterity with a brush is often a handicap to (*Please turn to page* 102)

Seed mosaics have advocates. Many varieties and colors of beans, corn, cereal grains, peas, and the like offer great textural possibilities. Even the many forms of pasta have been used. Technique uses gluing, produces playful decorations, is impractical for a work surface. By Martha Cannon.

A lavatory counter and back-splash made with gold and white Venetian glass tesserae, in the powder room of Mr. and Mrs. Clair L. Peck, Jr. Gold stripes echo gold touches used elsewhere. Stripes give illusion room is bigger than reality. Such a composition would not tax the imagination.

SCHNEIDER-GARNIER, DECORATORS





PHOTOGRAPH BY WESLEY BALZ
SOFA BY COCHEO.

Fireplace in home of a professional mosaicist, Jack Stewart, was made in place in Greco-Roman technique. Basic shape was built up of brick, mortar was troweled on, and glass pieces were set directly into it. He used white opaque glass and French opal glass, plus some smalti. Table was made by Mrs. Stewart. Stewarts store tesserae in transparent containers as decorations all over house. (See cover.)

This is Don Garnier's second mosaic project. (See his first project on page 66.) Along with the customary smalti and tesserae he used water-washed stones. Composition reminds one of a dry river bed seen from an airplane. Gluing technique is to be recommended only for decorative compositions. Functional mosaics must use other means.

ALL PHOTOGRAPHS BY EZRA STOLLER

This mosaic counter is composed of 20 different colors, which is the secret to its character. Herein lies a basic truth about artistic craft work. A handmade project can (and should) exploit differences in colors and materials which a mechanically made, mass-produced product cannot do. It is futile for the artist-craftsman to aspire to no more, "artistically," than what he could buy for less money. Therefore, any serious project, particularly one that is to be permanently installed, should be preceded by a serious effort to obtain the richest variety of colors and materials.



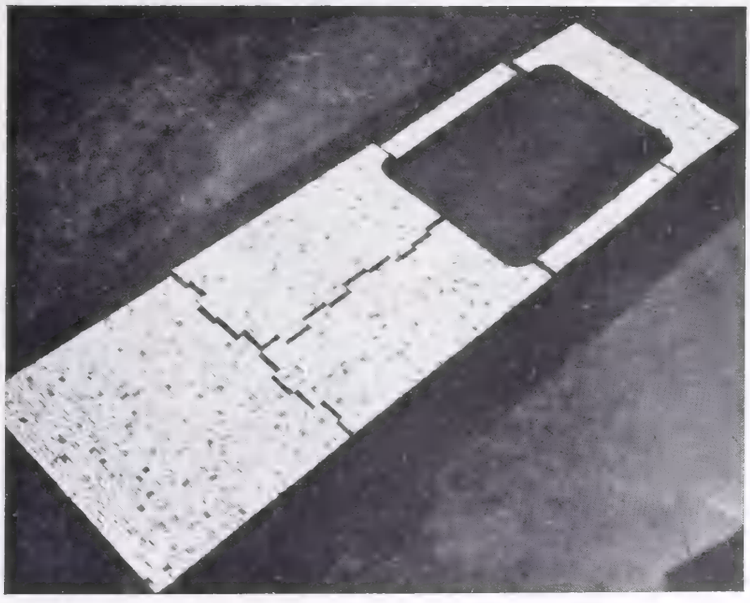
How to order color samples

The richest effects in mosaic work are obtained from smalti, pieces of split glass, ½" x ¾". They have uneven faces, producing the much prized reflection and sparkle. Smalti are made in thousands of colors. Dealers in America stock from 90 to 250 colors. Leo Popper & Sons, 147 Franklin St., N. Y. C. 13, sells sample bags of 250 colors for $2.50 parcel post prepaid. A bag of 6,000 colors can be ordered from the manufacturer, Ugo Dona, Murano, Venice, Italy for $23, including freight but not duty.

How to make mosaics that work for you



Here is how a work surface should look before the mosaic is started. It has a ¾" plywood base, firmly supported beneath on all sides, to hold the weight of the mortar and tesserae. All edges (including those around the sink, in this case) have a rigid frame standing ¾" above the plywood. This will be the depth of the mortar bed plus tesserae. Frame should be metal or thick wood. Plastic protects the back wall.



Indirect method of setting mosaic is the only one that results in a level and permanent work surface. Tesserae are first glued to heavy paper. Any pattern you use must be reversed because mosaic is then turned over into mortar bed. Paper and glue are soaked off top after mosaic is set in place. If area is too large to be turned as a unit, paper sheet should be cut apart irregularly before gluing mosaic to it.

A work surface made from a random mix of colors can have the brilliance of the finest glass mosaic and still perform its function

● A simple, yet satisfying mosaic project for a beginner is to make something useful out of a random mix of colors. The pleasure lies in deciding what mix of colors to use and learning what effects can be achieved by using more contrast or less.

This pantry counter was made "in place" inside a previously made and installed metal-edged frame. But the mosaic work was pasted up elsewhere, in reverse, and brought to the frame in six pasted pieces to be flopped over into the fresh mortar bed.

This reverse, or indirect, method is the one to use when you want a completely flat work surface. It also frees you to take all the time you want for the designing (and pasting), for it could continue for weeks in your spare time. But when you get ready to install the pasted parts, the work must go fast and, preferably, be finished in one day, for wet mortar will not wait. (You might very well want to retain a professional tile setter to help you the first time you install an ambitious project like a counter.)

The process we detail on these four pages was taught us by the Venetian Art Mosaic Studio of the Rambusch Decorating Co., a firm famous for their mosaic installations in churches and public buildings.

Byzantine tesserae, or smalti as they are called, such as those used in both old and new mosaics of the finest order, differ materially from the little molded square-shaped mosaics more commonly sold in this country as craft material. It is smalti that for the most part give brilliance and distinction to the mosaicist's work, whether used alone or in combination with other material such as stained glass chips or ceramics. Only when the (*Please turn the page*)

Step-by-step photographs on the next two pages

The indirect method of setting mosaics in mortar produced the beautiful counter on the previous page. It is the professional's way—not the easiest nor the cheapest, but the only way to get a level, permanent surface

simple repeated square shape is specifically wanted as a background part of a design, will most of the finest mosaicists use the molded squares in preference to smalti.

Smalti are made only in Italy in a very few factories in or near Venice, where they have been made for generations. They are made by first pouring a pie of molten glass about ⅜″ thick, and then splitting this pie, usually into little blocks about ½″ x ¼″. These pieces are used with the split side up to produce a variegated, faceted texture which is much more brilliant than that obtainable with the molded glass squares. Also, because these are the materials used by professionals in executing large commissions, they are made in a very wide range of colors.

Smalti, because they have such glowing color and constantly varying facets to produce texture and reflection of light, can, much better than any paint, produce a surface of constant interest even without resorting to any formal design at all. In fact, one of the weaknesses in many works of mosaic is in over-designing, which tends to produce a fractured, too-busy effect. Mosaic is, as a matter of fact, a clumsy medium in which to delineate, so forms must of necessity be simple and fairly large in scale.

You might find it helpful to study good existing examples of mosaics to observe how various effects can be produced. For instance, the direction in which tesserae are set can frequently make or mar the composition. Tesserae can be cut into smaller sections, where the design demands it, with nippers especially sold for this purpose. However, too much cutting tends to produce a chopped-up design. (There are several good books available on the subject of mosaics (*Please turn to page* 115)



1. **Waterproofing** the raw plywood is the first step after the fabrication of the counter and edge molding. Coat entire bed with Laticrete Dry Bond or similar waterproofing material.



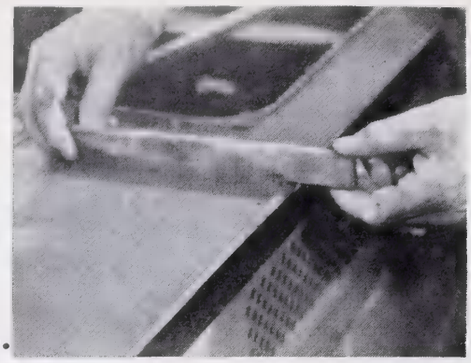
2. **Before sealer dries,** sprinkle on some coarse sand or bird-cage gravel. This will strengthen bond between mortar and plywood.



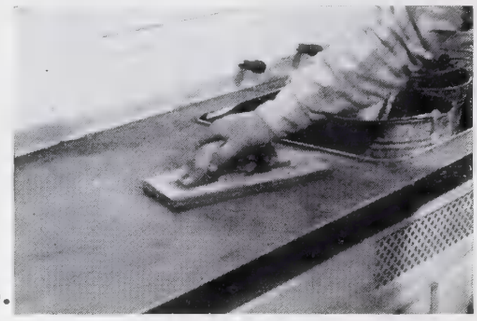
3. **To reinforce mortar bed** nail large-headed roofing nails part way into plywood at 6-inch intervals. String wire between nails.



4. **Dry mix** 2 parts sifted sand, 2 parts best plasterers' lime (Warner Super Limoid or other), 1 part light cement. One standard sack of sand, one of lime, and ½ sack of cement will cover about 35 square feet. Add enough water after dry mixing to make a buttery mix that will just hold its shape. Mix only enough for the mortar bed, not for the grouting. Trowel mortar onto the counter to a rough level.



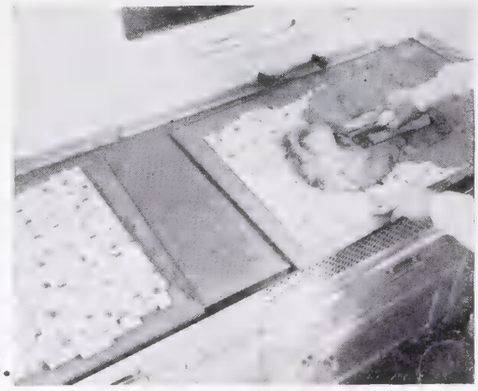
5. **Set proper level** of mortar around edge with homemade gauge (wood piece notched out 3/16″, the thickness of the tesserae). Rest gauge on metal edge of counter and work along, making mortar level just 3/16″ below it.



6. **Smooth entire area** to same height, using trowel and wood float. Remove excess mortar if necessary. Recheck edges with gauge.



7. **Let set** about 2½ hours. You can hasten the setting by sprinkling with dry mortar mix.



8. **When mortar bed** has begun to set, butter mosaic sheets (tesserae side), pressing lightly but firmly so mortar fills the space between tesserae. Use a newly-mixed batch of mortar.



12. **Remove paper** when it peels off easily. Soak remaining glue off tesserae by sponging on more water. Clean up by constant sponging.

PHOTOGRAPHS BY EZRA STOLLER



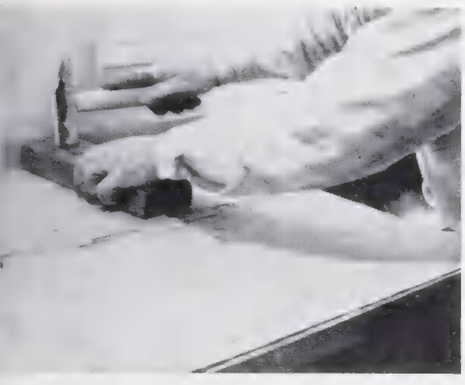
Turn mosaic sheets over into mortar bed, beginning at one end of counter. Position carefully. Before buttering last piece, test it for fit. Adjust other sections to take up or make space if necessary. If space is slightly too small, arch last section and press it in, compressing others to make room.



13. **Close any open joints** in the tesserae by tapping and shoving them with the edge of a trowel. At this point, the surface may well show dents and uneven places (above).



16. **Take up** this muddy film with sponge. Sprinkle on dry mortar mix to absorb extra moisture from joints. Brush off dampened mix with scrub brush. Rubbing-troweling-sponging-sprinkling should be repeated until smooth, level, fully grouted surface is reached.



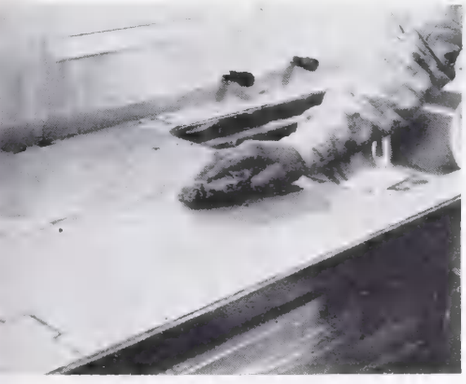
Tap whole area with block and hammer to settle all sheets into similar spacing.



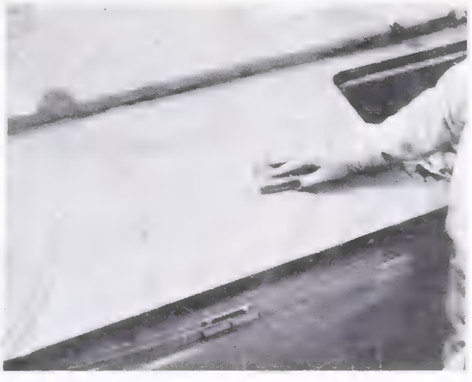
14. **To embed tesserae firmly** and complete the leveling process, pound and rub the surface with a circular motion using hard wood block with rounded edges. Then trowel surface with wood float so that mortar will work through to the top, filling joints completely. Don't be afraid to use pressure; the first bed of mortar will have set up quite firmly.



17. **Imperfect tesserae** can still be removed and replaced. Lift carefully with knife blade or finger nail, turn to good side or replace with perfect piece. Work in some of the dampened dry mix around the new piece.



Wet down paper covering generously with sponge. Let it soak for about a half hour.



15. **At this point,** the mortar will make a muddy film obscuring entire mosaic surface.



18. **After grout begins to set,** wash entire surface with water. Next day, scrub with 50% solution of muriatic acid and water to remove all mortar film (above). Use plastic or glass bowl for acid and protect hands with rubber gloves. Rinse mosaic thoroughly with water. Coloring of grout, if desired, is done after this wash-up. Use dry cement color diluted with water to the shade you want (it is darker when wet). Brush on and let dry. Color will not permanently stain tesserae, so the whole surface can be water-washed again after color has taken effect on grout.

Creative

"The trouble with life," the old farm woman said, "is that it's so daily." How squarely she put in her simple words the essence of every woman's life—its dailiness, the all-consuming involvement in small and present needs. We weave a pattern of repeated tasks. Though we may cheerfully toss the laundry into the washer for the seventeenth year of married Mondays, cook supper again, or trace an intricate web of car trips across the countryside, we still have intimations that there is more to living than this frantic scurrying to get, to spend, to do, this using up of time and talent in the passing hour. Yet we hesitate to balance the necessary busy-ness with times of replenishing solitude.

"We need to rediscover ourselves in creative solitude," Carl Sandburg said recently to an audience at Princeton. This is an old truth that man has always known. Perhaps, for this reason, Anne Morrow Lindbergh's lovely *Gift from the Sea* was so welcome to many readers. But we shy away from being alone. Left to ourselves we flip a switch and fill the emptiness with a voice, a picture, music. Yet what a challenge to be by oneself, to face oneself as in a mirror and see, however darkly, what is there, to explore in quiet the waiting self and join hands with one's spirit across the pathway of the mind. Perhaps we should find, as Admiral Byrd writes in the diary of his isolation in the long polar night, "There were moments when I felt more alive than at any other time in my life." Or we might agree with Scipio Africanus who said in 200 B. C.: "I am never less alone than when alone."

In creative solitude we can fill the reservoir from which we dip so constantly, and each must do it in his or her own way. It could be a time of physical, intellectual, artistic, or spiritual activity. Some may want to take a walk or, better still, wait and simply listen by the roadside or in the back yard to the sounds of this "universe of senses keyed to the rustle of a weed," to hear the "little things that run and quail," and chirp and twitter, or note the private purring of the friendly kitten at one's feet. "A man ought to be able to spend two or three hours waiting for a train in a little country station when he was all alone and had nothing to read," said Robert Louis Stevenson, "and not be bored a moment." Perhaps one could! Many people know fulfillment by working alone in their gardens. Last summer I watched

Solitude

By MARIAN CARTER LEWIS

alone for thirty suspended moments while a dragon fly stepped from its gray nymph body and clung to a fallen log along the lake's rim, its face tipped to the wind, motionless, drying in the sun. I saw the tiny black hairs on its head and thorax, the intricately fitted mouth pieces, and watched the slow darkening of its color, the sudden outspreading of its wings, and the final triumphant take-off. My reservoir was filled for days. Yours can be replenished too, but only in a way you, yourself, can determine.

Perhaps, sparked by an adult class or study group, we notice the nudgings of a talent or an interest begin to develop. First the technique or skill must be learned so that the result is not a puttering but an art. Then comes the exciting leap—alone—into one's imagination. Goethe said, "Talent is best nurtured in solitude." It is these hours alone that have the re-creating quality. Indeed one should not feel guilty for time spent with oneself, for the deeper self or the artistic creation—the lovely hooked rug, the perfect omelet, the shells and starfish collected on the beach and held in laminated plastic—each can be shared. One mother of small children combats her daily-ness by consciously choosing a project each year to work on during the children's nap time. Last year she made beautifully stenciled trays which she gave as wedding and Christmas presents. This year she is knitting glamorous bulky sweaters for her "cousins and her sisters and her aunts."

Solitude is as necessary to us as the sun and sky and rain. Without it we cannot take the soundings that tell us who and where we are. A child instinctively knows this need and seeks it for himself. How familiar to any mother is the pleasure of hearing her son humming contentedly to himself as he plies the pathways of his imagination with his little cars in the sandbox. On an older level, but still a child's, I was caught up short when our twelve-year-old tucked an envelope addressed to herself among the presents at her birthday celebration with the family. Inside was a note that read, "This is a present. With love from Linda to Linda—A Day All To Myself." We are all, old and young, squeezed by pressures and pulled by obligations, but creative solitude can give fulfillment and perspective to our daily-ness and help us achieve what Socrates sought in the prayer from the Phaedrus that "the outward and the inward man be one."





The silhouetting of the pattern in yarn against the transparency of the fabric is this technique's great beauty, so the silhouette should show no knots, joinings, or loose ends of yarn. Use sufficiently long strands of yarn, leaving ends which may be worked back into themselves. Or you might stitch ends down invisibly with fine sewing thread. This is not work to be done closely in the hand. Work it on a broad table top. Plot out your pattern in your head and experiment. You can get varied textures by using different yarns. Paternayan Persian wool yarn was used here. For samples of this and other appropriate yarns, see pages 45 and 57.

PHOTOGRAPHS BY WESLEY BALZ

Weaving with a Needle

Using fabric for your loom and a needle for your shuttle, you can experience the fun of weaving and achieve a new beauty to put to practical use

Woven with a needle, a pattern swirling like the liquid lines of Hokusai's wave prints is silhouetted on gossamer casement cloth woven by Marca of La Jolla, from Kneedler-Fauchere. This fabric is a mix of rayon bouclé warp with a weft of organdy ribbon. You can work this technique on any loose, open-weave mesh or net. Wallpaper, Albert Van Luit and Co. Algerian wool rug, from Ernest Treganowan, Inc.

● If you're intrigued by the skill of weaving, but still hesitant about going all-out with loom and shuttle, this easily mastered technique lets you get the feel of working with warp and weft quickly, without first having to conquer technicalities. It's Rachel Smith's ingenious embroidering on loosely woven fabric, a procedure that piques your creativity, and gives you a sense of the satisfaction all weavers experience as the yarns fill to make a solid pattern in a loose surrounding.

This is a matter of weaving on fabric that's already woven—preferably on a loose, diaphanous type of fabric where the warp (up-and-down) threads and the weft (horizontal threads) are fairly well separated. Loose meshes and nets are excellent. With a blunt-pointed tapestry needle you weave long, separate strands of yarn across the surface of the fabric, bringing the yarns under and through a single thread of the fabric's warp. You don't stitch *through* the fabric, but simply pick up the warp threads with your needle, so that your yarn lies only on the surface of the fabric. Warp threads hold the yarns in place. Patterns can be worked in flowing lines or in geometric forms.

For the novice:

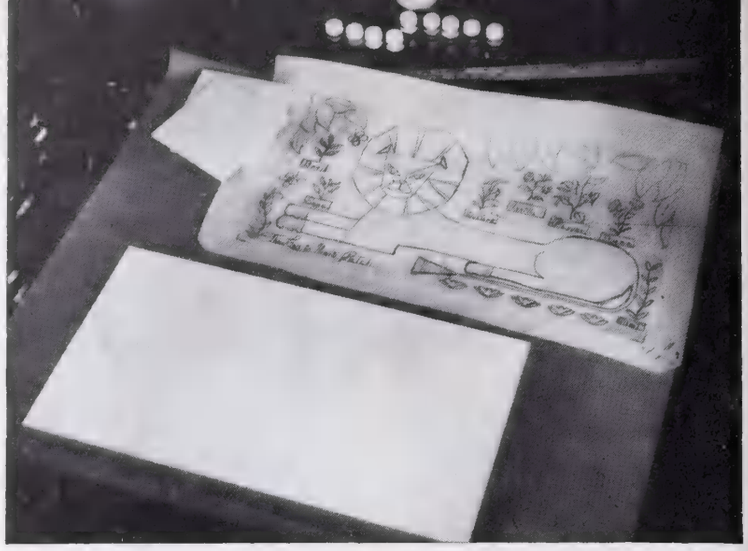
Two projects in ceramic

By CAROLYN S. MURRAY

● Velma Dawson, the woman who amazed so many of our readers when we reported on her in the August 1956 issue, continues to intrigue the editors of HOUSE BEAUTIFUL. Now she's come up with two completely fresh ideas—one so simple to execute that absolutely anyone can do it. The other, while a little more complicated in that it requires the use of a kiln and the handling of moist red clay, is similar to making mud pies and baking and decorating them.

We think the reason Mrs. Dawson is so successful with her craft projects is that she doesn't fiddle with the ash-tray and cookie-jar kind of craft. She starts with a specific need in mind. She knows exactly where the finished product will be placed. Before she branches out into a new area of work, a whole set of questions has occurred to her—questions to which she then finds the answers. She may start by buying the most ordinary how-to-do-it book. From it she sorts the basic facts of the technique, skipping all the illustrations of commonplace objects suggested for the beginner. Then she'll visit a factory or watch a professional at work, noting the tools and materials. Often she'll reject their system and do a little improvising.

She's been improvising for years. Until a few years ago her big love was puppet-making and the associated arts of stage and costume design. Recently she began applying her accumulated creative know-how to new kinds of homework. As a result she made mosaics, embroidered large panels, started her first oil, and designed lamps. Now she has added a new dimension—ceramics, but ceramics with a fresh approach. Mrs. Dawson didn't invent the two craft techniques shown on these four pages, but she developed and interpreted them in her own atypical way. (*Please turn the page*)



Ingredients for the little tile mural shown opposite: Eight ceramic 6″ x 6″ tiles, in unglazed or bisque state; fourteen 2″ x 6″ border tiles, glazed; several jars of Super-1-Stroke ceramic colors and a jar of white underglaze. The sketch, drawn to the exact scale of tiles should be on architects' tracing paper which is strong, transparent.



On the back of her original sketch, Mrs. Velma Dawson outlines the design with a soft marking pencil. Again putting the sketch right side up, she lays it on white bisque tiles. Now she traces over the original drawing with a slightly harder pencil—the intention is to leave a delicate impression of the design right on the unglazed tile. Mrs. Dawson has exaggerated the result for this photograph.



Now, using the clay colorings (designed specifically for ceramics), she paints directly over the light pencil impression, choosing whatever color seems appropriate. A clear glaze is applied over the colors after they have dried, and the tiles are fired in a kiln at 1900°. This glazing guarantees the washability and permanence of the little mural.



ALL PHOTOGRAPHS BY YERKES, MAYNARD PARKER STUDIO

The need for a backsplash that would take a beating from spattering grease inspired Mrs. Velma Dawson to paint this "Lion in the Herb Patch" mural. The whole process is so simple, Mrs. Dawson feels it's a wonderful beginning for the person who claims he can't do creative work. The only investment is the purchase of some 6″ x 6″ unglazed or bisque tiles, some 2″ x 6″ border tiles, and a few jars of coloring.

Winter headquarters for the John Dawsons is a two-bedroom cottage at the new Eldorado Country Club in Palm Desert, California. Throughout the cottage are evidences of Mrs. Dawson's investigation into the arts —a mosaic in the garden, an oil painting in the bedroom, some Persian figurines in the living room, and the ceramic plaques shown on the following pages. In the kitchen, which was decorated by Howard Bristal, she added the yellow awning over counter cooking unit.

Please turn the page







Mounted on the wall outside the kitchen entrance is a group of rolling-pin ceramics created by Mrs. Dawson. Projects like this and the larger panel, at right, require two firings in a kiln. One firing hardens the clay, the second seals the colors and glaze. Each figure and tree is made individually, sized to fit into her small kiln.



Much larger in scale than the little mural above, this figure in the Dawson entry is composed of about 50 pieces of rolling-pin ceramic. Use of Harlequin design on the skirt enabled Mrs. Dawson to segment the clay into workable sizes. When finished, the parts were assembled like a loose jigsaw puzzle. See her method, opposite page.

Using her rolling-pin method on small units, Mrs. Dawson can make ceramics of almost any design



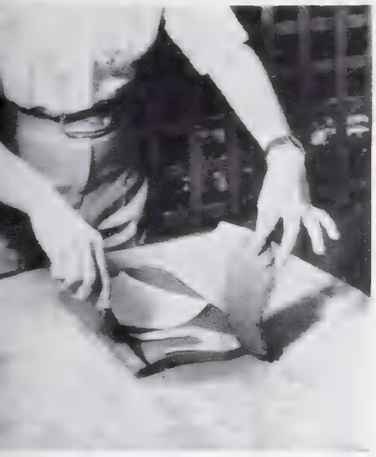
Knowing this ceramic figure would require many firings due to the size of her kiln, Velma Dawson made an individual pattern for each part out of her husband's shirt cardboards. (She says they're just the right weight.) Once she had these patterns, it didn't matter in what order she fired the various sections of the body. She just chose whichever one interested her as a starter.

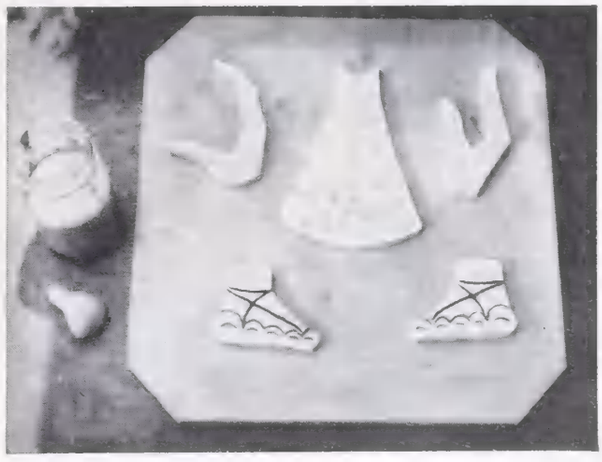


Using a moist red clay which she buys already prepared, Mrs. Dawson sets out a layer about ¼" thick. Two strips of wood just this depth act as forms, help her judge the thickness, and also prevent clay from flattening out at the edges. She keeps a pan of water handy and uses it whenever the clay seems too dry. Set on the table are a rolling pin, wet cloth, and the bag of prepared clay (it is bought this way).



Here the wet cloth is placed over the strip of clay before it's smoothed out with the rolling pin. In these photographs Mrs. Dawson is getting ready to make some of the small parts for her ceramic girl, but when she made the larger units for the family group, opposite, she naturally rolled out bigger sections of clay. However, no piece can be larger than the kiln tray or rack.





When clay is well rolled, Mrs. Dawson lays the cardboard patterns right on top and with a sharp tool trims off excess. (This is never thrown away, but re-wet if necessary and returned to bag of clay.) When a texture is desired, such as the scallop on the slipper, the indentations must be made before the first firing at 2100°, while the clay is malleable. Pieces above were stippled with a little sponge dipped in water.



Here you see the final stage—the second firing. All paints and decorations have been applied, including long strands of curls. This baking in the electric kiln at 1900° will seal and make permanent all the ceramic colors. Mrs. Dawson particularly enjoys these rolling-pin ceramics because she's free to change and improve as she goes along.

FIVE PHOTOGRAPHS BY MAYNARD PARKER



This textural woodland scene was Mrs. Chapman's first effort. "Trees" are imprints of the backs of leaves pushed into sand. Honeycomb texture is the imprint of wire mesh. Shells and stones are actual embedments in plaster.



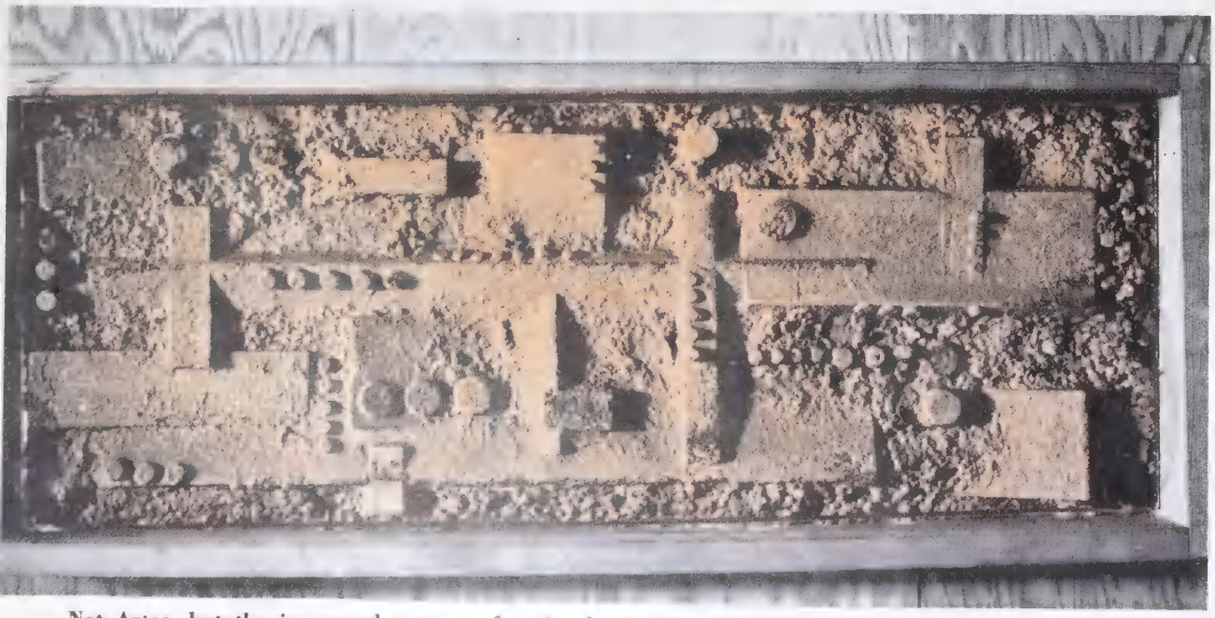
Mr. Chapman used medium coarse sand for his spoon-scooped horses, gave the background a texture by throwing water at the damp sand from a bottle.



Delightful adornment in the Chapman garden took its concave form from the impression of a real fish, its convex form from a fish-shape mound of damp sand.

Radiating lines of this mosaic starburst were made in sand by edges of wood slats. Pieces of mosaic tile were pushed into the indentations so they would be embedded in plaster.





Not Aztec, but the impressed pattern of variously sized wood dowels and blocks. Wet sand flung on the damp sand produced the rough background.

TWO PHOTOGRAPHS BY LYNN FAYMAN'S STUDIO





Sand-cast birds in the Chapman sheltered garden have a texture almost as fine as stoneware. Mr. Chapman used very fine sand, smoothed it meticulously, scooped out the bird forms with a spoon, taking great care to keep the surface smooth. The finished casting got a thorough burnishing with sandpaper.

If you can make a mud pie

you'll be a whiz at

Sand Casting

Try it once and you'll see why this ancient, easy method of making molds in sand brings out the art in everyone —from cub scouts to sculptors. You simply press a design in damp sand, fill it with plaster, and out come sculptural bas reliefs like these

By WALTER CHAPMAN

● A box of sand, a bag of plaster, your own free-soaring imagination—and you can turn out such intriguing sculptural creations as these, looking like bas reliefs carved out of sand-dusted ancient stone.

But you can make them in a few hours' time, exercising little more skill than it takes to make a mud pie. For sand casting is basically an elementary process used by prehistoric man to mold objects of iron. It's a matter of indenting or scooping out designs in a bed of damp sand and then covering the sand with plaster. The plaster fills the indentations and, when it hardens and is lifted out of the sand, there are your designs in astonishingly sharp relief.

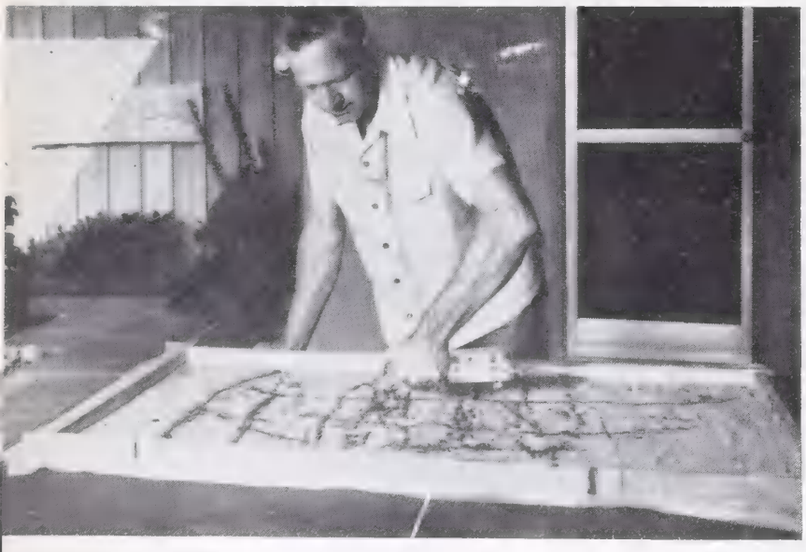
The designs you can create are limitless. Draw your patterns freehand or make imprints on the sand with almost anything you can think of—leaves, corks, potato mashers, footprints, fish, ad infinitum. It's as full of surprises as a whodunit, for the most unlikely objects form unexpectedly interesting designs.

Children are as enthralled as adults, so this is a natural family project. One family is "writing a diary" in plaques to sheathe the walls of a room. Another invites each guest to make a casting to be set in a grille-like patio screen. Using concrete instead of plaster, you could even create a new façade for your house.

On the next two pages I describe the step-by-step process.



1 The materials you need for sand casting are:
Casting plaster or painter's plaster, available at building supply dealers. 100-lb. bag makes four or five castings of size shown here. Prices vary country-wide. In N. Y. 5 lbs. casting plaster is about 70¢; painter's about 30¢. Don't use old lumpy plaster.
Sand, from a beach, a cement dealer or a sand lot. Toy shops have sterilized sand-box sand of good uniform quality. Two bucketfuls are enough. If uncolored, sand is reusable.
A wood casting frame, made of four 1″ x 3″ wood strips and four 4d finishing nails. (Directions on page 97.)
Copper wire or wire coat hangers for hanging hooks.
Plasterer's screen mesh for reinforcing large castings, from hardware stores. Chicken wire is good if it's flat.
Colored earth pigments for coloring plaster, at hardware dealers, from 35¢ to 90¢ lb., depending on color.
Large sheet of plastic to work on, like a dry cleaner's bag.
Tools: spoons, knife, pencil, bottle with sprinkler top for water, a board for smoothing sand, whisk broom.
3-gallon dishpan for mixing plaster. Plastic cleans easiest.
Pint-size plastic bowl for pouring plaster.
Newspapers in quantity, for protection and cleaning up.



2 Work at table height. Set the casting frame on a plastic sheet. If your casting will need a hanging loop or reinforcement, get these ready now to be embedded in plaster later. For reinforcement, cut plasterer's mesh a little smaller than the finished casting. Fill the casting frame with sand to a uniform thickness of one inch. Thoroughly dampen the sand. To hold impressions well without crumbling, it should be no wetter than the edge of a beach after a wave has washed away. For a smooth background, dampen sand with a sprinkler and smooth the surface with a small board. You can get a textured background by throwing water out of a bottle onto the dry sand. Vary the texture by regulating the amount of water spilled with your thumb (above).



3 To dampen a textured background like the one this casting will have, sprinkle the sand, being careful not to destroy the texture already created by water spills. You can also create texture by smoothing the surface with a board and pressing pieces of wire mesh, screening, or wood on the sand to form imprints. Or you can get interesting textural effects by sprinkling the sand with sands of varying coarseness. As you work with sand you will discover how much it can vary in color, fineness, and its ability to take impressions. A flat bed of very fine sand takes astonishingly accurate, almost etching-fine impressions of leaves, shells, and similar delicate forms.



4 Now that the background is made, just go ahead and experiment with textures, colors, and shapes. This is the real fun of creation, drawing freehand designs with knife or pencil, scooping out or building up forms with spoons and fingers, and—most intriguing for the complete amateur—discovering objects with which to press impressions in the sand. The scope is almost limitless, from obviously moldable forms to such unlikely things as potato mashers. Remember two important things: every hole dug into the sand will be a positive form (sticking out) in the finished casting; the finished casting will be a mirror image of the design in the sand. A fish facing right in the sand mold, faces left in the finished cast. If you want to get convex (raised) forms, like hand-prints, they must be built up on the surface of the sand. Coarse sand produces heavy texture, so in coarse sand make designs bold and impressions deep to get high relief. Stones, shells, pieces of glass, string, or wire can be stuck in the sand, face down, to be embedded in the plaster. To color areas, carefully sprinkle pigments on sand wherever you want the color to be.



5 Now mix the plaster. But first read these rules carefully and have all necessary tools lined up, for mixing must be done rapidly and accurately. Allow three pounds of plaster to a quart of water, or use this rule: Fill dishpan two-thirds full of cool water. A handful at a time, gently sift plaster through your fingers into water until an island of dry plaster builds up in center of pan. This should cover about one-fourth the surface area of water. Let this stand for two minutes. Put one hand underneath the surface of the water and gently agitate until mixture is smooth, squeezing out any lumps. Plaster should be the consistency of heavy cream. With experience you learn how to gauge this.



6 With a pint-size bowl, pour creamy plaster gently over the entire surface of the sand until a thin layer is built up. For a 2′ x 4′ casting, plaster should be at least 1½″ thick, preferably 2″. You may need to make several batches of plaster, but don't worry about pouring a second batch after the first has started to set. The layers will adhere if you use good plaster. Keep plaster a heavy-cream consistency. Thicker than this, it starts setting so fast you have to work too quickly. Thin plaster will ruin the mold at first pouring. To keep plaster from hardening under your fingernails, scrape nails on soap before putting hands in plaster.



7 If you're using reinforcing mesh, lay it carefully on top of first-poured plaster covering. You can use several small pieces of mesh instead of one large piece, but crisscross them. Lay your pre-bent wire hanging loop on top of mesh. Cover all this with another layer of plaster or as many as you need. After mixing each separate batch of plaster, wipe the pan carefully with your hand so there will be no hard plaster in the next batch. Immediately after the last plaster is poured, clean off your hands and utensils. Use newspapers for the clean-up; dispose of them in the trash. Never wash plaster down the sink. It hardens and may clog the sink trap.

PHOTOGRAPHS BY YERKES, MAYNARD PARKER STUDIO



8 Now comes the big moment for viewing your work, but don't be tempted to peek until the plaster is set. Plaster will be warm during the setting process. When it is cool, the setting is complete, but plaster will still be fragile. Wait several hours or, better, overnight. Then remove the frame. Gently tap one projecting end of the frame with a hammer to loosen it from the plaster. Remove the whole frame. Cautiously lift one long edge of the casting from sand. Stand it on edge and lightly brush off excess sand with a whisk broom. Remember, the plaster is still delicate, not completely dry. A 2″-thick casting may take a week or so to cure thoroughly. Then you may sandpaper its edges smooth or burnish highlights in your design before hanging the work of art on the wall.

For more about sand casting, turn to page 97.

The Perfect Omelet



The omelet is the most useful single thing you can cook. It can be the first, middle, or last course. The "omelet king" of the U. S., who makes 20,000 to 30,000 a year for big parties, explains his technique and gives 7 recipes

By RUDOLPH STANISH

● Being able to make a perfect omelet is as necessary to the good life as making a good cup of coffee or tea. But a perfect omelet has the advantage of changing its character to fit all types of menu planning and social life.

The omelet can be a main course dish, a dessert, a feature at a cocktail party or at a reception. It can be all things to all people and all occasions. The only requirement is that it be a perfect specimen of omelet cookery. And that takes nothing but skill, which means attention to details.

The perfect omelet is golden in color, light in texture and voluptuous in outer appearance. Its center should be not quite liquid but creamy. Since a rolled omelet continues to cook even after it is on the plate, you should cook it till it just sets, which could be called 95 per cent done.

The Egg Is Crucial

The eggs for pure omelet making should be *very* fresh. If your eggs come from your own hens, you can know exactly how fresh they are. If you buy them in the market you may want to test their freshness at home. The easiest method is to place the egg in cold water just to cover. If it lies flat it is full and fresh. The fresher the egg the fuller it is. If it tilts slightly, it is good for baking or frying. If it sits up, it is not fit to eat.

The best way to keep an egg fresh is to store it in a cool place away from odors of strong-smelling fish or cheese. However, the eggs for the perfect omelet should be at room temperature. For best results remove the eggs from the refrigerator about one hour before using. Each omelet should have three eggs. This will give you an omelet with enough thickness so that it may have a filling. One dozen large eggs will make four omelets.

The Right Pan

A special pan should be kept solely for making omelets and crêpes. It may be of cast iron, stainless steel, or cast aluminum. Its sides should be sloping and it should measure 8 to 10 inches across. Weight can vary according to preference. I use the Cordon Bleu omelet pan of heavy cast aluminum. [EDITOR'S NOTE: Available by mail, $7.50 postpaid, from Thompson-Winchester Co., 165 Bridge St., Cambridge 4, Mass.] When the pan is new, it should be cured by heating a tablespoon of butter or oil in it slowly. Sprinkle on a little salt and with a paper towel rub it well on sides and bottom.

The pan should never be washed after it is thus cured. To clean away small egg particles that may remain, use a little salt and wipe out with a paper towel. If a cast aluminum pan is selected, before curing it, polish the inside surface with a soaped steel wool pad till shiny. The pan should never be washed again. Dry it and give it the salt and butter treatment outlined above.

When using a new pan, be generous with the butter. The more the pan is used, the better it becomes. If you get in trouble and some day an omelet sticks, clean the pan by scouring it with salt and wipe it out with a paper towel.

Making the Plain Basic Omelet

A single omelet for a main dish requires three eggs, and this recipe and all others here are for one person. Break 3 fresh eggs in a bowl. In a cup place 2 tablespoons of water (or beer), ¼ teaspoon of salt, a scant ¼ teaspoon of Tabasco. Dissolve the salt. Beat eggs just enough to mix them. Do not over-beat as they will (*Please turn the page*)

is Nothing But Skill

PHOTOGRAPHS BY GEORGE LAZARNICK



Do not overbeat eggs; they should look stringy and make a sticky thread when you lift the beater or whisk. Pre-mix other seasonings, then add to eggs.



Grease sides and bottom with one tablespoon butter. Pan is hot enough when a few drops of water jump and disappear. If pan is too hot, wave in air to cool.



For a standard-size omelet use ⅔ cup beaten eggs, which is about 3 large eggs. For a small reception omelet, suitable for cocktail parties, use ⅓ cup.



Working fast, make quick circular motions with a fork flat on bottom of pan. Shake pan to and fro while stirring. All this is to raise layers of fluffiness.

After 8 to 12 circular motions, spread mixture evenly over bottom. Pause briefly while mixture sets. When all liquid has set and looks glossy it is time to roll.



Readiness to roll can be tested by delicately lifting the outer edges with a fork. If it comes away from the pan easily, as a sheet, the omelet is rollable. (*See next page*)

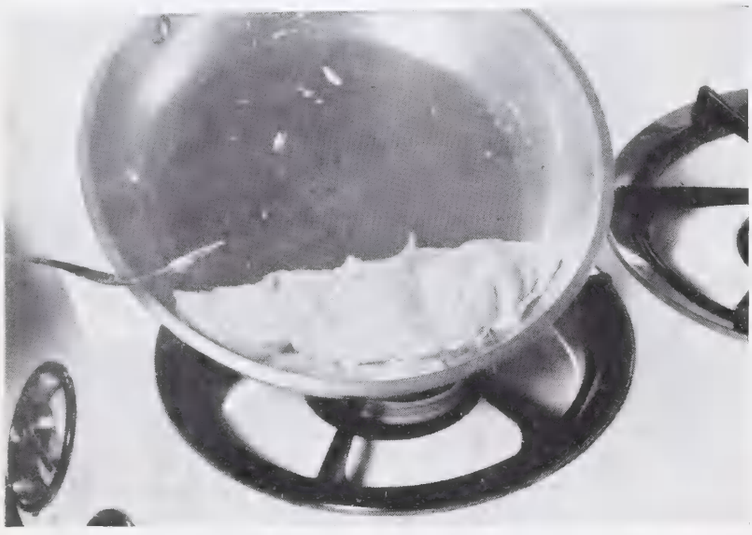




Before you begin to roll, change the position of your hand on handle to palm-side up, making it easier to tilt pan so that gravity will assist in the rolling.



At all times in the rolling, use the fork lightly and delicately—never pressing, only lifting. Object is to preserve fluffiness already achieved by fast stirring.



By the time omelet is completely rolled the pan is being held almost vertical. It may be held in this postion over heat a second or two if insides looked too moist.



Roll out (without a fork) onto a hot plate. Inside of omelet goes on cooking, so place on plate when about 95 per cent done. Total process takes one minute plus.

Finished omelet should look voluptuously full of itself, but also light and airy. A plain omelet can be accompanied by almost any garniture, from hearty food to light, delicate whimsicalities. If it is to have a filling, this should be laid thinly and carefully on only one-third of the area—the third which is to disappear last into the roll.

THE PERFECT OMELET *continued*

become liquid like water. The eggs should look stringy and make a sticky thread when you lift up the beater or whisk. Add the salt, water, and Tabasco, stirring into the eggs until just mixed. Place the omelet pan on medium heat and let it get hot enough so that when you throw a few drops of water on the pan they will splatter, bounce around, jump and immediately disappear. Your pan is now ready. If pan smokes, it is too hot. Take it off and wave it in the air.

Put in 1 tablespoon of butter and grease well the sides and bottom of entire pan. Place in quickly ⅔ cup of the egg liquid, which is three eggs, and with a fork flat on the pan make fast circular motions around the pan to raise the layers. (Stirring is to make these layers and to make lightness and fluffiness.) While making the circular motion, shake the pan to and fro. Left hand goes back and forth, right hand goes circularly, till the egg sets and all the liquid character has congealed. Then spread evenly over the bottom.

Pause briefly while the eggs set—but barely set—and look glistening. Only your eye can tell you this.

Change the position of your hand on (*Turn to page* 98)



DRAWING BY DOUGLAS GORSLINE

The hand holding the pan should have two different positions during the cooking process. At the beginning, while the stirring process goes on, hand should be as above left. For the rolling and serving phase, hand should be reversed so fingers are up. This makes it easier to tilt pan and finally to roll out on plate.



PHOTOGRAPH BY EZRA STOLLER

A flood of light from window walls by day, lamplight by night pours through this plastic-embedded screen of artist Robert Borgatta, used to divide his living room from studio. A Japanese-inspired design of sparse branches, done in an India wash on *okawara* rice paper (only kind large enough for 52-inch panels), fits into scheme of house and its country setting. Note that divisions of wood-framed panels match levels of moldings and window sills.

PHOTOGRAPH BY MAYNARD PARKER



Before this room was remodeled, there was a wooden door where this window, with an embedded plastic panel, filters in lovely light.



This is what our Skills Editor calls a sampler—the very first one she made to see how objects look embedded. We suggest making a little trial run on one before plunging into a big panel.

PHOTOGRAPH BY WESLEY BALZ





PHOTOGRAPH BY EZRA STOLLER

Folding doors whose plastic panels are embedded with leaves in an artistic composition of related forms lets the living room (beyond) share the light that pours through this sunny, window-walled study. The folding doors, which started out in life as a screen, were made by Emile Norman, originator of this medium. This was the first experiment of this designer to test out a technique which any home craftsman can now follow.

PHOTOGRAPH BY WESLEY BALZ



Very first try of home-craftsman Richard Santos is this remedy (above) for a bad view in his city apartment. Plastic panel, that admits light and gives the illusion of more sunshine, embeds a mosaic cut out of cellophane in glowing colors and mounted on linen casement cloth. Framed with molding, panels slide across windows. Dux furniture. Wunda Weve rug.

Pour yourself a windowpane!

Come enter the wonderful world of plastic embedments. We tell you exactly how to make them, what materials to buy and where to get them

By ROXA WRIGHT

● You can get professional-looking results from plastic-embedding with your very first try. Many of the panes and panels we show on these and the following pages were the first tries of home craftsmen, and some were done right here at HOUSE BEAUTIFUL. Even among the studio-designed pieces we show, you'll see first-time efforts of pros tackling this fascinating new medium.

Without any fear of failure, pour yourself a pane or panel. For a fraction of the cost of custom-made pieces you can turn out your own, which will be as unlike those rolling out of a factory as any of these one-of-a-kind designs.

You can make yours to set in existing glass doors or windows to insure privacy or conceal bad views without blocking out light. You can make yours to decorate windows too awkward to drape: to filter a lovelier light from a skylight. For sheer beauty, don't overlook (*Please turn the page*)



TWO PHOTOGRAPHS BY MAYNARD PARKER



Plastic panels embedded with drifts of delicate branches can be as engaging as these you see in the home of Mr. and Mrs. Alex Colman. These give the illusion of tree shadows, seen inside. Such plastic panels are usually set over glass window walls or doors and held in place with wood strips or moldings. Since plastic may tend to weather when used for outside panels, you would not use it in most climates as a substitute for glass. They can stand on their own, however, for various interior uses. In this same house more of these panels are used as room dividers.

using your decorative plastic panels for screens, room dividers, partitions for interiors, enclosures for bathtubs. For these purposes, plastic panels don't need glass, only framing with wood strips or molding. (We think it isn't very suitable for use as table tops or counters because not enough light can come through plastic and because hand-crafting gives it a textured surface.)

For your entry into this wonderful world, make a trial run, investing $10 or $12 in enough materials to make a sampler and a small project. (See our sampler, page 90, and pane set in a bathroom window, page 93, made as a trial run.) You'll find, as we did, that doing a real piece makes your experiment in plastic much more rewarding.

Just try it, following our step-by-step technique on page 96, for which you'll need these materials: One gallon can of polyester resin (syrupy liquid that looks like apple jelly just before it jells) and its own little bottle of catalyst which hardens the liquid into a rigid panel; a small box of string-like putty for making your leak-proof form; one square yard of fiber glass mat for reinforcement.

Fiber glass mat (we prefer it to fiber glass cloth) is a reinforcement that does for plastic what iron rods do for concrete slabs. It comes in several weights. Use the one-ounce weight





TWO PHOTOGRAPHS BY EZRA STOLLER

This windowpane of embedded plastic was the first venture into this new art form by House Beautiful. Our Creative Skills editor used custom-designed rice paper, made by Barbara White. This shows the way this embedment material becomes translucent when it is saturated with plastic. Only the pigment in the art work remains, and is, as our photographs show, left visibly suspended in the plastic.

PHOTOGRAPH BY EMELIE DANIELSON NICHOLSON



To insure powder-room privacy, this windowpane of embedded plastic, framed in redwood, is installed like a storm window. Designed by Dru Dunn, the leaves she used are botanists' specimens which she dried slowly between blotters before mounting on plain Japanese rice paper.

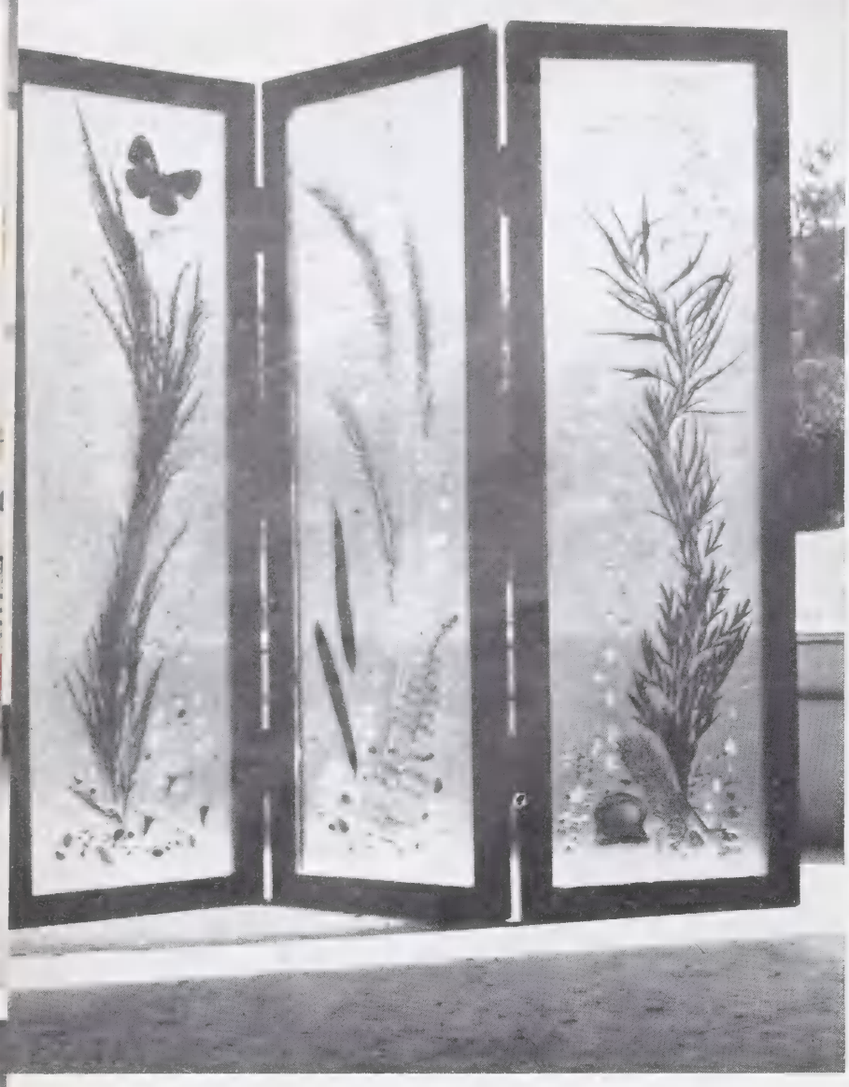
for small pieces, the 1½-ounce weight for larger panels. You'll get between eight and nine square feet of plastic paneling from these materials.

For your trial run, have everything ready-cut, assembled and planned because once the resin is mixed, it won't wait for you to cut your mat, to search for shells, pebbles, or tissue papers to embed or to arrange in a composition. (Farther on you'll read about the fine points of embedding and all the decorative things you can use.) If you want to protect your hands, wear re-usable polyethylene (not rubber) gloves.

After your first experiments, you can go on to more ambitious projects. For larger pieces, you'll save money by buying polyester resin in lots of five gallons or more which will keep well at low temperatures but hardens in summer heat. (See sources on page 97 for buying this plastic which, of all the family of plastics, performs the best for the home craftsman.) In spite of its slightly permeating odor, it is not toxic or explosive, and needs no heat or machinery for molding.

Here are the embedments you can use now with your very first sampler or pane and as you go on to grander pieces:

1. Plain rice and mulberry papers, 36″ x 24″, available at art supply and oriental stores, are excellent carriers of creative art work. When saturated with resin, they become translucent, leave only the pigment (*Please turn the page*)





Limbering up her designs to look as though sea ferns sway in the water and grass bends with the breeze pays off for Nancy Hutchings in screens like these shown above and at the left. This wealth of nature's own decorating materials, that she and her children collect on the beaches and elsewhere in Bermuda, where they live, is used in two different treatments here. Above, there's a group of 15 designs—none much larger than a trial sampler—related into a unified whole. At the left, she treats each screen panel as a single design but composes them to look as though they grew in this grouping.

PHOTOGRAPH BY FREDERICK L. HAMILTON



Another technique of Nancy Hutchings worth noting when you embed is this one used for insets for glass-paneled doors. Designs look real, not like botanical prints, because she dried her materials for the exact form and dimensions she wanted them to take. When you do this, you can, as she did, simply drop your design into the plastic when you're ready to embed.

that you add visibly suspended in the plastic. Higgins's or Dr. Martin's ink, full strength or diluted, or water color are suitable pigments. For large projects, get larger-size Okawara paper (see source list on page 97).

2. Decorated Japanese rice paper works well. So do rice papers designed by such American artists as Barbara White, whose custom-made paper we used for the window we made on page 93.

3. Printed synthetic sheer fabrics will become translucent and leave only the design silhouetted. You can use these to make decorative co-ordinates in a room as we did for the bathroom shown on opposite page. Unbleached open weaves, burlap and theatrical gauze work well. (*Please turn to page* 97)

Because synthetic print fabrics, particularly sheers, saturate well—the background disappears and leaves only the design suspended in the translucent plastic—you can use them to co-ordinate motifs in a room, as we did in this bathroom. The fabric we used to embed in the panels for bathtub enclosure is repeated in the window curtains.

For step-by-step technique for embedding plastic, turn the page

PHOTOGRAPH BY WESLEY BALZ



POUR YOURSELF A WINDOWPANE

continued

Embedding in plastic may seem new and strange to you, but this series of how-to pictures will show you there is nothing really hard about it



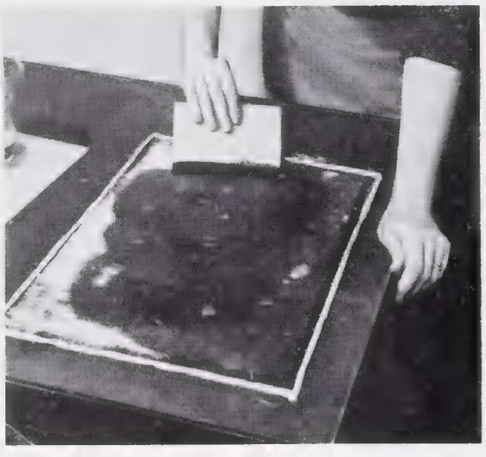
Pouring surface must be smooth, level. Masonite, seamless linoleum, or enameled surfaces are good—a table for small castings, the floor for large ones. Polish it well with paste wax. Make leakproof form of string-form putty (Mortite or other), evenly pressed down ¼" larger than size of glass-fiber mat and artwork you plan to use.



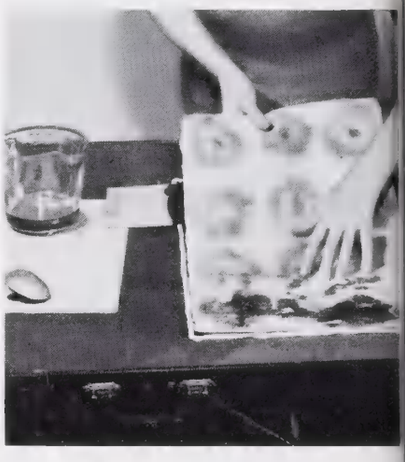
Mix resin in quart batches (or less). This makes 2 square feet of plastic. One tablespoon of catalyst per quart (¾ teaspoon per cup) allows 20 minutes of work before it begins to jell. Less slows process; more speeds it. Cover bottom of form.



Spread resin with small piece of cardboard (a useful tool throughout the job). Resin should be rather "puddly" so that when glass-fiber mat is laid carefully in it, there is enough to start saturating it. Push mat down flat with the edge of cardboard. Resin is sticky so be as neat as possible. Use throw-away tools wherever possible.

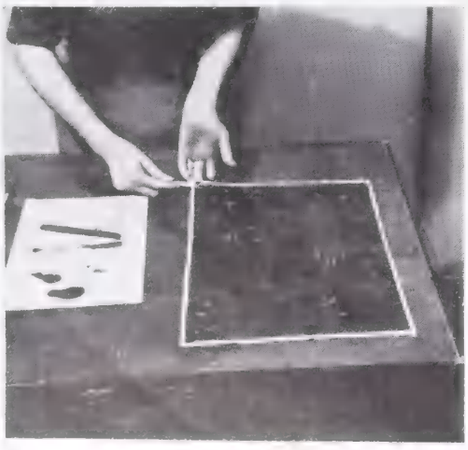


Pour more resin on mat if needed, working it in gently, until the mat is completely saturated. Mat should become translucent and lose its original white look. If bubbles of air have been trapped, use the edge of the cardboard to chop them up and pop them. When more resin is needed, mix only what you are sure to use immediately.

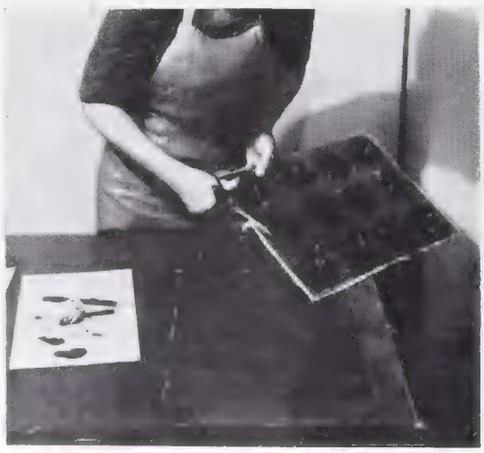


This embedment used decorated rice paper similar to that in window on page 93. Lay paper or other embedment in accurately, pressing down into resin to remove air. Coat with resin to glaze surface. Clean all tools *immediately* in rich prepared suds.

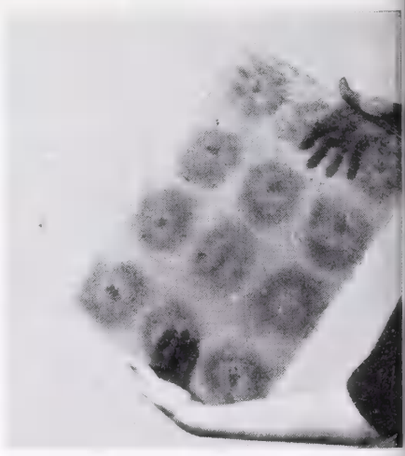
PHOTOGRAPHS BY BRUCE PENDLETON



While jelling, resin will become very warm to the touch, due to chemical action. It should become quite rigid in about 15 minutes. Small castings may be peeled up now. Larger ones should be left longer to avoid warping. Start at one corner with X-acto or other thin knife. If surface was well waxed, embedment should free itself easily.



Putty edging will probably adhere to the embedment, but most of it can be peeled off. Do not try to use this putty again. Remaining putty and rough edges of embedment can be smoothed considerably with ordinary scissors (above). It can also be trimmed on a power saw or, when clamped between two pieces of wood, planed off.



Finished embedment shows transparency of panel—for light and objects against it (note clarity of hands). Objects at any distance become indistinct. See general story for what to embed, where to use embedments, material sources, etc.

POUR YOURSELF A WINDOWPANE!

CONTINUED FROM PAGE 94

Solid cotton fabrics do not. Press any fabric you use free of wrinkles.

4. Foliage, leaves, seaweed and flowers when dried for embedment lose their original color but make up for it with delicacy, shape, texture and density highlighted in pane or panel. Make foliage bone dry before using by pressing between blotters. Change blotters often to prevent moulding. Dissect complicated flower structures before drying, and reassemble afterward. Cut thick stems in half. Hang grasses upside down to dry and flatten later with hot iron.

5. Any small, non-oily object such as shattered glass, wire from metal sponges, cereals, seeds, keys, coins, clock springs, buttons, pebbles or gravel will produce pattern or silhouette.

6. Cellophane gives a stained-glass look, colored tissue paper a less brilliant effect. Puncture all over with pin holes to let air through, allowing plastic to bond.

In making a collage, assemble parts on rice paper or fabric using colorless glue, cement, or stitchery of floss. In planning your composition, think in terms of shape, density of objects, their relation to each other, and work for a composed effect.

Plastic panels are limber, but if you'll cover at least ¼" of the edge firmly by bead molding when framing, they will remain flat. The larger the panel, the greater the framing depth should be.

Where to Buy Materials: For polyester resin and fiber glass mat, look for sources in your Yellow Pages listed under "Plastic Manufacturers and Distributors," also under "Boats." (These are the same materials used to coat boats.)

Failing to find these in your locality, send to Castolite Co., Woodstock, Ill. for mail-order price list, including polyester resin (trade name, Castoglas), mat, dyes, other plastic craft materials.

For Okawara rice paper, 36" x 72" (3 sheets for $5.50 including packing and shipping), write to Nelson-Whitehead Paper Company, 7 Laight Street, New York 13, N. Y. For other decorative rice papers, which vary in price, they will mail requests for a minimum order of $5.

For decorative rice papers, designed to order, write directly to the artist, Barbara White, 35 West 20th Street, New York 11, N. Y.

For "Tidy Queen" polyethylene gloves, 12 pairs for $1.50, postage prepaid, write to Cortley Gifts, 453 East 88th Street, New York 28, New York.

Following are the sources for equipment and accessories shown with shower enclosure embedment on page 95:

Tub, "The Medallion," in Autumn Yellow, Briggs Mfg. Co. Walls, Hi-Gloss Marlite panels, Marlite Div., Masonite Corp. Floor, Sienna Rubbertile, Kentile. Hand towel on counter, "Dandelion," by Martex. Fabric for curtains and for embedding in bathtub enclosure, a silk and synthetic mixture called "String Along," manufactured by Cohn-Hall-Marx.

IF YOU CAN MAKE A MUD PIE, YOU'LL BE A WHIZ AT SAND CASTING

CONTINUED FROM PAGE 85

How to make a casting frame

Walter Chapman, who made the castings and gave the directions for sand casting on pages 82 to 85, makes his casting frame three inches deep, using four pieces of 1" x 3" lumber. Length of boards depends upon the size and shape of the casting. The frame is a device to retain the sand bed and plaster while you're working and to hold the casting in shape until it hardens.

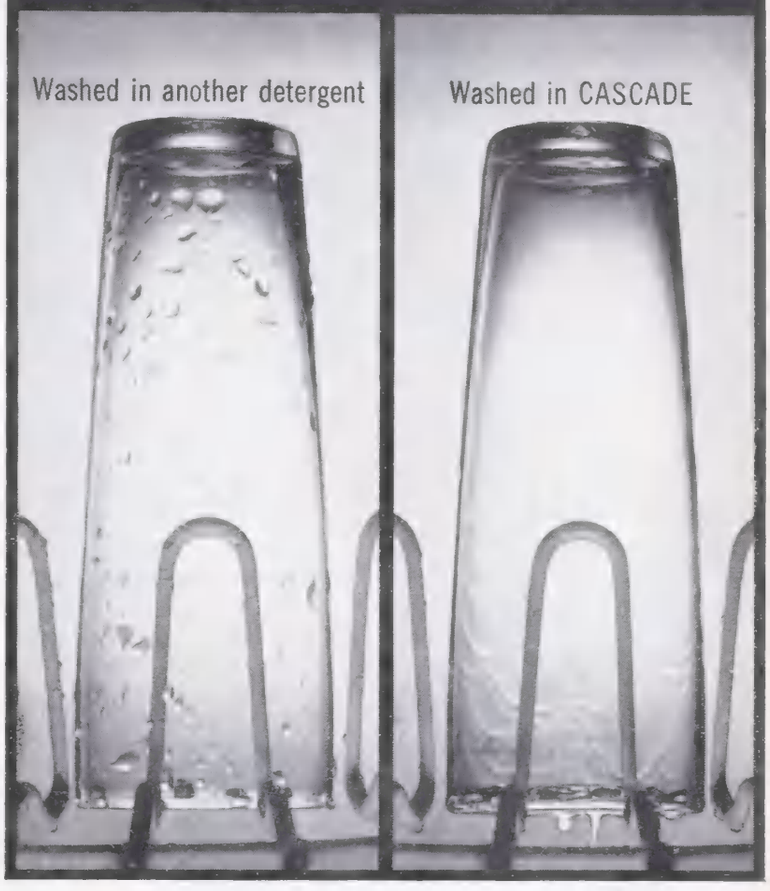
The frame is purely temporary, so should be made to be easily disassembled. Mr. Chapman nails it together with a four-penny finishing nail at each corner. Nails are driven only partly through, so they can be pulled out easily and the frame taken apart.

The lumber should be butt-jointed at the corners, with one side overlapping the end of the adjoining side for a few inches. It is then easy to knock the frame apart by tapping the extended sides with a hammer. Lumber can be used time and again to make casting frames.

William Ward Beecher, another aficionado of sand casting, has devised a hinged, permanent frame which flattens out into a long strip and hangs on the wall between castings. Making butt joints, he hinges three corners of the frame and joins the fourth corner with two hooks. When casting is finished he unhooks the frame and removes it in one piece.

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THE PERFECT OMELET

CONTINUED FROM PAGE 88

handle so fingers and palm are up. Then up-tilt pan to a 45° angle and, with the fork closest to the handle, begin to roll the omelet away from the handle to the opposite edge of the pan and out onto a hot dish. Eat immediately. This is the purest version of the omelet. The gourmet's delight is to have an omelet firm on the outside and fluffy and soufflé-like inside. The entire operation should not take longer than one to 1¼ minutes. Make only one omelet at a time.

Some Important Points

1. Always use salted butter.
2. Keep pan on a medium heat with the heat readily adjustable.
3. Have ingredients and things to be added readily available.
4. Banish everything but the care of the omelet from your mind, and concentrate on the eggs.
5. Serve the omelet immediately.

In most cases leftover vegetables, rice, or seafoods marry to perfection embraced with pure egg and rolled into a voluptuous omelet. It has been proven many times in our daily dining that food tastes better when given the second heat. Vegetables really come to life with a sprinkle of cheese before rolling the omelet. It then should be left to sit one moment before eating. Most vegetables are moist so they should be left to drain before adding them to the egg. But foods other than leftovers work just as well—from fresh herbs to caviar.

All omelet fillings should be very fine in texture (by chopping or whatever) before filling. Do not skimp when making the sauce—when a sauce is called for.

Rice Omelet
(For one)

3 eggs
½ teaspoon salt (at least)
¼ teaspoon Tabasco
½ cup cooked rice
1 tablespoon chopped flat leaf parsley
2 tablespoons butter
½ cup grated cheese

Place the eggs in a bowl. Add the cooked rice, salt, and Tabasco. Have your omelet pan on medium so pan sides will be well heated.

Beat the eggs and other ingredients with a fork till just beaten through. Butter the pan. Add the egg mixture, *proceeding as with the basic recipe.* When the egg mixture appears set, spread evenly over the surface of the pan and sprinkle with Parmesan cheese (optional). Roll and eat while hot. Serve with Creole sauce or garnish with parsley.

Chicken Liver Omelet
(For one or two)

½ lb. fresh chicken livers
3 tablespoons butter
1 tablespoon chopped parsley
3 eggs
2 tablespoons dry sherry
¼ teaspoon salt
¼ teaspoon Tabasco

Trim the livers of foreign matter. Cut in half. In a sauté pan (small size) add 2 tablespoons of butter. Place on medium heat and let butter slowly get light brown. Add the livers and stir them quickly until brown all over, or about 5 minutes. Heat the sherry in a small flamer or small pot. Light and pour over the livers. Remove from fire and sprinkle with a little salt. These will be a garniture beside the omelet—not in it.

Take half of the pieces of liver (the total should be about 12 pieces) and chop the six pieces very fine. Set aside. Slice the remaining pieces and let set in the warm liquid. Beat the eggs in a bowl. Add salt, Tabasco, and chopped livers. Put a generous tablespoon of butter in your hot omelet pan. Add the parsley and sauté a minute. Add the egg mixture, and again with the circular motion stir the omelet till it thickens. Roll out onto a hot dish. Place the sliced livers and sauce next to omelet. Garnish with watercress.

Veal Kidney Omelet
(For one or two)

3 eggs
1 veal kidney
3 tablespoons Madeira
½ cup stock
½ teaspoon salt
1 tablespoon parsley
4 tablespoons butter
⅛ teaspoon Tabasco
1 tablespoon chopped shallot
1 tablespoon cornstarch

Have the butcher skin the kidney and remove any foreign matter. *Split into 2 parts lengthwise, then slice very thin.* In a pan put two tablespoons of butter. On a medium heat make the butter quite brown but not black. Add the sliced kidney and mix till nicely brown, about 4 minutes. Remove from fire. Put kidney in a dish. In the pan make a sauce with 1 tablespoon of butter, 1 tablespoon of cornstarch. Mix over low flame. Add the chopped shallot and sauté for a minute. Remove pan from fire. Add



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½ cup stock and the Madeira wine. Over a low heat, stir till it thickens, then add the kidneys. Season with ¼ teaspoon salt. Keep warm but set it aside.

Make the three-egg omelet seasoned with salt, Tabasco, and 1 tablespoon of chopped parsley. Turn onto a hot platter. Spoon the kidneys and their sauce around the omelet. Sprinkle with chopped parsley. Veal kidneys are really a garniture for the omelet and make a hearty main course dish.

Cheddar Cheese Omelet
(For one or two)

3 eggs
1 tablespoon water
¼ teaspoon Tabasco (scant)
1 tablespoon butter
½ cup grated cheese
1 teaspoon chopped marjoram
¼ teaspoon salt

Place the eggs in a bowl. Add water, Tabasco, and salt. Have your pan on a medium heat. Omitting cheese, beat the eggs and other ingredients with a fork till just mixed. Butter the pan with a generous tablespoon of butter. It should bubble. Add the marjoram and sauté for a minute. Add the eggs. Proceed as with basic recipe till you spread the mixture over the pan. Make sure there are no holes.

Now sprinkle on the cheese. Then roll and serve.

Omelet with Red Caviar, Sour Cream
(For one)

3 eggs
¼ teaspoon salt (scant)
1 tablespoon chopped parsley
1 tablespoon red caviar
2 tablespoons sour cream
1 tablespoon water
1 tablespoon butter

Make the basic omelet and serve onto a hot plate. Then cut an incision lengthwise (about 3 inches long). Spread it a little and neatly spoon in your mixture of red caviar and sour cream. Sprinkle with parsley and eat hot.

Spinach Omelet
(For one)

3 eggs
¼ teaspoon Tabasco (scant)
¼ teaspoon salt
2 tablespoons butter
3 tablespoons chopped, cooked (hot) spinach
3 tablespoons sour cream
1 teaspoon finely chopped onion
½ cup grated cheese

Have this spinach mixture ready to be stuffed into the omelet: In a saucepan place 1 tablespoon of butter, the finely chopped onion, and sauté over a low flame till just cooked—about 2 minutes. Do not brown. Add the chopped spinach and keep hot; add the sour cream and remove from burner.

Make the basic omelet in usual manner. Just before rolling, sprinkle with grated cheddar or your own favorite cheese. Roll to the edge of pan onto a hot dish. Make an incision and spread the omelet, spoon in the spinach mixture. This omelet, with some hot buttered Italian or French bread, and a glass of good white wine makes a most delightful luncheon.

Mousseline Omelet
(A sweet for two)

3 eggs
1 tablespoon butter
3 tablespoons sugar
3 tablespoons apricot preserve

Separate the eggs. Beat the whites with one tablespoon of sugar till glossy and stiff. Using the same beater, beat the yolks with the remaining sugar till creamy and lemon colored. Combine both of these mixtures.

In hot omelet pan melt 1 tablespoon butter and pour in mixture. Spread over the entire surface of pan and when sides are brown, place under the broiler to brown and set.

Spoon the apricot preserve close to the handle with a spatula, fold over (rather than rolling) and onto a hot oval dish. Dust with confectioners' sugar and eat hot. May be flamed with three tablespoons of "Southern Comfort."

HOW TO TURN DOODLING INTO ART

CONTINUED FROM PAGE 64

Get a draftsman's fountain pen that holds India ink. It makes a finer line than a marker and lets you draw leaves and stems on colored blots so they turn into flowers. A number of examples on pages 62 to 65 show how the marker and the drafting pen can be combined to get a rich artistic effect—without possessing any official talent.

If you don't believe you can draw even a childish pattern, copy one from somewhere, but put a sheet of clear acetate over the pattern you are copying—so you can see it and also protect it from ink. Use tissue paper for this copying, and then use this tissue pattern to draw over on fabric. When this tissue pattern wears out, make another. There is a wonderful sense of security with tissue-tracing, since you can see where you have been, and plan where you want to go. To emphasize any color, you can redraw without the tissue.



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OPEN TAPESTRIES

CONTINUED FROM PAGE 56



This tapestry of a prancing horse, by Walter Chapman, is more densely woven than those by Mrs. Tawney, and casts quite positive shadows. Here his warp is jute string, but he uses anything, even double-twist sewing threads. He weaves with a threaded needle.

Rich variety in colored yarns is the main necessity, for expressiveness in color is how Mrs. Tawney achieves the abundant richness that makes her tapestries so eye-filling.

She goes to great lengths to procure yarns with differing character. She will buy already-woven fabrics from Haiti or Morocco and unravel them to get more variety of textured yarns than can be bought through normal yarn sources in this country.

Her workshop seems like a fantastic flower garden in some "Never-Never Land," due to the heaped baskets of brilliantly-colored balls of yarn sitting about the floor. Even a twelve-inch length of something may be precious because it can be intertwined with some other color to create a new hue.

A beginner can get fast results

The open tapestries on these facing pages are early attempts by rather a beginner working, not with a loom, but with a carpentered stiff frame. Walter Chapman had never heard of Leonore Tawney's work when he made these tapestries. He had some previous experience on a loom, having used a two, a four, and an eight harness. But he had never gone very deeply into it. He was more a woodworker and felt that he could make a frame on his "Shopsmith" that would hold the warp as tautly as needed. He drilled holes, using a ¼" bit

ith his drill press, having first outed out a little indentation or roove so that the tied knots of ie warp would be hidden out of ght. He uses hard walnut, so there no danger of the drilled holes ¼" apart) splitting the wood. fter the top and bottom parts f the frame are drilled he puts ie frame together and strings p the warp.

He carries a warp thread two ays and then knots it. That way. there should be any breaking. nly two warps have to be repaired. or the warp he uses everything om jute (the kind you tie packges with) down to #50 sewing read. He weaves with a threaded eedle—working with rayon, silk, arious chenilles (from fine to oarse), and copper, gold, and silr "Lurex." Then he "beats" the eaving with a coarse comb to ose the weft against itself.

The ends of the weft he buries usly: The beginning end he knots aving a ½" end which he then uries in the beginning of the weavg. The final end of the thread he ack-weaves. Finished work has o "wrong side."







Three Chapman tapestries show a variety of techniques. In "Three Wise Men" (above) he has deliberately drawn the warp together, leaving some areas completely open. Panel of Mexican figures (right) is done so delicately that, even at eye level, it does not impinge unattractively on the far view. Complete abstract (upper right) works as a divider in an office. Weft is "Lurex," wool, rayon; warp is of jute.



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THE DESIGN AND MAKING OF MOSAICS

CONTINUED FROM PAGE 68

PHOTOGRAPH BY MADELYN STUDIO



William Justema, author of the accompanying article on the creation of mosaics, has worked as a decorative designer in many fields and has for some years taught classes in the art of mosaics. Mosaic here was made in 1956 for the Matson liner, S. S. Monterey.

making effective mosaic. Remember that you are not trying to paint a representational picture; you are creating a decoration. As you learn to make your materials "read"—one against the other—you will find yourself drawing. At the same time you will be learning a great deal about the basic elements of design simply by working with them.

So let us assume that you have decided upon a place and a subject for a mosaic. I say a "subject" because all of us need the discipline of holding a definite conception in mind while we are working (see my own "Sea Garden" panel on page 67). But the less naturalistic the subject the better.

This is where poetry comes into mosaic-making. We must allow ourselves to be dictated to by the almost infinite variety of possible mosaic materials. In fact our best ideas are suggested by the kinds of things we like to collect—on the beach, in the mountains, on slag heaps, or in secondhand stores.

Mosaicists are incurable pack rats. When I ask for ideas at the start of a class a certain number of pupils bring me a picture from a magazine; others bring me shoe boxes of beads or broken pottery. You can probably guess which pupils I think the most promising.

Yet even the most provocative material has to be organized in some manner, and this brings us to the four elements of design we use in mosaics. These are Line, Shape, Texture, and Color—pretty much in that order, although in mosaic a consciousness of Color pervades every step we take.

Line is our compositional element. It is what holds our design together, as well as what gives it the appearance of flow or movement which most decorations require. An easily grasped framework of lines is the first step to a successful mosaic. Hints for our composition are everywhere. In nature there are the veins in a leaf, the curves of branches and hills, the silhouettes of things seen against the sky. In art there is the aerial perspective of Japanese prints and Persian miniatures, the drawings of modern masters like Henri Matisse and Paul Klee. What we ask, first, of Line is that it get us started with our outlines. Later we will learn how, by following the directions of these lines, we can indicate movement, planes, and distance.

Shape is our constructive element. Where lines meet they make shapes and these shapes, in turn, make up the surface of a mosaic which is only as interesting, really,

as the shapes are interesting. Essentially, a mosaic is a jigsaw pattern of interlocking shapes so repeated and so varied as to hold our attention. (Repetition and Variation, by the way, are the chief principles of design, as distinct from the four elements of design which we are discussing.)

Three-dimensional Form is sometimes numbered among the elements of design, but I think it less ambiguous to regard Form as a succession of shapes, in space, and obviously more related to sculpture and architecture. Primitive art and the canvases of Juan Gris are among the more rewarding sources of study for mosaic Shape—Juan Gris, in particular, for the way he puts shapes together.

Texture is our stylistic element. The range of its materials and how they are handled, technically, determine the character of a mosaic. Here, also, is where we should be deeply concerned with "readability"—that nemesis of mosaics. Modern mosaic techniques permit the use of such extreme textures, such roughness, transparency and glitter, that a project can quickly become an illegible mess. In selecting textures we do well to play rough against smooth material, shiny against dull.

The chief inspiration for Texture is, of course, in nature itself, and after that in the work of the great Impressionist Émile Bonnard and the great Post-Impressionist Vincent Van Gogh. The present day Abstract Expressionists can teach us nothing of importance for mosaics, unless it is some of the things we should avoid. Despite an engaging air of casualness, of spontaneity, good mosaics are improvised only in their smallest details.

COLOR is our sensuous element. As I said before, it pervades every step of mosaic-making, even if the work in question is an exercise in natural textures predominantly of neutral colors. In such cases we are made conscious of Color by its very subtlety. On the other hand, the surest way to make mosaics immediately effective is by adopting an analogous or closely-related scheme as the pink-red, green-blue, blue-violet, or orange-yellow combinations now so fashionable.

However, there is the danger that these schemes may soon be dated, and I would advise anyone seriously interested in mosaics to study the Byzantine use of complimentary colors and complimentary values. See how warm and cold colors are used to bring out the maximum brilliance in each other. How light and dark tones are continually being contrasted to insure legibility. Here we find superb decoration without the slightest subterfuge.

End of design lesson. Now for a brief discussion of major techniques and a few "recipes."

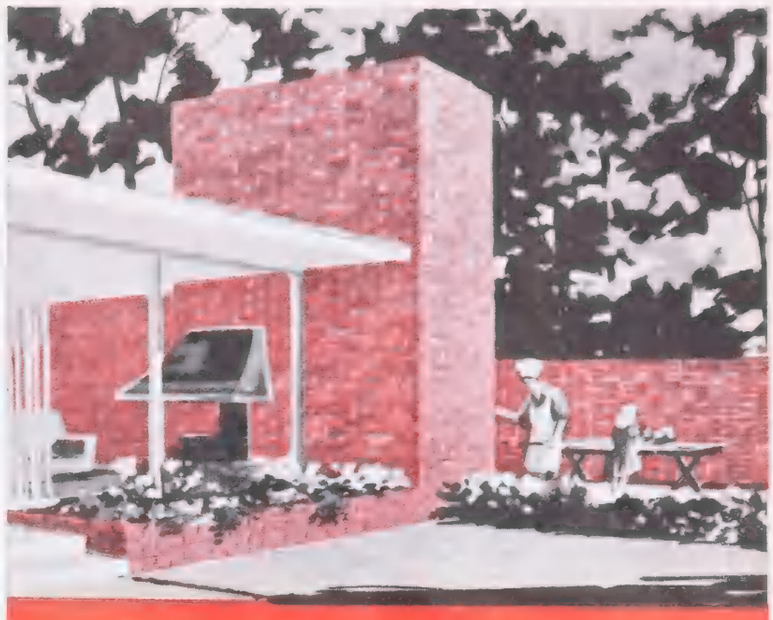
CONTRARY to general belief the simplest mosaic project for a beginner is not a flat surface such as a table top. A truly flat surface cannot be made by the direct method of setting tile, either with glue or into mortar, unless one uses the commercially prepared whole sheets of uniformly thick tile which, only by courtesy, can be called working in mosaic. [EDITOR'S NOTE: See special article on the indirect method on page 70.]

Personally, I feel that no process can be called mosaic unless it uses tile and other materials creatively, imbedding them, at some stage, into real mortar. If one uses glue it should be for the so-called reverse method: to stick tesserae (which is Italian for tile and, hence, embraces ceramic and Venetian glass tile as well as the more opaque chunky glass tile of vast color range known as smalti) onto paper so that it can be flipped later into a bed of wet mortar. This is admittedly a rather tricky technique, but it is the only one which can be recommended for outdoor pieces or installations, or for indoor surfaces which require absolute flatness.

My own pupils begin by making a panel in magnesite. Magnesite is not waterproof, but its many other qualities make it the perfect medium for serious amateurs. The mortar itself is made from combining the dry powder called magnesite (oxychloride cement) with a solution of crystals (magnesium chloride crystals). This powder and these crystals can be bought in most large cities from flooring contractors who do terrazzo work. If they are obliging they will make up and sell you 25 pounds or more of what they will probably call sculptor's mix, along with the approximately 12 pounds of crystals needed to make the solution which activates every 25 pounds of the magnesite powder.

As the crystals absorb moisture, and "weep," you should make up your solution of them at once by adding equal parts of water to a measure of the crystals. Keep the solution in well-stoppered bottles and the powder in a crock with a tight lid. It sounds like a lot of

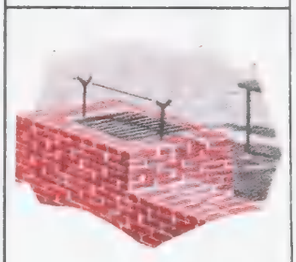
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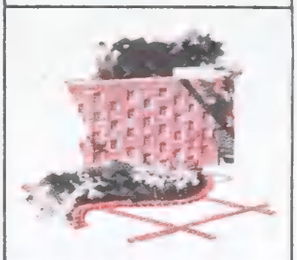


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THE DESIGN AND MAKING OF MOSAICS

CONTINUED FROM PRECEDING PAGE

trouble, but it's worth it. Your magnesite mortar can not only be made any color—by adding dry mortar colors procurable at most paint stores—but it will, unlike cement, embed and bind almost any material, and, unlike plaster mixes and adhesives, will not set up for several hours. This, together with the fact that you can model magnesite mortar into sculptural shapes of considerable depth, gives you quite unprecedented freedom.

A magnesite panel is generally made on plywood (seconds). Three-eighths or one half inch thickness is heavy enough for small- or medium-sized panels, and these should be protected against warping by a good coat of varnish or shellac on both sides. A metal or wood frame is optional.

At first it was thought the magnesite mortar needed to be at least an inch deep in order not to crack, but a well-mixed, fairly wet batch one-half inch thick (with or without a frame) will set nicely and be much lighter in weight. Using a brush and India ink we draw our design on the shellacked panel in bold outline, then staple it with the wire mesh called "hardware cloth." This mesh is what holds our mortar—and the materials we embed in it—to the panel.

We never (or almost never!) mix a batch of mortar until all our materials for it have been prepared: to do otherwise creates pure panic. Of the artificial materials, Venetian or Mexican glass tesserae are the most frequently used to supply gleam and color. These are cut with tile nippers into halves or into fourths depending on how we want to "draw" with them. In long lengths or set on edge (which is easy to do, in magnesite), the halves suggest direction, or the growth of foliage or feathers. Cut in small, irregular squares, or fourths, they cover surfaces imperceptibly, if set flat, or give atmospheric effect—if set at various angles and distances apart. (The colored magnesite of the background can be covered as sparsely or as densely as one wishes.) These are matters for much experiment.

I like my pupils to start out by making several "texture tables"—to try ways of getting certain effects—but they are always too eager to begin making their first masterpiece. Fortunately, the effect of many natural materials can be anticipated, and these require little preparation beyond breaking up and careful sorting.

The tools needed are relatively few. Beyond a good pair of tile nippers, bought where you buy your tile, and a nice flexible palette knife, from an artists' supply house, all implements come from the dime store or your own kitchen. You will need (1) a white or clear plastic bowl to mix your mortar in, (2) a "Scotcher" or rubber pot scraper to mix your mortar with, (3) large and small spoons for dishing out magnesite and dry color, (4) a spatula for smoothing out large areas of mortar—the palette knife is for shaping them, and (5) a pair of tweezers for picking out materials embedded wrongly.

Now the fun begins! The great joy of magnesite is that if you mix the batter to the right consistency you can start setting in your colored shapes wherever you please, adding shape to shape—like a jigsaw puzzle—as time and expedience allows. The dry mortar will bind to the fresh wet mortar simply by being moistened. Dried areas can also be matched by being moistened. But only from experience will you learn how much lighter each color will dry. Until then it is good to know that a mortar background (which should not match the embedded material exactly) can be discreetly but permanently tinted with thin washes of casein paint, used like a dye. Magnesite panels are feasible wherever they are not actually exposed to sun and rain.

For all completely exposed, all-weather mosaic jobs (like my poolside "flower-beds"), there has until now been no substitute for cement. That remains true for pavements, and possibly for swimming pools. For all other outdoor installations there is now a marvelous new product called Crest Tile Set Compound, manufactured by the Kaiser Company. It is a fine-grained and neat mortar for setting tile on garden walls and ornaments, provided only that they have been proved weather-worthy—like concrete, brick, or rough exterior plaster. As Tile Set Compound *is* a kind of cement there is still some doubt as to how permanently it will stick to wood, but for that matter mosaic tile really does not look well with wood; mosaic wants to be married to mortar and stone.

It is a pity the oft-referred-to "reverse" or indirect method is not used more frequently by talented amateurs. This allows one to set the materials for a design at leisure, and to put the completed design aside until an opportune time comes for installing it. These

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"paste up" jobs, as they are called, can be done on moderately heavy wrapping paper, but the glue you use must be *absolutely* water-soluble—or you never get the paper off!

Mix your own glue. [EDITOR'S NOTE: The formula is in the story on counter mosaics, page 116.] Above all, learn to set your tile just sufficiently far apart for the cement, or the Tile Set Compound, to get in between and hold them.

As I write this, my third class in Portland—within a year—is at the midway point. The first-termers have finished their magnesite panels and are doing larger, shaped decorations: mermaids, peacocks, "guardian angels" (the latter, a brand new theme). The old-timers are embarked on still more ambitious projects. One woman is making three giant sunflowers, in a dozen shades and qualities of gold, to group against a grasscloth wall above a long cabinet in her eighteen-foot-high living room. Another woman is doing a "paste up" on large sheets of paper of very much-conventionalized espalier trees to be stuck—with Tile Set—on the brick wall at the entrance to her new home. Several others are making fire screens of fantastic shape and a wide range of materials: pebbles, glass, marble chips and pearls. (These fire screens are a new type of project, proposed by one of the pupils.)

All are working eagerly but carefully, critical of their design and each effect they get. I think mosaics are here to stay.

CREATIVE STITCHERY

CONTINUED FROM PAGE 52

ferring to appliqué with cottons, using either cottons or woolens for the backing panels. I like the fresh clear brightness of cottons, and the crisp edges resulting when they are worked. I do not like to work with a non-woven fabric such as felt or pellon, though you may find that you prefer them in your own work.

I feel the need of consistency; it is part of the order I wish to achieve. Perhaps for you this would be restrictive. I am not suggesting that your limitations be like mine. Your own will grow out of your work. Whatever materials you choose to use, there must be sound craftsmanship and honest artistic expression.

I begin work from imagination—not from drawings or plans, nor from nature. If I am doing a tree, I cannot look at a tree and begin. There is too much to see and it is overwhelming. Sometimes I can shut my eyes and visualize just the essentials that I wish to use. Then I cut the fabrics. Color, form, and idea emerge as one.

Sometimes I cut pods in half, or I slice through a Brussels sprout or a berry, and the cross-sections are beautiful. Occasionally these will prompt sketches to help me remember. My sketch is not copied from the seed that inspires it, nor do I ever try to copy the sketch in an appliqué.

It is important to be thoroughly familiar with the materials you are using. Technical training is of little help here, as this understanding cannot be absorbed except through handling and working with the fabrics and threads. You can study diagrams and read directions on how to appliqué a corner, but it means little until you have done it. The way to learn to appliqué is to appliqué.

In my work I am concerned with simple everyday objects—daisies, birds, apples. The things I have to say are not profound. I am delighted and amused by much of what I see in growing things (plants and children) and I think my enjoyment of these is obvious in my work. It is important to design for yourself, not for display or for the color schemes or a room or for pretension. Sentimental, cute things degrade this art.

Begin with something you love, something you're familiar with—a lemon tree, a marigold, a color, a plum. And trust your own ideas. For me, subject matter is important. I must work with something I have a feeling for. Sometimes I work with just form and color, and the subject is replaced by a mood or a feeling, but I always return to subject matter.

Now let's assume that you are ready to begin work in appliqué. Using your scissors for your pencil, start cutting. Avoid trying to copy a pencil sketch. Since the transfer of a line drawing to colored shapes will alter the original anyway, start directly with the fabric. Use large simple shapes to begin with, snipping and cutting until you have the desired form. Allow enough extra to turn under the fabric edges.

I find that it works best to cut a few pieces, pin, and begin sewing. Once these first ones are appliquéd, more can be cut and added. Since the shapes change as you sew, the

(*Please turn the page*)



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CREATIVE STITCHERY

CONTINUED FROM PRECEDING PAGE



Vignettes from Mrs. Laury's quilt (shown on page 55) reveal her rich imagination and the humorous way she sees things around her.

new ones will need to be cut and to change with it.

If you feel uncertain or hesitant about beginning, think in terms of something you may use: a crib quilt or a pillow cover. A pattern, to be repeated, is a good way to start. Use a simple geometric shape —a square, a circle, or a rectangle. Cut a number of these in various colors, and then start arranging and rearranging them. Just rectangles of several sizes can be combined to make a handsome cover, perhaps in combination with appliqué or embroidery. The rectangles can be either joined together or appliquéd to a backing piece.

I prefer using a simple running stitch for appliqué, as I like to be able to see the threads that join the pieces. I have used the blind-stitch when this seemed preferable and have also made use of embroidery stitches, though I rely mostly on the plain stitch. This allows the thread showing on top to vary from a dot appearing at intervals to an almost solid line. (See Fig. 1.)

I would not suggest studying the various stitches before starting to sew and embroider. As you work, you will discover many of them yourself and will do variations of others, without being restricted to those you have studied. Later, you will be able to acquire them as new tools. Avoid depending upon the tool in the beginning.

I do not use an iron to press edges under for appliqué as this tends to stretch the fabric. Further, this pre-determines the shape. The piece must take form beneath your fingers as you sew it. By turning under as you sew, using a fingernail to crease the fabric, it is possible to form each piece carefully.

FIG. 1



Thread colors can be as important as fabric colors when the threads become a part of the design. This is lost when a hidden stitch is used. The running stitch, used to almost completely cover areas of fabrics, can enrich its

color and texture, creating smaller forms within the larger.

Only in handwork is it possible to really manipulate two or more layers of fabric and the thread with real precision. Working by hand, there is no limit to the possible variations. I do not like to use a sewing machine, but don't discard the possibility in your own work. If you machine-sew, the resulting appearance is different; you cannot produce hand work with a machine. Being different from hand work, however, does not necessarily mean undesirable. Remember that the machine is a tool and it has many limitations. Be sure you know whether you or the machine has the final word in determining the appearance of your work.

MOST OF the wall hangings are backed by a second layer of fabric. This can be attached to the first before appliqué starts or added afterward. If the background panel is wool, then a cotton backing helps prevent stretching. I prefer the added weight of a second panel joined to the first. I also leave a space at top and bottom in which rods can be inserted. The top rod fulfills the need of a hanging device and the lower stretches the hanging, keeping it in position. I use solid brass rods, highly polished (thanks to my husband), and brass hooks which hold the fabric an inch or two from the wall.

Good cottons now available are color-fast and pre-shrunk. If you are not certain of a fabric, wash it. Do not rely upon the advice of a clerk who is usually eager to assure you that a color will not "run." If you collect fabric scraps of an indeterminate source, rinse and iron. Don't take a chance with fading materials. Most wall hangings require little care. If they collect some dust, a light shaking will remove it. Quilts can easily be made washable. Your fabric shop can show you quilt fillers that are moth proof, washable, non-shrinking, but read the labels.

My work is primarily with wall hangings, so I am not greatly involved with quilting. If you are going to be, find out if there is someone in your community who can show you how it is accomplished. Most libraries contain some books on the technique of quilting. I use some 2" x 2" boards, covered with muslin, and secured at the corners with C-clamps. This is the simplest form of frame. While others may be more complex, they will also be more easily adjusted. I also use a frame for the embroidery on the large wall hangings.

Quilting is simply a way of joining a quilt-top with the backing and a filling, with continuous lines of a running (or quilting) stitch. Along with the tendency to use the old quilt block patterns over and over, there is a general "lifting" of quilting patterns. The result of this is that a quilting pattern is sometimes laid over a quilt top, with no regard for the design of the quilt. One pattern occurs over another, like printing a plaid over a floral print. The quilting pattern must grow out of the quilt-top. The lines of stitches must relate to the shapes and forms in the quilt. The quilting should, besides functioning to join the three layers of material, enhance the quilt top.

I HOPE you're now ready to collect your materials and begin work. Don't bog down over thumbpricks; they are an occupational hazard of stitchery. And keep your sewing handy, carry it with you. You can take a few stitches while the roast browns, or while you wait for the cub scouts to adjourn. Children will love the work and can provide much free inspiration. May you enjoy the colors, find delight in the work, feel satisfaction in the finished piece. Above all, have fun!

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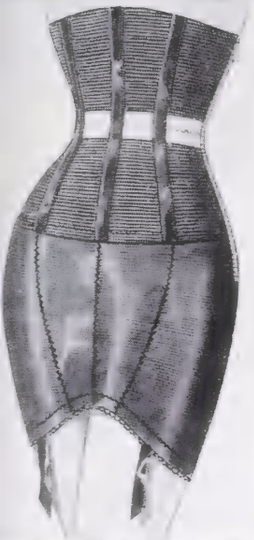
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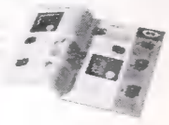


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The most useful roses of all

These are the roses that combine beauty and function —on a trellis, over a wall, trained on a fence, or as a ground cover

By CARROLL CALKINS



When you put roses close to the house, choose those with the longest season of bloom and the most handsome foliage. Blaze (red) qualifies on all counts.

● First let us agree that for all-around beauty and charm the rose is a flower beyond compare. Let's agree, too, that it takes loving care to grow them well; and that bush roses are not easy to use effectively in modern gardens. In the course of a year their full magnificence is a matter of weeks. They are indispensable for this alone. But their use is limited.

Not so with the climbers and creepers. Their versatility sets them apart from other roses. They can be as useful as they are beautiful. Consider their practicality. They will soften the line of a fence or wall that's bare and harsh to the eye. On a steep slope they make a rugged, colorful ground cover. They are good companions to architecture; their size is such that they can pair up with the scale of a house. They are of value wherever their unique and heartwarming tumble of bloom will display itself to their advantage—and to yours.

It is, literally, the climbers' flexibility that makes them so useful. They take many shapes and forms. They can be fitted to your needs—you don't have to fit your garden to theirs.

Some climbers are naturals. They have always grown tall. These were first called ramblers—and a few still are. But many of today's climbers are sports of bush roses. These, by mutation, have changed their ways. Bush roses always terminate their stems with a flower bud. This terminal bud stops the upward growth of the bush rose. (*Please turn to page* 113)



A masonry retaining wall often seems forbidding in a garden. Such was the case here until Father Hugo's Rose (*Rosa hugonis*) was used to help soften the wall. This is one of the earliest roses to flower. Old-fashioned single yellow flowers bloom the full length of the stems.

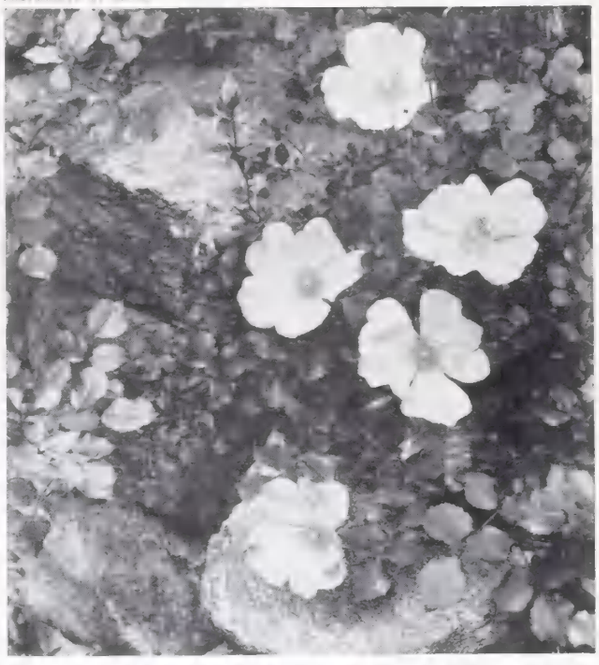


The marriage of climbing roses to a white fence is hard to beat. The fence provides the needed support. And when the roses have had their season of show and are cut back for winter, the fence provides the interest.

FOUR PHOTOGRAPHS BY GOTTSCHO-SCHLEISNER



PHOTOGRAPH BY ROCHE



This delightful rose is Little Compton Creeper. It has a deep pink flower plus showy orange fruits in early winter. Don't underestimate the charm of single flowers. Their simplicity gives them something larger roses lack.

Most creepers have very handsome glossy green foliage that clothes them from early spring until fall. Such all-season performance, topped in spring with large pink flowers, made Max Graf a good choice to edge this walk.

See how the comparative darkness of the vertical surfaces accent the whiteness of snow on top of wall and bench. Note frosting of snow highlighting the pattern of iron gate.

Broadleaf shrubs catch and hold the snow in intriguing patterns of dappled white on green. The shapes change as the branches move in the wind and as snow comes and goes.





THREE PHOTOGRAPHS BY GOTTSCHO-SCHLEISNER

Capture the fleeting beauty of Winter Bloom

If snow falls on your garden, you have an extra season of bloom. Once you open your eyes to its special charm, you can plan for it.



● The immutable magic of a snow-covered garden is almost beyond man's control—but not entirely. We would not want to change the breathless thrill of opening the shades on a winter morning to find ourselves, unexpectedly, in a spotlessly new snow-covered world. And, unfortunately, there's little we can do to speed the slow untidy melting of the snow. We can, however, create conditions to show it off to best advantage.

When covered with snow, many ordinary things have extraordinary beauty. The smooth whiteness brings calm unity. Imperfections are blanketed. The familiar seems new. Notice the crisp lines of white accenting a dark horizontal tree limb—pruning can set the stage for this. See how some things show their transient bloom with great style: a pine tree in a container, a handsome flat-topped rock, a stump of driftwood and certain shrubs. This is an awareness to cultivate. We can learn from the Orient where "snow-viewing lanterns" have wide sloping tops of stone to catch and display a crown of shining white.

Forms of winter bloom to conjure with: planes on ground and hedge, broken pattern on shrubs, sharp lines on tree limbs. Garden of landscape architect Umberto Innocenti.

It pays to care for carrots

They are superb when properly grown and eaten fresh. Success is not always easy, but your chances are good if you know the ground rules

By WILLIAM ALVADORE BUCK

• Perhaps it was through Queen Anne's Lace, often called wild carrot, that man gained his first mastery of agriculture and started on his way to cities and civilization. Nearly all of our cultivated vegetables and grains, as far as we can discover, were developed from the wild by Stone Age men.

How they did it we can only surmise. Anthropologists have advanced this guess, among others, that development from the wild took place half by accident in tribal kitchen middens. Kitchen middens, you know, were village dumps for garbage and junk. Anthropologists have mined for human traces in such piles which they estimate were used for 10,000 years or more.

Over the years, kitchen middens must have become compost heaps of vast richness, and, no doubt, vaster stink. Clam shells and bones would neutralize the acids of decay as they decompose, and the whole would be wondrously fertile.

By accident or human design, perhaps around Afghanistan, where Queen Anne's Lace grows in a profusion of varieties, seeds of this handsome weed sprouted in such a pile. The weed dropped its seeds and grew in happy circumstances for several generations. Perhaps, by spontaneous evolution and rich feeding, the carrot as we know it developed there, and some great inventive mind comprehended what had evolved here. A French scientist, M. Vilmorin, proved it for all hands by actually performing this evolution from wild to cultivated carrot *in only four generations*. He did it by the simplest means—rich feeding, ordinary garden care, and seed selection.

Carrots are not difficult to grow provided a few conditions are right. Most good garden soils have the right possibilities. However, if the earth is too fine or silty and tends to crust, it may not be easy to get a good stand, unless you control soil moisture by furrow irrigation.

Carrots prosper best in a deep, sandy loam, rich, and well-drained with a pH around 6.5. It is important, particularly in growing the long varieties, to bite the spade deep and make a fine seed bed. A full-grown carrot in deep soil will send its roots seven feet into the earth. Heavy clay, rocks, or coarse, unrotted organic matter in the soil will distort the long varieties; so will fresh manure. In fact, some think that compost is always better for carrots than manure. If the soil is muck or clay, rocky or shallow, plant one of the stubby-ended kind, such as Oxheart.

Oxheart is a good carrot for the table, but some think Nantes is best—a variety you can seldom buy in the store. I have eaten Chantenay, Danvers Half Long, and Goldenheart fresh from the garden and can testify to their excellence.

Of course, taste is sometimes a matter of fertility or weather. Carrots have a greater hunger for potash than for nitrogen; too much nitrogen may distort the flavor; too little potash will make them tough. Remember what the formula for commercial fertilizers means: A 5-10-15 fertilizer contains 5 per cent nitrogen, 10 of phosphorus, and 15 of potash. This is the fertilizer recommended for carrots on muck soils; on sandy soils it is 8-16-16; and on loams, 5-10-5.

It is possible to grow good carrots in summer weather, but they thrive best in the cooler months. They are biennial in normal habit, so can endure frost; and the first planting can be early, around April 15 in the latitude of Boston, New York, Pittsburgh, and Kansas City.

In the environs of New York City we can make succession sowings each two weeks until late July and thus extend the harvest from midsummer eve to frost.

Most varieties usually mature in 60 to 80 days. Often gardeners in the South make a take-a-chance planting in midwinter.

In my experience, and that of others, the salient problem in growing carrots is raising a fair stand. The seeds are so slow coming up that it would try the patience of Buddha. Hence, some gardeners plant early radishes in the row along with the carrots, for they come up to mark the row for weeding and cultivating almost before

(*Please turn the page*)

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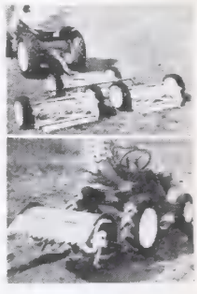
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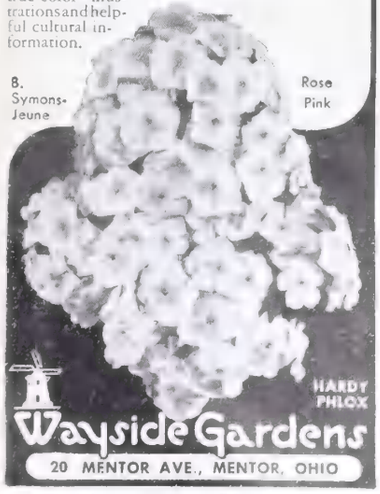
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IT PAYS TO CARE FOR CARROTS

CONTINUED FROM PRECEDING PAGE

you expect them, and are gone before you are really sure what the carrots have in mind.

Damping-off fungi are the sore enemies. I suppose the main reason it is hard to get a stand is that they take so long in germinating, and thus are long vulnerable to these fungi. Older plants are not so vulnerable. Once stricken, they are incurable. Sometimes the fungi kill before the cotyledons emerge; sometimes they down a row of pretty seedlings in a night. In the last few years, however, research has given us a number of fungicides which are effective for treating seed before planting. Cornell recommends such treatment using Phygon or thiram. The latter appears in several proprietary compounds under such names as Arasan, Tersan, Naugets, and others. Follow the very simple directions on the package. With carrots I think treating seed with fungicide is a must.

The fungicide may not prove all-seeing and all-doing, so the wise gardener avoids setting up conditions where the fungi will grow in strength. Do not plant too early, for these microscopic no-goods thrive in the cold and the wet. Like mushrooms, their favorite bed is manure—again we observe that too much manure is a bane on the carrot crop. At any rate, if you use manure, do not do so the year you sow carrots. Never plant carrots in newly-broken ground. Make sure the earth has enough lime or wood ashes, which are also quite alkaline. These conditions cannot be avoided by starting the seedlings indoors, nor is it feasible to piece out a scanty row by moving the seedlings around, for, like many plants with a tap root, carrots do not take well to transplanting.

Otherwise, carrots seem to be fairly safe against the collywobbles and pests of life. There is a brilliant atom, the carrot rust fly, a shining dark green fly with yellow head and red eyes, that occasionally does some damage in some unlucky gardens.

The fly lays its eggs in the soil, its larva, the footless maggot, a quarter-inch long when grown, hatches, finds the carrot and eats according to its size. If there are many of them, the tops may look as though a rust had settled on them, and the carrots may become "spangled" or stubby. Two broods hatch each year. The first is out and flying in our climate by June first. It lays eggs for the second in early September. So carrots that are growing in the soil between June first and early September are safe from the fly. Crude naphthalene scattered in flakes between the rows, or a soil treatment with heptachlor will control the maggots.

The heptachlor, as well as aldrin, chlordane, or dieldrin, will also control the wireworm. Occasionally, I have noticed the little tunneling on the side of a carrot where a wireworm has fed. It is a curious larva, seldom recognized, the progeny of the click beetle. It looks almost exactly like a member of an entirely different group, the millepede (not the flat, long-legged, fast-moving centipede, which children in our town called a thousand-legger, but a round-bodied relative) and is often the same dark brown in color.

For treating carrots alone, heptachlor, in the form of a wettable powder, may be shaken up with the thiram in the seed treatment. Do not use the insecticide without the fungicide. Fall spading will dispose of many wireworms, millepedes, and Nature's other brats.

How to plant

Carrots should be planted in rows fifteen inches apart and seed sown a quarter-inch deep. When the plants are an inch or two tall, thin them to stand an inch apart. When the roots are the size of a pencil, thin them again to stand two to four inches apart, depending upon the mature size of your variety. If not properly thinned, they will grow twisted or otherwise distorted.

Thinnings of this size are big enough to eat, and you will never feast on carrots more delectable. Carrots are at their best when they are half grown or under, although I have eaten great Chantenays, three inches in diameter, which were sown in April, and they were still quite good, a vast improvement on the carrot of the store. I thought I despised carrots, except in soups and stews, until I tasted them sweet, fresh, and tender from the garden row.

Some people can carrots, harvesting them before the big freeze, and claim that they are fairly good until about Christmas. Some freeze them, but the product is not worth the labor. Some store them in root cellars, where they quickly lose their "eye-appeal"—dreadful phrase—and every other appeal. Stored carrots are store carrots. And the purpose of a garden is to avoid them. To profit from our garden labors we must eat our vegetables fresh.





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CLIMBERS AND CREEPERS . . .

CONTINUED FROM PAGE 108

Those that changed to climbers do not have a flower bud at the end of the stem. Instead they have a vegetative bud that keeps right on growing. The canes grow as far as the roots will push them. This may be up to 20 or 30 feet.

The informal vagabond spirit of the climbers is a part of their appeal, but it can be a problem too. Be sure you know the ultimate natural size of a plant before you put it in. There are climbers of all sizes, so there's no excuse for putting one in where it will be a nuisance to keep in bounds.

In general the climbers are hardier than the bush roses. It takes less care to keep them thriving. They are more resistant to bugs and disease, and many of them have rich luxuriant foliage which gives them value as shrubs as well as for their flowers. And, for fragrance, there's nothing better than a climber simply because it has so many more flowers. Fragrance, of course, varies tremendously by variety.

Names can be confusing

Rambler was an apt and early name for roses with long canes. A few like Crimson Rambler and Brownell Rambler are still so called. But the name is little used today. As the plants were improved by hybridizing them for more and larger flowers and a longer season of bloom, they were called climbers to differentiate from the older type.

Climbing polyanthas are the upward-growing types of this hardy old favorite. They always have small flowers in clusters and are as tough and disease-resistant as any rose. Cécile Brunner and Nassau are two of the best.

Climbing floribundas have the traits you would expect from their parentage. A cross between the polyantha and the less vigorous large-flowered hybrid tea roses, they combine abundant, good-sized flowers and sufficient hardiness to make them great favorites. Two of the best-known are Climbing Pinkie and Climbing Pinocchio.

Climbing hybrid teas are a little less hardy than the bush roses from which they came, but they have the same large graceful elegant flowers. Such magnificent climbers as Peace, Mrs. Sam McGredy, and Étoile de Hollande are hybrid teas. Among the climbers, the hybrid teas are the least adaptable to cold climates and call for more attention to keep them at their best.

Pillar rose is a classification you will see in the catalogs. What sets them apart is the rather stiff upright canes. They grow 8 or 10 feet tall. They are less adaptable in use than other climbers.

Creeper or *trailer* as a designation is worthy of wider acceptance. It includes the climbers with very flexible stems that readily grow along the ground. They don't have to be staked to hold them down. A few, such as Little Compton Creeper and Coral Creeper, are identified by name. But there are other very fine ones, such as Mermaid, Max Graf, and the species *Rosa Wichuraiana* whose names give no clue to their useful habit of growth. They are not always listed as creepers or trailers in the catalogs. You may have to read the fine print to find out.

For practical purposes, we distinguish between the climbers and the creepers in the list of varieties recommended on page 114.

Large-flowered means what it says. Climbers with blooms two inches in diameter and more are called large-flowered. The flowers usually develop in rather loose open clusters.

Everblooming is the optimistic term used for the climbers that produce flowers in more than one season. They have their big display in late spring, a sprinkling of blossoms through the summer and, perhaps, an extra show of bloom in the fall. If you don't expect full bloom from spring to fall you won't be disappointed in the everblooming climbers. Repeat-blooming and *remontant* mean basically the same as everblooming.

When and how to plant

There are those who will plant roses only in the fall. Others prefer to plant in spring. A good sturdy rose bush can be successfully planted at either season, but if you live where winters are cold (below 10 degrees F.), it is safer to plant in spring.

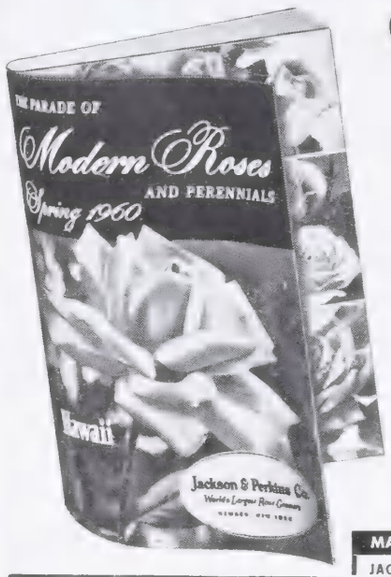
One certain advantage of spring planting is the joy of reading the spring catalogs and choosing roses in dead of winter. Catalogs are available now. Order soon and you can still get most any variety. You can get instructions on how to plant roses from the catalogs too. You can also get advice from almost any garden book, your nurseryman, or any Rosarian you happen to know. We have only a couple of planting suggestions to add to the better-known rules.

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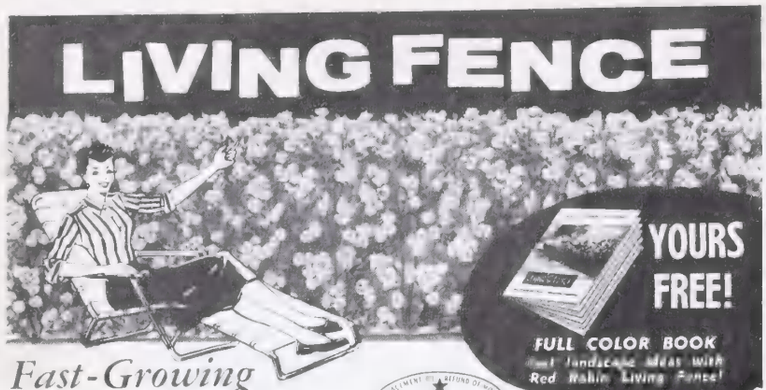
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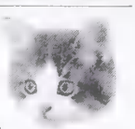
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CLIMBERS AND CREEPERS— THE MOST USEFUL ROSES

CONTINUED FROM PRECEDING PAGE

Roses will grow in most garden soil. They won't do well in too much clay, or too much sand. Peat moss can solve either problem. Where too much clay makes the soil hard or gummy, peat can be mixed in to lighten and open it up. If soil is too sandy, and won't hold water, the peat can be added to give it the substance it needs. Although they do well in a wide range of soils, roses perform best in a slightly acid condition. Peat moss is on the acid side.

When you plant be sure to dig the hole large enough to accommodate the roots without crowding. And keep the soil moist until the plant is established.

Opinion differs as to whether the bud-union should be planted above or under the ground. The bud-union is the enlarged section between root and stem where the hybrid selection is grafted to a native root chosen for its hardy vigor.

The best general advice is to put the bud-union two to three inches under the surface where winter weather gets down around zero. If your winters are warmer, it is usually best to put the graft above ground, where it will be less vulnerable to disease.

It's best not to plant climbers up against the wall of a house. A trellis should be built out two or three feet to provide good air circulation all around. This also simplifies spraying and pruning.

The canes of the hybrid tea climbers are best grown horizontally along a fence or wall. This forces the flowering stems to grow upward from the long horizontal stem. If canes are grown upright they will be quite bare and the most flowers will grow at the top.

Pruning differs with the various kinds of climbers. It depends on how the plants grow, and whether they produce flowers on old or new wood. You can get good first-hand advice from your nurseryman. The subject is covered thoroughly in all books on roses. Two excellent ones are: *Climbing Roses*, by Helen Van Pelt Wilson; M. Barrows and Company, Inc., New York, 1955 ($3.95). *The Rockwells' Complete Book of Roses*, by F. F. Rockwell and Esther C. Grayson; American Garden Guild, and Doubleday & Co., Inc., Garden City, N. Y., 1958 ($5.95).

If you choose the plants that have proven themselves hardy and dependable in your climate you can save yourself a lot of time and trouble. Following are the recommendations of experts from 12 climatic areas across the country. Most of them are in charge of public plantings, and have the same goals you do. They want the varieties that give them most beauty and demand least attention.

Hartford, Conn. List from Everett A. Piester, Director of parks and recreation.

CLIMBERS:

Blaze, clear red flower.
New Dawn, blush pink.
Paul's Scarlet, scarlet flowers in large clusters.
White Dawn, white flower.

CREEPERS:

Coral Creeper, red to apricot.
Dorothy Perkins, pink, double.
Magic Carpet, yellow, touched red.
Max Graf, single pink flowers.
Rosa Wichuraiana, white clusters.

New York City. List from Rosarians at Brooklyn Botanical Garden.

CLIMBERS:

Coral Dawn, coral pink.
World's Fair, dark red.
Climbing Crimson Glory, ruby red.
Climbing Pinocchio, salmon pink.

CREEPERS:

Max Graf, pink, single.
Little Compton Creeper, rose pink.

Washington, D.C. List from Chas. C. Montgomery of the Potomac Rose Society.

CLIMBERS:

Gladiator, red.
Golden Showers, yellow.
Prosperity, white.

CREEPERS:

Max Graf, pink, single flower.
Little Compton Creeper, rose pink.

Jacksonville, Fla. From Mrs. Lucille Greene, Jacksonville Rose Society.

CLIMBERS:

Blaze, clear red.
Climbing Peace, yellow-edged pink.
Golden Showers, yellow.
Dr. J. H. Nicolas, pink.

CREEPERS:

Seven Sisters, rose to crimson.
Pink Cherokee (*R. anemonoides*), large rose to pink flowers.

Experiment, Ga. List from Mr. E. F. Savage, Georgia Experiment station.

CLIMBERS:

Paul's Scarlet, scarlet flowers in large clusters.
Spectacular, orange-red.

CREEPERS:

White Banksia and Yellow Banksia.
Red Cherokee and White Cherokee.

Louisville, Ky. List from Rosarian Charles P. Dawson.

CLIMBERS:

Duchess, rosy red.
Spectacular, orange-red.
Pink Cloud, clear pale pink.
Climbing Peace, yellow tipped rose.

CREEPERS:

Max Graf, single pink.
Little Compton Creeper, rose pink.

St. Louis, Mo. List from Mr. Frank McMath, Missouri Botanical Gardens.

CLIMBERS:

City of York, creamy white.
Dr. J. H. Nicolas, rose pink.
Inspiration, peach and pink.
Prosperity, white tinged pink.

CREEPERS:

Brownell Yellow Rambler.
Sanders White Rambler.

Milwaukee, Wis. List from Mr. John Voight, Whitnall Park Botanical Garden.

CLIMBERS:

Blaze, clear red.
High Noon, lemon yellow.
New Dawn, blush pink.
Silver Moon, pure white.

CREEPERS:

Rosa Setigera, rose to white.
Rosa Wichuraiana, white, single.

Denver, Col. List from Mr. A. C. Hildreth, Denver Botanic Garden.

CLIMBERS:

American Pillar, pink.
Blaze, clear red.
New Dawn, blush pink.
Paul's Scarlet, scarlet.

CREEPERS are not considered hardy enough to grow here.

Portland, Oregon. List from Mr. Rudy Kalmbach, International Rose Test Garden.

CLIMBERS:

City of York, creamy white.
Climbing Crimson Glory, ruby red.
Climbing Mrs. Sam McGredy, copper-orange.
Paul's Scarlet, scarlet.

CREEPERS:

Max Graf, clear pink, single.
Mermaid, clear yellow, single.
Papoose, white, single.

Los Angeles, California. List from Fred W. Walters, La Canada.

CLIMBERS:

Climbing Etoile De Hollande, red.
Climbing Peace, yellow edged pink.
Climbing President Herbert Hoover, multicolor.
Climbing Talisman, yellow, copper.

CREEPER:

Mermaid, soft yellow.

Corpus Christi, Texas. List from Mrs. Leslie Marshall, Corpus Christi Rose Society.

CLIMBERS:

Climbing Chrysler Imperial, red.
Climbing Goldilocks, yellow.
Climbing Peace, yellow edged pink.
Climbing Pinkie, pure pink.

No creepers listed but *pillar roses* Golden Shower, yellow; Descanso Pillar, coral to scarlet, bloom all season long here.

HOW TO MAKE MOSAICS THAT WORK FOR YOU

CONTINUED FROM PAGE 72

isted at the end of this article.)

Mosaic is essentially a masonry art and as such has certain appropriate uses. It can produce a sound, durable surface which may be used in either a vertical or horizontal position, and in addition it also produces color, design, texture, and surface interest. Traditionally, mosaic has always been set in a mortar base, and this is still the method used by serious craftsmen to produce the most enduring and aesthetically satisfying results. A counter or a table or a wall is a natural masonry surface, so can well be produced in mosaic. Our project here has been to show you how to produce a good functional, flat surface. As you, yourself, become more knowledgeable about mosaics, you will find your way to the best methods for mosaics embedded in walls. It is not a thing to be embarked upon without professional skill, either your own or that of the experienced tile setter or mosaicist.

There are two distinct methods of placing tesserae in masonry. One is the direct and visual method of working in a small area of wet cement at a time, and simply pushing the tesserae into the mortar to the desired depth. This works very well for decorative wall panels but is impractical in producing a level surface such as a table top or counter. So craftsmen who are pro-

(*Please turn the page*)



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HOW TO MAKE MOSAICS THAT WORK FOR YOU

CONTINUED FROM PRECEDING PAGE

ducing functional surfaces usually use the indirect method which has always been used, even in ancient times for practically all architectural installations.

This consists in pasting tesserae on paper (usually yellow detail paper), according to a pattern of the finished piece desired, placing them in the exact position they should be, allowing just a bit of space between them for mortar grouting. If the mosaic is being done according to a planned design, the design can be sketched on the detail paper as a guide and should be in reverse.

Most professionals make their own glue for this purpose. It must be one that is tough and will not crack in handling, yet can be soaked off finally with water.

You can make one of the best glues yourself. It consists of flour and water paste, cooked to the consistency of a thick custard, with a twentieth part each of molasses and glycerine added to keep it from getting brittle. This glue will sour and dry out eventually, so new batches will have to be made if you are working over a long period of time.

For a random design such as we used on the counter shown on page 70 and which is also frequently used for table tops, a sufficient lot of smalti were mixed together in amounts of each color proportionate to that desired in the finished design. In estimating how much material to prepare, one can figure that 2¼ pounds of smalti will cover one square foot of surface.

In setting tesserae, just take a handful of the mixed pieces and set them more or less as they come to hand, visually avoiding concentrations of a single color. All smalti have somewhat uneven sides and occasional air bubbles. Try to set them with their prettiest side next to the paper. (This is, of course, the finished surface.)

Stones are roughly 1½ times as long as they are wide, so can easily be varied in direction as well as color. Work exactly to the edges and jags in joins of paper pattern so that the final product will fit together smoothly. Cover only a small area (6" square or so) with glue at one time. Try to keep even rhythms of directions and colors in setting stones so the aspect will be homogeneous. A truly random mix of colors is what to watch for as you work. Steps to take after your pasting is done on the paper templates is explained earlier.

To obtain samples

We have arranged with Leo P. Popper & Sons who import and distribute Italian smalti in this country, to send you a sample bag of the 250 or more colors that they carry, together with a price list. This bag of samples costs $2.50 parcel post prepaid. Their address is 147 Franklin St., New York 13.

After you have chosen the colors with which you wish to work, each smalti sample can be broken in half with your mosaic clippers, one half for you to keep as a record, the other half to be sent back with your order for materials. Paste the collection of samples on a sheet of paper with scotch tape and state the amount desired beside each block.

Smalti cost from $2 to $3.25 a pound, according to the color desired. Gold and silver are $5.25 a pound. It takes roughly 2¼ pounds to cover one square foot.

Popper cannot measure out less than ½ pound of a given color. They can give an assorted range of colors by the pound within a single price range. The minimum order Popper will accept is for $5, shipped F.O.B.

The world's leading manufacturer of smalti, Ugo Dona, in Venice, carries stock on a minimum of 6,000 colors and often has 8,000 to 10,000 colors available. The company does not like to bother with small orders. But to have their sample bag of 6,000 colors is exciting and stimulating and could help you enrich your less widely-colored supplies from U.S. dealers.

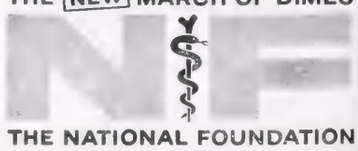
Detail paper and mosaic nippers are available at most art goods stores. But if not to be found locally, order by mail. A favorite type with mosaicist Louisa Jenkins is a 5½" expandable jaw nippers made by L. S. Starrett Co. and sold by mail from Marwedel, 1235 Mission St., San Francisco, California.

Books available:

Courses in Making Mosaics. Joseph L. Young. Reinhold Publishing Company, 1957.

The Art of Making Mosaics. Louisa Jenkins and Barbara Mills. Van Nostrand Co., Inc., 1957.

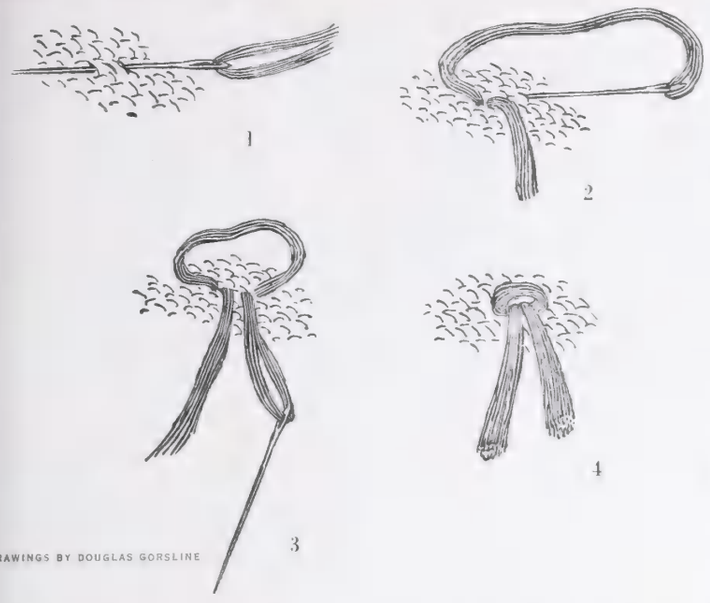
THE NEW MARCH OF DIMES



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'ASSEL EMBROIDERY

ONTINUED FROM PAGE 45



DRAWINGS BY DOUGLAS GORSLINE

The Tassel Stitch. Working from right to left on the surface of fabric, take one stitch, picking up two or three threads of the fabric (1). Leave the end of the yarn exposed on the surface of the fabric for about 1½". (This makes half the tassel.) Now, take a similar stitch, starting a little to the right of your first stitch (2). Bring the needle up through the cloth immediately next to exposed piece of yarn (3). Pull yarn through cloth and clip it 1½" from the fabric (4).

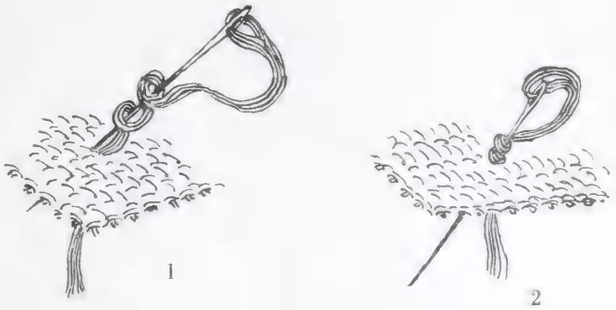
ho has developed this bold, odern-looking stitch from the hiordes Knot, one of the oldest itches known to man and the asis for handmade oriental carets. In essence, the tassel is cre-ed by leaving two fluffy 1½"-long nds of yarn exposed on the surce of the fabric and secured by vo stitches.

This is particularly appropriate s a starting stitch for neophyte mbroiderers, because it is bulky nd covers ground so fast you don't ave to wait long to see the results f your handwork. And because it so simple a stitch, it is easy to luck out and start over again if ou don't like your first efforts.

Miss Smith, whom we regard as ur mentor in this exciting skill, refers to use a wool yarn called 'aternayan's Persian—a loosely twisted yarn of three strands, each strand a twist of two-ply in itself. Miss Smith separates the yarns, regroups the colors and threads the needle with them. She doubles them clear back so she is actually embroidering with six threads instead of three. The yarn comes in wonderful colors, and on page 45 we tell you how to get samples of 75 of them. She uses a big-eyed, No. 13 tapestry needle.

With yarn of this bulk, the most satisfactory fabrics to embroider on are the fairly loosely woven types such as linen, monks cloth, burlap, and soft lamb's wool interlining. The range is wide, and part of the fun of working out your own designs could come from seeking out unusual fabrics that would lend themselves to this technique.

(*Please turn the page*)



The French Knot. Pull the needle up through the fabric from the underside. At the spot where the yarn emerges from the cloth wind the yarn two or three times around the point of the needle (1). Insert needle in fabric near this same spot (2) and pull yarn through.

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TASSEL EMBROIDERY

CONTINUED FROM PRECEDING PAGE

A basket-weave of Fiberglas is a possibility. A loose transparent casement cloth offers another choice, although fabrics with a firmer body are perhaps easier for a beginner to handle. Miss Smith suggests also that your fabric may help you gauge the placement of your pattern. A cloth that is woven or printed with a quiet repeat of self-color, stripes or crossbars can serve as a built-in measuring stick.

Despite its bulkiness, the stitch lends itself to great variations of effects, as you can see in the patterns on pages 44 and 45. By spacing the tassels very close together in regular lines, you can get a dense, heavy texture. By scattering them almost at random, it becomes light and airy.

To get a contrast in texture, Miss Smith occasionally introduces French knots. You might simply concentrate on tassels alone or experiment by combining them with a flat stitch you feel is effective.

We feel that the stitch is especially appropriate embellishment for draperies and curtains, not only because of the pendant quality of the tassels, but also because it is so effective over a broad expanse of fabric. But the stitch is eminently usable to give texture and color to a bedspread, a slipcover, a bed ruffle, or, in smaller applications, as trimming fringe.

IN PLOTTING your pattern it is easier to mark out general areas for color and the direction you want your pattern to take, for the threads in the fabric weave itself tend to keep your pattern in a straight line. A striped or self-patterned fabric, as suggested, can also help you determine your design. But the stitch is so simple that your eye can fairly well judge how effectively you are covering the cloth. Specific marks for individual stitches are unnecessary.

For marking out areas, Miss Smith uses tailor's chalk and basting stitches rather than pencil marks which are sometimes hard to remove from the fabric. She has one word of warning: It is usually preferable to design your pattern so that the tassels will be worked with their ends hanging down. Otherwise the effect is confusing.

Once you have mastered the stitch, which couldn't be easier, you're on your own to enjoy the fun and satisfaction of working out your own designs. But as an inspiration look at Miss Smith's living room draperies on page 44.

The curtain was planned to have a decided, compelling pattern so as to be the focal point in the room. Its colors were drawn from colors already existing in the room, plus an accent in clear yellow. You will note that the pattern is done in areas of different color, yet the change from one color to another is more a subtle merging than a clear-cut contrast.

TO PRODUCE these lovely interrelated colorings, Miss Smith used few of the yarns in the solid colors in which they come. With so many different shades to choose from these yarns offer pretty subtle transitions in themselves. But Miss Smith shades them even further. She buys three shades of each color family and groups them together. (See page 44.) In making her tassels she moves from dark to light by varying the relative amount of the shades in each tassel—first, three of the darkest shade, then, two of the darkest with one medium, on up to one strand of medium with two of the lightest and last, three of the lightest. She thus produces a run of seven blending shades from three original ones. This method of blending can also be used to move from color to color.

In this particular pattern, where the many lines of the design intersected, she intensified the angles and gave the textural pattern a flat dimension with triangular sections of big, closely stitched, and easy-to-make French knots. (See sketch on page 117.)

Because designs and areas to be covered differ so widely, it is hard to tell you exactly how much yarn you will need. If your project is a drapery, we would suggest you start with at least two ounces each of the colors you expect to use in large quantity, with perhaps only one ounce or even a few strands of each accent color.

Besides your own satisfaction in producing them, one very real and worth-while payoff from these tassel-stitch projects is, of course, their practical usefulness. They are not only stylish but sturdy home furnishings, for the tassel is one of those paradoxical stitches which are easy to rip out deliberately, but otherwise firm and lasting. It is suggested that this type of embroidery should always be dry-cleaned or very carefully hand-laundered, so that the strands of the tassels retain their feathery look and do not mat together.

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Vol. 102, No. 2

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PHOTOGRAPH BY EZRA STOLLER

Our cover shows the 1960 Pace Setter living room which embodies the dignified riches and relaxed elegance that are the promise of the next decade. See the house in detail in the story that fills the entire issue. It starts on page 89.

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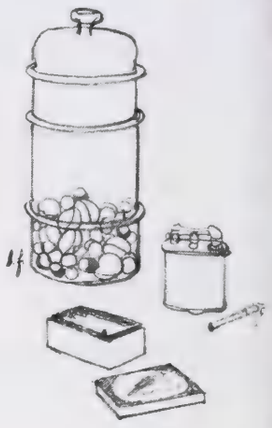
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Decorator's Diary



Noted successes in current home furnishings, from the record book of a decorator's current jobs

It's neither good manners nor good business to tell a client bluntly that her requests are utterly ridiculous. But I did. And lived to eat my words.

Late one Friday afternoon, as I was rushing to get away for a week end in the Laurentians, I had an exasperating phone call from Mrs. Clarkson, who is really a gentle and usually a very sensible woman. Turned out, after weeks of indecision, that she wanted to upholster the little French armchairs in her guest room in oyster-white moiré.

"My dear lady," I broke in, forgetting to count to ten, "are you sure you know what you're saying? You've practically deafened me for a month, telling me that your guest room must be as tough as a horse's shoe because the only guests you ever entertain are your grandchildren. How do you think oyster-white moiré is going to look after those two little—I mean those two little darlings wipe a couple of lollipops on it?"

"I'm sure they won't damage it a bit," said Mrs. Clarkson, "because . . ."

"Because," I finished up for her, "I wouldn't dream of letting you have it! And now, if you will excuse me. . . ."

Now comes the dramatic irony. That evening, the first thing that caught my eye when I arrived in my elegant room at the newly renovated Windsor Hotel in Montreal was a bergère chair in oyster-white moiré. "These hotel decorators are mad, mad, mad to use such fragile fabric," I thought smugly, as I ran my hand over the upholstery.

But the next morning something nagged me to scrutinize the chair more thoroughly, and the truth gradually began to dawn that this taffeta-textured, water-patterned delicate-looking stuff was not silk at all but a cleverly embossed, lightweight, stretchable vinyl plastic. Talk about *trompe l'oeil*! The decorators, Eaton's Department Store, not only verified this fact, but also pointed out to my embarrassment that the same plastic is made in the U. S. A. by L. S. Carpenter and Co., called "Seta Venetia," comes 54" wide, in pastels like willow, green, carnation pink, misty blue, and 12 other colors.

Needless to say, I had some fancy moiré-eating to do on Monday morning in the course of an apologetic call on my client.

"I'm afraid I spoke a little hastily on Friday," I said, waving the Carpenter sample book at her. "It seems there's this moiré-looking vinyl . . ."

"That's exactly what I was trying to tell you," said Mrs. Clarkson, "but you wouldn't let me finish." And she waved a similar sample book at me with what I considered remarkable restraint.

I found Helene Richards in a mountain of excelsior, unpacking an exciting-looking box marked *Ispahan, Iran.*

"I called you because it has arrived. Isn't it a beauty? And what will I do with it?"

It was one of the most magnificent brass trays I've ever seen, three-quarters of an inch thick, scrolled in inlaid silver intricacies, and about 36" in diameter. It was a gift to Helene from a friend who'd been traveling in Persia, where they make the kind of hand-worked brass you rarely find in commercial importing houses.

"Well, you can hardly use it for a lap tray. It's a work of art, but

(*Please turn to page* 14)

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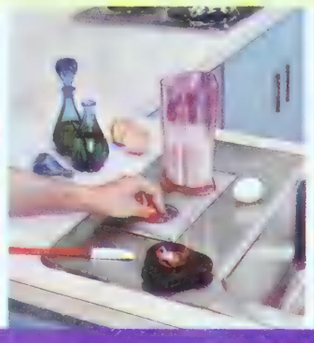
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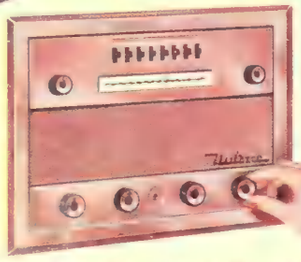




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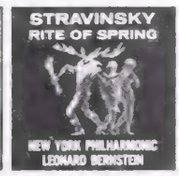


16. Lady in Red, Some Minor Changes, Small Fry, 9 more



36. A musical landscape . . . "spacious, noble" —High Fidelity



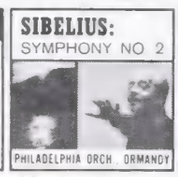
43. "...a recording well worth waiting for" —Hi-Fi Review



37. "Most exciting recording of this work" —Time



32. King and Me, Indian Summer, Diga Diga Doo, 7 others



45. "Velvety rich playing, reproduction" — High Fidelity



47. Solitude, Where or When, Dancing in the Dark, 5 more



49. One of the most melodically beautiful of all symphonies
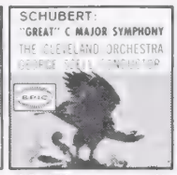


30. Alexander's Ragtime Band, Cheek to Cheek, Always, etc.



22. "Enormous talent and technique" — Chicago News



21. Perdido, Jump for Joy, C Jam Blues, Flamingo, 3 more



23. "It soars . . . it blazes . . . it is a marvel!" — Atlantic



12. Londonderry Air, Shenandoah, 11 more folksong favorites



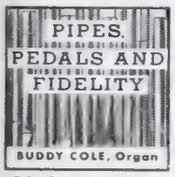
7. One Kiss, Will You Remember, Song of Love, 8 more



50. Come to Me, That Old Feeling, Long Ago, 9 more



51. Adelita, Goodbye Ol' Paint, Home on the Range, etc.



56. Serenade in Blue, Willow Weep for Me, 9 others

54. "Superbly played ...exciting listening" —Amer. Record Guide

38. A medley of 43 hits: Temptation, Tonight, Gigi, etc.

40. I Miss You So, Speak Low, Time After Time, 9 more

20. The Bells of St. Mary's, Church Bells Chime, plus 10 more

8. "Beautiful...lingering brilliance" — Chicago Tribune

31. You've Changed, Body and Soul, I Got It Bad, 9 others

52. My Funny Valentine, Smoke Gets In Your Eyes, 10 more

29. Three of the Master's favorite chamber works

39. Tico-Tico, My Shawl, Besame Mucho, 9 others

NOTE:
STEREO RECORDS MUST BE PLAYED ONLY ON A STEREO PHONOGRAPH

If you now own a stereo phonograph, or plan to purchase one in the near future—here is a unique opportunity to obtain ANY SIX of these brand-new stereo records for only $4.98!

TO RECEIVE 6 STEREO RECORDS FOR $4.98 — fill in and mail the coupon now. Be sure to indicate which one of the Club's two musical Divisions you wish to join: Stereo Classical or Stereo Popular.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding recordings from every field of music. These selections are described in the Club's entertaining Music Magazine, which you receive free each month.

You may accept the monthly selection for your Division, take any other records offered (classical or popular), or take NO record in any particular month.

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The records you want are mailed and billed to you at the regular list price of $4.98 (Classical and Original Cast selections, $5.98), plus a small mailing and handling charge.

FREE BONUS RECORDS GIVEN REGULARLY: If you wish to continue as a member after purchasing five records, you will receive a Columbia or Epic stereo Bonus record of your choice free for every two selections you buy — a 50% dividend.

MAIL THE COUPON NOW to receive the six stereo records you have selected — up to a $35.88 retail value — ALL SIX for only $4.98!

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COLUMBIA RECORD CLUB, Dept. 205-4
Terre Haute, Indiana

I accept your offer and have circled at the right the numbers of the six records I wish to receive for $4.98, plus small mailing and handling charge. Enroll me in the following Division:

(check one box only)

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I agree to purchase five selections from the more than 150 records to be offered during the coming 12 months, at regular list price plus small mailing and handling charge. If I decide to continue my membership, I will receive a 12" Columbia or Epic stereo Bonus record of my choice FREE for every two additional selections I accept.

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(Please Print)

Address.....

City.....ZONE....State.....

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P-88

More than 1,000,000 families now enjoy the music program of

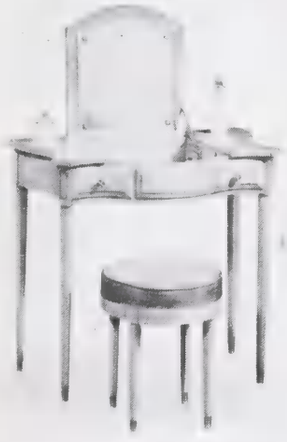
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UNION-NATIONAL, INC.
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BURNS CASE GOODS CORP., JAMESTOWN, N.Y.
Subsidiary of UNION-NATIONAL, INC.

DECORATOR'S DIARY

CONTINUED FROM PAGE 8

if we hang it on the wall we'll pull out the plaster. But it seems to me we've been talking about getting you a new coffee table. So why not this? All it needs is some underpinning."

"Oh, please! I don't like those spindly cross-legged things people use to convert trays into tables."

"Nor do you need to have one. My dear girl, I don't wander through department stores for nothing. I happen to know that at Macy's there is an oriental-looking end table—could be Chinese, Japanese, Indian—and if my sense of the fitness of things isn't evaporating, that table will make the perfect tabouret for the tray. And it's the kind of thing you might later use beside a chair, at a bed, or even as a little seat."

It worked, too, for this stylishly simple round cigarette table, with its slightly barreled legs and cutout circular base, supports the tray as if the two things were made for each other. It's 24″ in diameter and 20″ high, made by the Mt. Airy Furniture Co. (who probably never imagined the use to which we'd put it), and comes in light, medium, and very dark mahogany (our choice), and in special lacquer colors of amber, sapphire, and jade. It all goes to prove that if you keep your mind open, things are not always what they seem.

My outspoken friend and client, Marge Cullen, spoke out loud and clear in the refined quiet of one of our better furniture showrooms.

"What is *this*—a jungle gym?" she asked, in front of what I consider a most handsome room divider. "With a thing like that, I'd feel like climbing through those cages and throwing down bananas. And if that little cubicle is supposed to be a desk, there isn't space enough in it for me even to sign my name to a check!"

At this blasphemy the polite salesman stiffened and departed toward the manager's office, presumably to report that I was bringing lunatics in to see their line.

But Marge is far from balmy. She's just a woman who knows what she doesn't want—and that quality isn't to be disdained in a client. I suspect, however, that her resistance to room dividers has something to do with the fact that other people use them and find them mightily effective. Marge, however, prefers to do things the more exotic and harder way. And what needed doing in her one-room apartment was the creation of a zoning device to separate living from sleeping quarters.

"You don't want screens, you don't want to build in anything, you don't want bookcases. How about an upright piano," I asked caustically on the way out of the showroom.

"That's it!" Marge cried. "Not a piano, really, because I can't strike a note, but a piano-like case that can be desk, bookshelves, and dressing table on the bedroom side and a nicely finished wall on the living room side where I can hang my lovely, fraudulent Modigliani. Now, how about nipping over to see a cabinetmaker?"

This is how it happens that now she sleeps and dresses in almost total privacy, shielded from the rest of the room by a 5½-foot-high case of pecky cypress placed at right angles to one wall, and just 2½′ shorter than the width of the room so that it provides a doorway. On the living-room side, a strip of molding forms a rest for her favorite painting. On the bedroom side, book shelves and tray drawers are built at each side of the case. A

(*Please turn to page* 16)



Tabouret for a tray

Save 10¢



on New Dishwasher all

See for yourself why it guarantees the most **spot-free dishes** any dishwasher can wash!

Clip the coupon now! Try this marvelous detergent tomorrow! Here's the finest, the hardest working—yes, the best detergent yet made for electric dishwashers. And thousands prove it every day with their shining-clean glasses and silver and dishes that other detergents left spotted or filmy or streaked!

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Recommended by dishwasher manufacturers. Money-back **guarantee** by Lever Brothers that you'll be really, fully, finally satisfied! Clip the coupon now!







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Save 10¢
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To Dealer: You are authorized to act as our agent in the redemption of this coupon. We will reimburse you for the face value of this coupon, or if coupon calls for free merchandise, we will reimburse you for such free goods, plus 2¢ for handling, provided you and the consumer have complied with the terms of the offer. Invoices proving purchase of sufficient stock of our brands to cover coupons presented must be shown on request, and failure to do so may, at our option, void all coupons submitted for redemption for which no proof of products purchased is shown. This coupon is nontransferable and good only on brands specified. Coupons will not be honored and will be void if presented through outside agencies, brokers or others who are not retail distributors of our merchandise or specifically authorized by us to present coupons for redemption. Any sales tax must be paid by consumer. Cash value 1/20 of 1¢. Lever Brothers Company, 390 Park Avenue, New York, N. Y.

o4oDD

DECORATOR'S DIARY

CONTINUED FROM PAGE 14

make-up and/or writing counter runs along its length, and a broad mirror covers the center section. One lovely aspect of this concoction is that she can move this with her wherever she goes and, simply by removing the strip of picture molding, could place the whole thing against a wall.

"How did this occur to you?" I asked, piqued because I hadn't thought of it first.

"Got the idea from a room at the Home Furnishings Show, done by a decorator called Ruth Strauss."

"Oh," I said.

"I know I shouldn't say this," Mrs. Lowe apologized as if I were her father-confessor and her conscience were heavy, "but I really don't like printed fabrics with all those colors in them. I'd feel happier if we did the living room in one single solid color."

"That's not too difficult," I said.

"Oh, but there's an awful lot of furniture to be covered in this big room and I'm always reading about how hard it is to make a one-color room look interesting. When Madeline Tracy did her room in blue she nearly lost her mind shopping for solid fabrics that went together yet were still different enough not to be boring."

I started to say, "That's because Madeline Tracy's decorator just doesn't get around," but didn't. That would have been unfair, because five years ago when the Tracy room was done, the fabric market didn't begin to have the wealth of solid-color variety it has to offer today.

I looked around the large northwest room. It really was a sea of furniture—two sofas, a loveseat and innumerable chairs—and the broad mullion-window wall was bringing in a pretty cool light. Brightening was indicated.

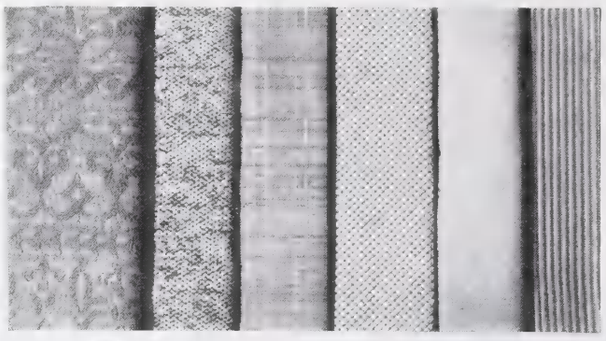
"How about gold?" I asked, envisioning the walls in a dull mustard and the floors covered in one of Fields' lush looped-wool rugs, custom-dyed to match.

"Just what I thought," said Mrs. Lowe, but the crease in her brow indicated she was still troubled. "We're going to need—let's see now—at least six different gold fabrics in this room—draperies, the sofa that faces the windows in Alan's part of the room, Alan's two club chairs, the sofa by the fireplace, the love seat, the new upholstered seats for those Queen Anne chairs—and the wing chair. Where in the world will you ever find that many variations on the same color?"

"I seem to remember that Franco Baronio, who designs fabrics and has most of them made in Italy, has created special lines of monochromatic textures for J. H. Thorp and F. Schumacher, and if between them they can't outfit this room in the subtlest variations of gold you ever saw, then I don't know them or Baronio fabrics."

We were off to the showrooms and in one short afternoon, the room was planned, for at F. Schumacher we found in lovely golden harmony such diversified, solid-color beauties as these: a modern crewel-embroidered linen for the wing chair and a Florentine taffeta tone-on-tone plaid weave in Egyptian cotton for the draperies; J. H. Thorp provided the tweedy "Barontex" cotton and acetate that looks like wool for Mr. Lowe's armchairs; a diaper-pattern cotton satin called "Tintoretto" for his sofa; for Mrs. Lowe's loveseat and Queen Anne chairs an elegant cotton satin, and for her sofa, an exciting striated, richly ribbed cotton that looks like satin corduroy and lends itself handsomely to be "railroaded" across the full length of the sofa back in a smooth, unbroken spread of narrow stripes. —M.G.

Variations on a solid color





New Du Pont Duet* cushion construction

Fluffy softness that gently *plumps itself* up after sitting . . . that's the Du Pont *Duet* cushion construction, the newest idea in furniture comfort. Ordinary cleaning fluids and spot removers have no effect on the *Duet* cushion construction. This unique combination of self-plumping and soft comfort *keeps* its shape and luxurious resiliency. It is being used today in a wide range of furniture styles by America's leading manufacturers.

*The Du Pont *Duet* cushion has a core of polyether foam made with Du Pont "Hylene"® organic isocyanate. This resilient core is wrapped in a fluffy blanket of Du Pont "Dacron"® polyester fiberfill.

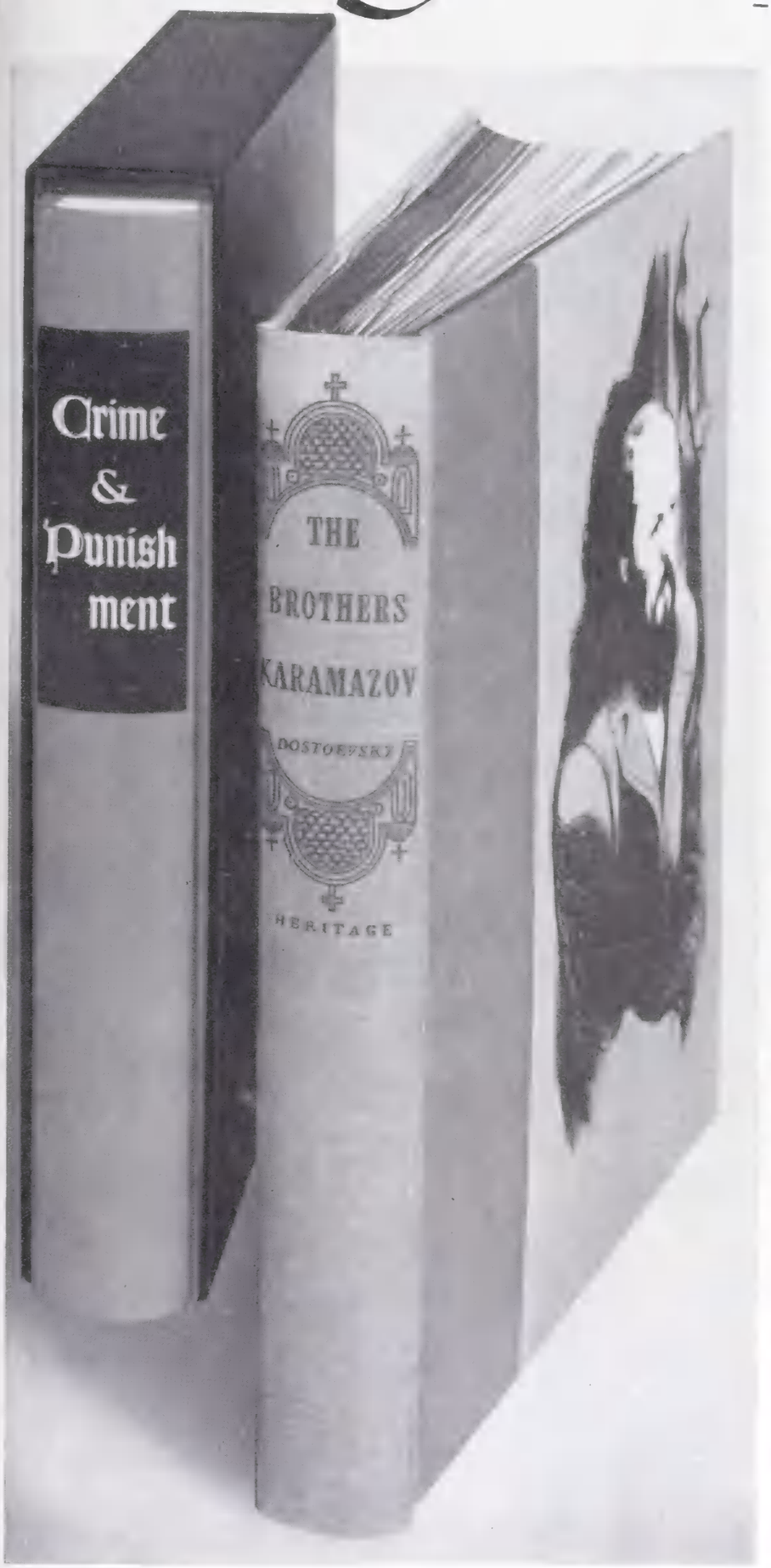
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IT'S WORTH MENTIONING

By JULIE POLSHEK

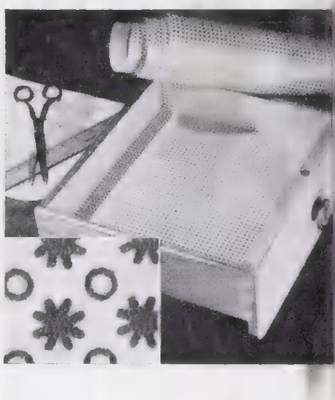
Darkened room is optional when projecting on Radiant's Optiglow screen; even daylight won't mar picture clarity. The "why" is true-lenticular pattern embossed on metallic Mylar which controls horizontal and vertical light reflection. Even at the sidelines, viewers (at any angle to 100°) see a sharp, clear picture. 30″ x 40″, 40″ x 40″, 37″ x 50″, 50″ x 50″; $40, $43, $48, $52. Willoughby's, 110 West 32nd Street, New York, N.Y.





Use this applicator to spread pa wax, then use your floor mach for polishing. This method supp a long-needed way to enjoy pa wax benefits conveniently. Appl tor releases wax in controlled qu tity to felt pads; the thin, even they spread minimizes polish time when floor machine ta over. Wax can stays ready for u sliding plate seals it. Cost is $5 Ft. Recovery Industries, Ft. covery, Ohio.

Con-Tact in gold-and-white pattern, "Stardust," decoratively harmonizes with any décor. The design scale is ideal for drawer-lining; also an interesting choice for lining a china-display cabinet. To apprise those who may not know Con-Tact, it is self-adhesive, plastic material affixed by mere finger pressure to any desired surface. Durable, washable. Width 18″; 49¢ a yard. Macy's, New York 2, N. Y. (Minimum order at least 7 yards.)





Lighting integrated with this in vational headboard creates a bu in bed lamp. Shadow-free illumi tion cast at reading angle glo through slanted, 10-inch diffu end-to-end. "Warm-white" fluor cent lamp is light source. Pad Duran upholstery encases bala of the finely built Restolite. Gr turquoise. Fits Hollywood-ty frames, twin-bed size; $49.95. Fr Dine Sleep Shop, 9 East 5 Street, New York 22, N.Y.

(*Please turn to page* 68)



Architect: Ward Thomas, S. F. A.

SAW-TEXTURED REDWOOD has a quality of warmth and honest simplicity that makes this handsome wood a particularly happy choice for interiors of contemporary homes. The paneling shown here was left unfinished to reveal all the fascinating detail in the grain patterns of the natural wood.

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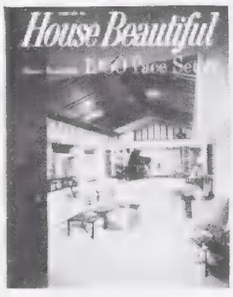
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Beautiful Holmes

CARPETS



in the Pace Setter House today . . .

As you thumb through this issue of House Beautiful, pay particular attention to the Beautiful Holmes carpets shown in all the major living areas and master bedrooms* throughout the Pace Setter house. These magnificent carpets (selected by the editors of House Beautiful for the 1960 Pace Setter) are the ultimate in color, style and enduring beauty.

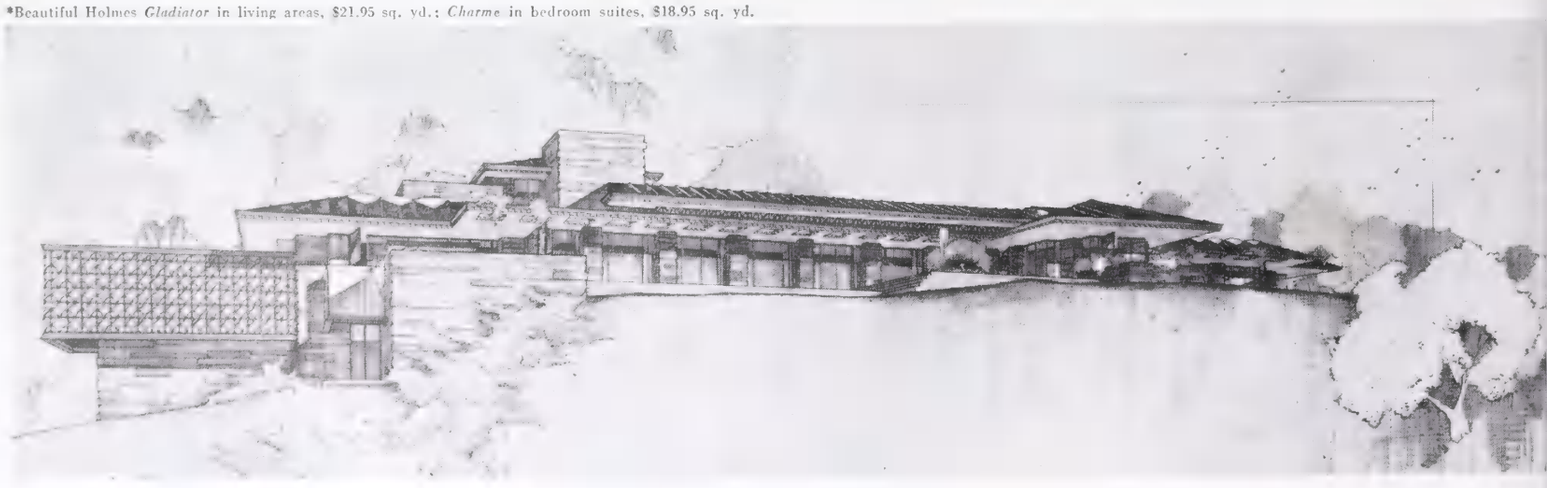
You, too, can enjoy the same careful color styling, the same fine construction in your home with any Beautiful Holmes carpet. There are sixteen qualities to choose from, 120 colors in all, to suit any decorating style (see opposite) . . . and a range of prices to please any budget. Such recognition must be deserved — and here's why. Behind the brand name of Beautiful Holmes stands over a hundred years of craftsmanship weaving and company integrity. You can trust a carpet from Archibald Holmes & Son. You get the bonus of the best in fibers, all wool, or a heavy-duty blend of 70% wool with 30% nylon. You have the assurance of guaranteed mothproofing in all qualities, whether budget-priced or tagged for luxury. And you have a carpet that lasts — beautifully.

Why not set the pace in your own home with Beautiful Holmes pace setting carpet colorings and textures . . . so easy to decorate with, because colors are coordinated with other home furnishings . . . so economical, because it pays to buy better and have good looks that endure . . . so easy to own with monthly payment plans. Prices range from $9.95 to $24.95 a square yard, with the same reliable quality and style-rightness, whatever the price. *Write for the name of your nearest Beautiful Holmes dealer.*

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*Beautiful Holmes *Gladiator* in living areas, $21.95 sq. yd.; *Charme* in bedroom suites, $18.95 sq. yd.



in your home tomorrow

▲ The Far East flavor, above, is heightened with the delicate brush-stroke design of FORECAST carpeting in "Mandarin Gold." This elegant Wilton has a unique, compact weave with outstanding durability. A blend of 70% wool, 30% nylon. In eight Oriental colors. $14.95 sq. yd. Furniture from Dunbar.



Boy's Room (for two) underscores masculinity with rugged, tweed-type MOONCREST. Wall-to-wall all wool carpet adds warmth for play, makes small room seem larger. Wilton in nine colors. $10.95 sq. yd. Waverly fabrics, Conso trim. ►



Colonial setting offers pure comfort with deep, textured FESTIVITY, a luxurious all wool Wilton. The muted green, "Alpine Moss," blends beautifully with warm woods. In ten fashion colors. $17.95 a sq. yd. Baumritter Furniture. ►



Young Moderns like the unusual, but are practical, too. Rich, copper LYNDELL has a miniature flag-stone Wilton pattern that disguises footprints, is so easy to maintain. All wool. Eight colors. $11.95 a sq. yd. Widdicomb-Mueller Furniture. ►

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A LOT FOR A LITTLE . . . There's true Crane quality and value in this handsome group of bathroom fixtures. The Olympic bath gives you smooth, acid-resisting enamel on heavy-gauge metal. The compact, vitreous china Oxford lavatory with Dial-ese controls is ideal for powder rooms, too. The Oxford closet featuring whirlpool flushing action completes this matched group. Only $245.00*.

FOR JUST A BIT MORE . . . If you want more elegance at only a modest increase in budget, then you'll like the simple clean lines of the Neuday porcelain-enameled cast iron recessed bath and the beveled control panel and roomy basin of the vitreous china Drexel lavatory. Both feature wonderful *Dial-ese* controls. The Drexel closet with new telescoping-type seat provides positive flushing, quiet operation. Only $390.00*.



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nel. The Walsan increases
or space, decorating free-
m, ease in cleaning.

In "this" bathroom—as in the other six Pace Setter bathrooms—
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What bathroom fixtures do you choose when you want to express the latest styling . . . the highest quality . . . the utmost convenience? You'll find the answer in *House Beautiful's* Pace Setter house: all seven bathrooms are Crane.

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When you choose Crane, you choose from a *complete* line in which every fixture embodies Crane craftsmanship, Crane quality. And that quality is available to you in any price range. No wonder, then, that most people want Crane!

In Pace Setter house... or your home

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Not all the wonderful features of House Beautiful's Pace Setter house may fit your own building or remodeling budget. But on one feature you never need to compromise: Crane quality in your bathrooms.

No matter how large or small your home—no matter how modest or how liberal your budget—you can have a Crane bathroom that will meet your requirements. Whatever fixtures you select from the broad Crane line, you'll be sure to get the thoughtful styling, extra convenience and durability that have made Crane the preferred plumbing. All are available in your choice of seven Crane colors or white.

The Crane fixtures shown on these pages are only a sample of the many, many styles Crane offers you. Let your Crane plumbing distributor or dealer assist you in choosing the right fixtures for your home. You can find him in the Yellow Pages.

*Suggested consumer prices ready to install. Prices shown are for white fixtures—colored fixtures slightly higher.

CRANE®

THE PREFERRED PLUMBING

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PLUMBING · HEATING · AIR CONDITIONING

WHEN YOU WANT THE BEST . . . There are no finer fixtures made than the Crane Criterion group. Awarded top honors by architects and the world's leading designers, the Criterion porcelain-enameled cast iron bath, and vitreous china lavatory and closet are typical of Crane's leadership in design. Here again the controls are *Dial-ese*: engineered to open easily, close positively at a finger's touch. Only $575.00*.

Crane Co.
836 S. Michigan Ave., Chicago 5, Ill.
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- ☐ Crane Bathrooms
- ☐ Sunnyday Hot Water Heating
- ☐ Sunnyland Warm Air Heating

Name_____

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City_____ Zone____ State_____

WHEN YOU HAVE A MINUTE TO SPARE...



AND WHEN YOU CAN'T SPARE A MINUTE



there's nothing like a handy extension phone!

When you're laziest or busiest, you can really appreciate a telephone at your fingertips.

Night-time or nap-time, you welcome the convenience, privacy and protection of a phone beside your bed.

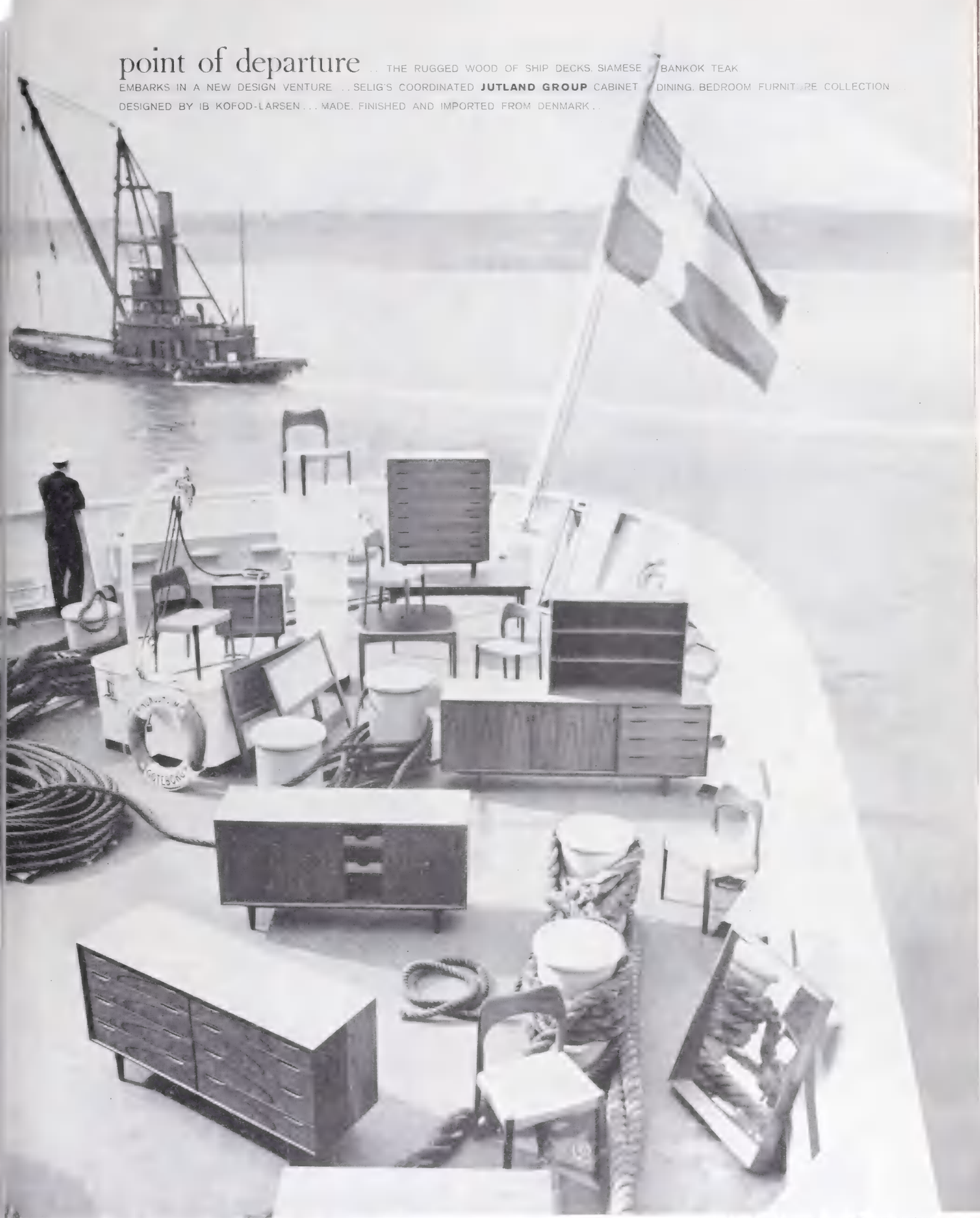
Daytime and mealtime, you're grateful for the step-saving extension on your kitchen wall.

Doesn't it make sense to put phones where *you* are—instead of running to reach them? Especially when they cost so little and come in such attractive colors? If the answer is "Yes," just call the Bell Telephone business office.

BELL TELEPHONE SYSTEM

point of departure

. . THE RUGGED WOOD OF SHIP DECKS, SIAMESE . . BANKOK TEAK
EMBARKS IN A NEW DESIGN VENTURE . . SELIG'S COORDINATED **JUTLAND GROUP** CABINET . . DINING, BEDROOM FURNITURE COLLECTION . . .
DESIGNED BY IB KOFOD-LARSEN . . . MADE, FINISHED AND IMPORTED FROM DENMARK . .



PHOTOGRAPHED ABOARD THE M.S. KUNGSHOLM

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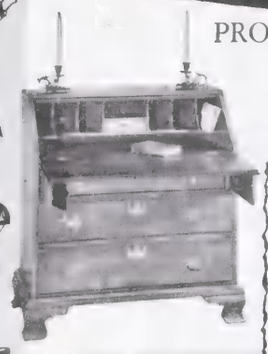
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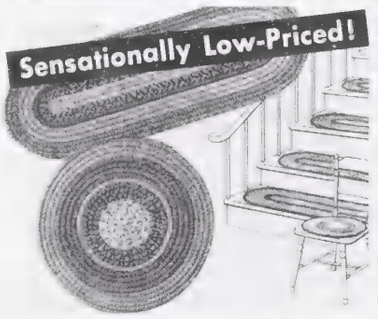
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Beloved characters from the pages of Charles Dickens are embossed on each of these unique brass hooks. Handsome accessories to hold tongs and pokers on ▪ hearth; coats, hats, umbrellas in the hall. Imported from England, these extra-heavy solid-brass hooks are polished and lacquered, come in assorted motifs. 4" long.

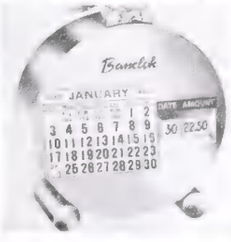
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WINDOW SHOP

WITH Peggy Ryan



HAPPY BIRTHDAY, BOYS! The month of February is hop scotched with excuses for partie and presents. Besides the love and-kisses sentiment of Valen tine's Day, there are the birthday of Washington and Lincoln; and in their honor we show you hand some silhouette wall plaques o cast black metal. About 11" l with hanging hook, $5 ea. $9.50 a pr. Edith Chapman, Nyack, N. Y.



KING-SIZE HAMPER in the classic Greek Amphora shape is gracefully imposing and a com modious catchall that's perfect for dozens of jobs. Use it for laundry, storing extra clothes, toys, as a giant wastebasket, a divine patio accessory. Woven coil-on-coil in reed & raffia. 30" h., 20" at widest. $16.95. 21" x 16", $9.95. Elizabeth McCaffrey, B2, Northport, New York.



WHITE DOVES nestle among the leaves of pretty green plants, perch atop flower arrangements, decorate gift packages. There's no limit to the effects you can achieve and the centerpieces you can create with these dear little birds and ingenuity. White cotton bodies have "feathery" look, feet that bend. Six are $1.49; twelve, $2.75. Downs & Co., B2, 816 University Pl., Evanston, Ill.



MEDIEVAL CATS are a monumental value and enormously decorative. And aristocratic characters though they be, they carry a price tag that wouldn't scare a mouse. Plaques made of Hydra-Cal sculptured in deep relief come in antique gold, wrought-iron black, or deep red finishes. Each measures 11½" x 3" w. $2.95 the pair. Artisan Galleries, 2100 N. Haskell Ave., Dallas 4, Tex.

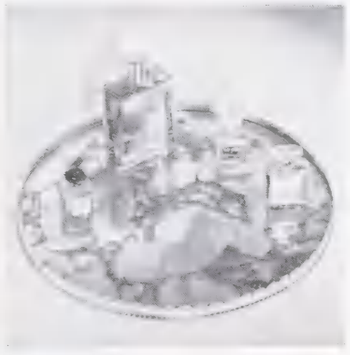
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Merchandise, except personalized items, may be returned for refund by firms involved. Prices subject to change.
Unless stated, postage is included in price.
Firms prefer not to handle C.O.D.'s.
Postage extra outside Continental U.S.A.
Happy Window Shopping!

GOLDEN-APPLE AWARD for the prettiest "Venus" on your Valentine list is this 24k gold-plated tribute that will secure flyaway papers on her desk. A teacher or a Lady Boss would be delighted with it. Golden-apple paperweight has a dainty stem and leaf inscribed "To the apple of my eye." 2" h., 2" in diam., gift-boxed. $6. Ziff, Box 3072, Mdse. Mart Plaza, Chicago 54.



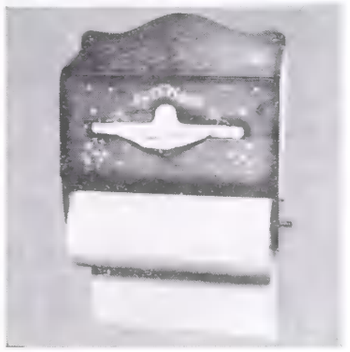
SCENTSATIONAL SUSAN for the price! A revolving perfume tray for a fair lady's dressing table has an antiqued gold mirror framed in a gold-finish filigreed gallery to reflect the sparkling bottles in her collection. Queen-size tray 11½" in diameter revolves easily on its ball bearing base. $5.95. RMS. 214 W. Ontario St., Chicago 10.



PRETTY BAUBLES in the airiest wrapping of twisted 14k gold are earrings that will make the woman who wears them easy to remember, very hard to forget. Genuine, emerald-cut amethysts in 3-carat size, $18.50 pair; 4-carat size, $22.50 pair. Available for pierced ears at no extra charge. Beautifully gift-boxed for your Valentine. Tax incl. Merrin, 530 Madison Ave., N.Y.C. 22.



SNEEZE BOX. When your little "blow hard" comes dashing in from a hard game of Fox and Geese in the snow and cold, here are tissues for his sniffles, paper towels for his grubby hands. Made of seasoned New England Pine, this handsome dispenser for the kitchen is hand-rubbed and finished in Salem color. 13½" h., 12½" w., 4½" d., $4.95. Puddin' Holler, Inc., East Swanzey, N.H.



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Many giant and unusual sizes

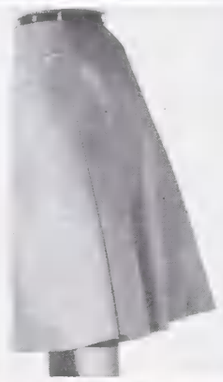
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Ornament with the serenity of the 18th century, this Staffordshire ceramic jar with the Canton export influence has decorations of Pheasant and Peony. In pink, blue or brown on a white background. Use singly or in pairs for display on mantel, chest or hanging shelf. 7" high. Imported from England exclusively for Here's How.

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HERE'S HOW CO. (HB-77)
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GOLDEN BRASS DRAWER PULLS

Refurbish an old chest, desk or cabinet with these antique finish drawer pulls and escutcheons. Choose the elegant provincial design, or the proud American Eagles. Beautiful detail, lacquered to prevent tarnish, complete with screws for easy mounting. Pulls are 4½" wide.

$1.00 pair, 3 pairs for $2.75

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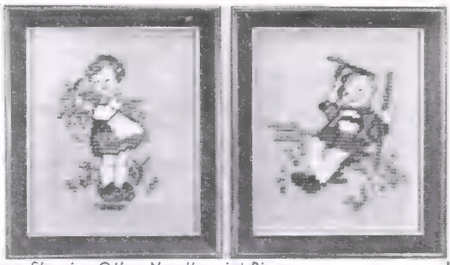


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Each $3.95 *Plus 25¢ For Postage*
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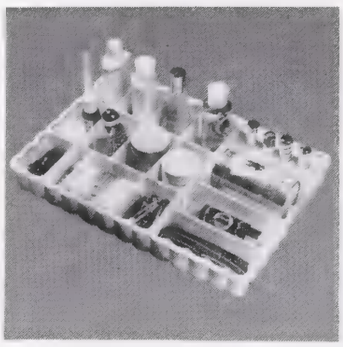
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COWICHAN CARDIGANS are handknit by Indian women on Vancouver Island and only a limited number are produced each year. The unbleached wool will keep you warm and dry in rain or snow. Colors range from oyster white to gray, and each sweater is different. Lifetime zipper. Men's and women's szs. $47.50. From Norm Thompson, 1805 N. W. Thurman, Portland 9, Ore.



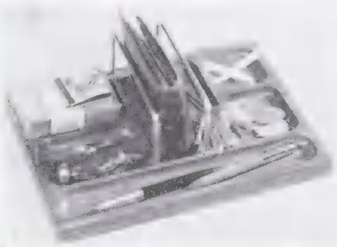
YOU'RE AN OLD SMOOTHIE. Cotton gloves are the sleeping beauty's gay solution to the hand-care problem. Smooth on your favorite hand cream before going to bed and slip on a pair of these gloves. Wear them over medical applications or while you're doing housework. Pkg. of 3 pairs, $1. 3 pkgs. (9 prs.), $2.95. Closet Accessories, B2, 816 University Pl., Evanston, Ill.



PILLOW TALK. Slip a satin case protector over a shabby pillow and see how it takes on glamorous airs. It makes your pillow look luxurious and feel satin smooth. Zippered satin protectors are washable and come in luscious blue, pink, white or gold. Sizes 21 x 28", $2.50 each; 21 x 36", $3 each. Scintilla, 1209 W. Balmoral, Chicago 40, Illinois.



NITE CADDY FOR MEN



For evening transfer from trouser and jacket pockets to dresser top. Designed to hold watch, change, wallet, keys, pen, eyeglasses, everything a man ordinarily carries in his pockets. Crafted of black walnut wood and appointed with highly polished aluminum. A "catch all" that gives neatness and order. 10" x 7" x 3". Order No. 271.

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ALL OCCASION FOLDING TABLE

Here's a really able table, 16"x20"x25" high to give you sensible dining or work surface. Cantilever construction lets you slide it completely over your lap, a bed or chaise. Frame is welded ¾" steel tubing finished in bronze—top is alcoholproof white baked-on enamel with pretty leaf design. Table opens and locks in horizontal position, folds flat to store. Order **P088-6**, Folding Table, **$6.95** by mail ppd.

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Holds over 125 pieces

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Prevents tarnish and scratching.
So convenient to use.
Provides ready access to your tableware.

Pads convert an ordinary drawer into a silver chest. Removable, so you can bring it right to the table being set.

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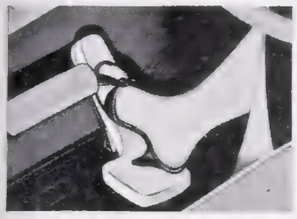
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ELECTRIC MANICURE KIT gives you ■ **complete professional manicure in minutes!** New battery-operated Manicure Kit cleans, files, trims, shapes and tapers nails and cuticles in half the time! Works on toenails, too. Simple to use . . . powered by a standard flashlight battery. Complete with silicone carbon speed-disc, buffer, brush, emery shapers.
3743—Power Manicure Set.. $1.98



STOP TV HEEBIE-JEEBIES! New electronic Bright-Eye Filter can stop or minimize your TV interference troubles **instantly!** Attaches in seconds to antenna terminals outside of your set. Increases TV set efficiency . . . clearer pictures . . . better sound! Helps get rid of appliance "hash," high frequency "flutters" and other outside interference. Works wonders!
3745—Bright-Eye Filter $1.98



NO MORE SCUFFED HEELS! Drive in your fanciest shoes without fear of scuffing. Just press this self-adhering soft foam pad against the gas pedal — that's all! Gives complete foot-driving comfort; reduces driving fatigue. A boon to short drivers . . . brings the gas pedal closer. Even drive barefoot safely. Saves floor mats from wear.
2032—Foot Ease Cushion 79c



SNOOTY CAR PLAQUE. Does he take special pride in his car? Get him this Personalized Car Plaque! Shiny, 3" ■ 1" jewel-like nickel Plaque is deeply etched with an official-looking: THIS CAR MADE ESPECIALLY FOR (any name you want). Removable self-adhesive back attaches to dashboard . . . just press it on. **Specify names desired.**
3600-P—Car Plaque $1.49



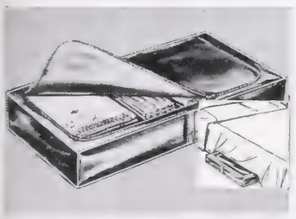
TILE JOINTS SPARKLE bright white . . . fast! New cleaner gets pesky joints in tile pure white and sparkling clean **with no effort!** Just apply liquid right from the applicator squeeze bottle . . . grime, grease and dirt disappear like magic. For cement joints between kitchen, shower and bath ceramic tiles. Large 6-oz. bottle with 'clean between' head.
3740—Bright-Joint Cleaner $1



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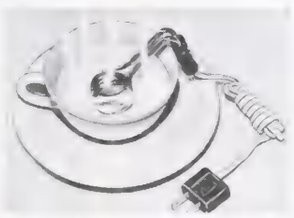
YOU PLANT THESE POTS—40 for $1. Plant summer seedlings, cuttings or slips in Pots made of pressed fertilizer. **They get a head start with faster, stronger growth!** Transplant Pot and all into ground! Pots disintegrate—roots grow right through. No fertilizer needed, and much less water. 2¼" wide.
3275—40-Plant Pots $1
2328—100-Plant Pots $1.95



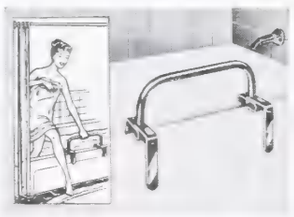
WORLDS OF EXTRA STORAGE with these handsome zippered chests. Only 5½" high . . .fit under low beds, keep on closet shelves. Store blankets, linens, clothing, toys, books. Helps protect from dust, mildew, moths. Tough, rugged vinyl, zipper closure, handy handle. Collapsible for travel. 5½"x18"x36".
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2 for $5.55



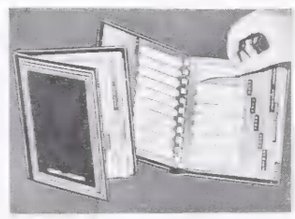
JEWELRY REPAIR KIT does all those difficult fix-it jobs on your precious bracelets, chokers, necklaces, eyeglasses, watches, earrings . . . all jewelry. Kit contains hard-to-find tools made especially for simple jewelry repairs. Now it's easy to fix clasps, eyeglass frames, earrings, clips, etc. Tiny screwdriver and pliers are professional jeweler-size.
3749—Jewelry Repair Kit $1



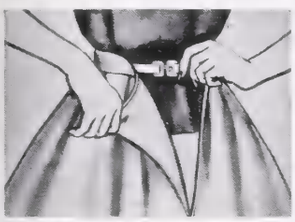
BOIL WATER INSTANTLY with new Instant Water Heater. Simply immerse in filled glass, cup or pot—water boils in 90 seconds. A boon for travelers, office workers. Use anywhere — office, hotel or motel. Makes hot beverages, soup. Boils eggs, heats baby's bottle. Keep in purse, luggage, glove compartment, desk drawer. With travel case.
2478—Instant Heater $1



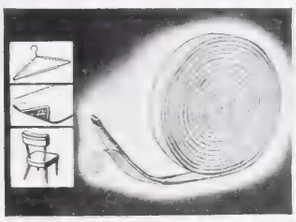
BATHTUB SAFETY RAIL prevents dangerous falls and painful bruises from nasty slips in the tub. Rock steady, it grips tub firmly to give you all the support you need. Chrome plated, heavy duty steel bar gives a firm anchor when getting in or out. Rubber contact points fit any size tub, won't scratch.
3112-X—Safety Rail $9.95



UP-TO-DATE ADDRESS BOOK keeps your address file from becoming obsolete. Name tabs slip in and out for quick changes. Beautiful leather-like binding with gold stamped decoration. Contains a 12-page address file, plus pages for services, birthdays, anniversaries, Christmas card list—30 pages in all. 50 extra tabs for changes.
3500—Tab Address Book $1



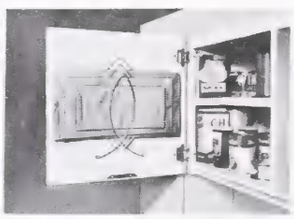
NO-SLIP BLOUSE HOLDER eliminates the "great divide" between blouse and skirt. Fits any size. Invisible and comfy to wear. Rubber-treated elastic . . . worn like a belt inside skirt or slacks . . . needs no sewing. No matter how you twist or bend, your blouse stays right where it belongs — will not ride up!
3297—Blouse Holder 59c
3 for $1.49



HANDIEST THING IN THE HOUSE! Foam tape has adhesive backing that sticks to metal, glass, wood, or fabric. 1000 uses: prevents rugs from slipping, ashtrays or lamp bases from scratching, furniture from marking walls. Keeps pictures straight. Stops car doors and hood from rattling, dresses from slipping off hangers. 108" x ½" roll.
1086—Foam Tape $1



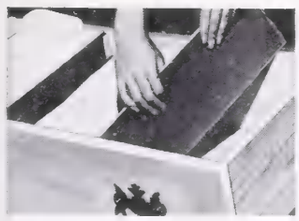
HOUSEBREAK YOUR DOG easily! No more ruined carpets, no more spanking puppy! Just put two drops of Housebreaking Scent on puppy's newspaper, box or on the grass and he knows **that's** the spot! You can completely train most mature dogs and puppies with one bottle or less. **Guaranteed to do the job or your money back!**
1469—Housebreak Scent $2



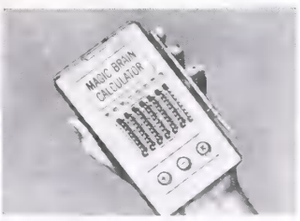
KEEP YOUR PAPER BAGS NEAT. Bag Caddy . . .holds up to 40 bags neatly. No more jamming bags into drawers, stuffing little ones into big ones. Plated wire loops hold every bag you have—big ones, little ones, wide ones, narrow ones. Easily fastened to inside of any closet or cabinet door with two screws included. Handy household helper!
2958—Bag Caddy $1



IMPROVE YOUR FIGURE. Stretch your way to a trimmer YOU with new, sturdy rubber Stretch-A-Way. Make any room your private gym in using this scientific exerciser. Special chart shows you the safe method of toning muscles. Improve figure—tummy, thighs, hip and bust measurements this natural way! Keeps you fit and trim. Stores in any drawer.
2330—Stretch-A-Way $1.98



INCREASE DRAWER SPACE with new drawer dividers. Quick, easy to install without tools! Smooth Texas bristol-board can be cut any length with scissors. Self-adhesive guides snap in place anywhere. Choice of 3 heights. Two 21" dividers and six guides per set.
3815—2" Set .....69c 3 for $1.79
3816—4" Set .....$1 3 for $2.59
3817—6" Set ..$1.29 3 for $3.29



MAGIC-BRAIN CALCULATOR does all your math problems with ease! Adds—subtracts—multiplies to 99,999,999. New type pocket adding machine automatically balances check books, adds grocery tapes, bridge scores, children's schoolwork, income tax statements, car mileage. Gives the answer **in seconds!** Simple to use . . . all steel mechanism works fast.
3750—Magic Brain Calculator..$1



PARSLEY-CHIVES-WATERCRESS grows right in your kitchen! Pick it **fresh** for flavoring and garnish! Put these containers on your window sill, add water . . . have a fresh-grown garden in days! Complete with soil-less nutrient and preplanted seeds.
3349—Parsley Garden 59c
3818—Chives Garden 59c
3819—Watercress Garden 59c
Get all 3 for only $1.49

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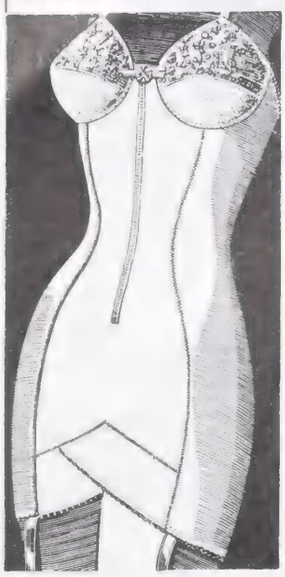
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Satin lastex front and back panels combine with nylon power-net sides to mold your figure into fashion's version of the perfect womanly form.
The HEAVENLY FIGURE ALL-IN-ONE, eliminates pinching or rolling. Has long front zipper for ease in slipping in and out. Criss-cross walk-a-way design gives freedom of movement when bending, sitting, stretching or walking. The HEAVENLY FIGURE has wonderful "hold in" power that's comfortable and effective to properly shape your torso. No Bones about it. Makes you look slim, yet lets you feel free.



- Exciting fluid drape.
- Unbroken line from bustline to thigh.
- High bosomed bandeau.
- Gives a flat tummy, a neat back view, yet permits rounded hips.

Sizes: A cup—32-36—$5.95; B cup—32-42—$5.95; C cup—32-46—$6.95; D cup—36-46—$6.95

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panty girdle style $6.95

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35 So. Park Ave., Rockville Centre, N. Y.
Please send me "HEAVENLY FIGURE". I want to try on approval for 10 days. If I am not completely satisfied, I may return for refund of purchase price.

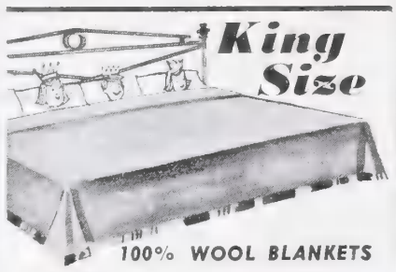
( ) I enclose $..... You pay postage.
( ) Send C. O. D. I will pay postal charges.
( ) Regular Girdle ( ) Panty Girdle
( ) White ( ) Black ( ) Pink
Bra Size..... Waist Size.....
( ) Send me..... extra crotches at 49¢ each.
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THE MELODY THAT ELUDED

the Songwriter will never be written now. Because two melodious Eighth Notes decided to become bookends. And here they are, made of solid polished brass, standing 6½" high on a 4"x4" base. $9.95. In a black satin finish, they're $4.95. Postpaid.

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King Size

100% WOOL BLANKETS

Size 108 x 90 — Nylon Satin bound on all 4 sides. Set of color swatches (all colors included) 10¢ each blanket.

Wamsutta's "Majesty," 100% Wool Superfleece in 9 colors 37.95

"Symphony," 100% Australian wool with luxury chamois finish, in 6 colors... 35.00

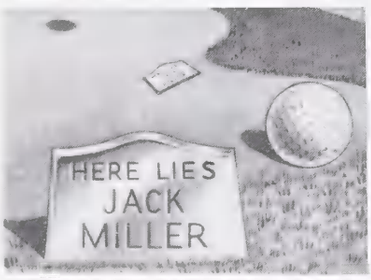
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Size 108 x 90 — Nylon Satin bound on all 4 sides, in 6 colors 22.95

KING SIZE GENERAL ELECTRIC ***with 2 control boxes.*** Color swatches on request ..... 59.95 and 69.95

Add 90¢ for Postage to total order.
CATALOG of all KING SIZE ITEMS 15¢

COLTEN'S
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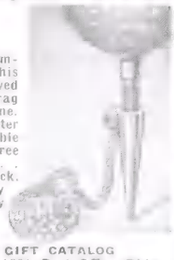


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For every golfer . . . personalized, useful and mirthful is this tombstone-shaped mark engraved "HERE LIES"—and his name. Clever, easy to see! Lies completely flat on the green. Guaranteed to start the conversational ball rolling at the 19th hole! Made of Sterling Silver in a fine jewelry finish. In leather case.

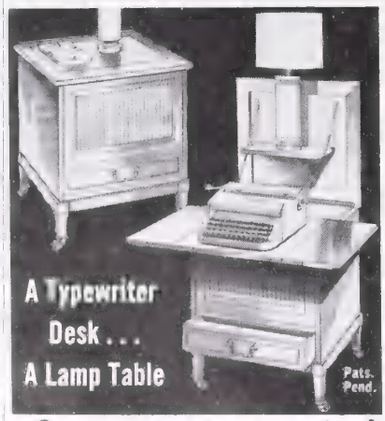
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He'll strike gold while improving his game with this 24K Gold-plated tee, engraved with 2 or 3 initials on the drag tag to mark it as his alone. Designed for longer, straighter drives, fewer slices! Flexible spring bends it to 90 degree angles in any direction . . . automatically springs back. Special soft brass alloy won't nick clubs. Used by leading pros.



Prices include engraving, tax and postage.

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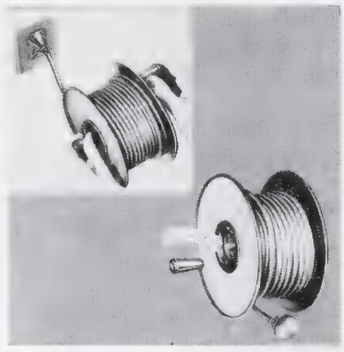
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NEEDLE-POINT KITS. The sweet enchantment of childhood touches these Hummel-like kits with memory-stirring gladness. The figures are finished, only the background is to be done. Wool yarn, antiqued white and gold carved wood frame, 7½ x 9½", with glass, are incl. Girl is looking up at a butterfly; boy is blowing his horn. $5.95 ea. plus 25¢ post. Bryn Mawr Gifts, Bryn Mawr, Pa.



LOVERS' KEY CHAIN. "Angel or Devil, I Love You" is the inscription on this disc that has been jigsawed in two. You carry one half on your key chain, he carries the other, and when you get together you're as one. Set of 2 in sterling silver or 12k gold-fill, $6. 14k gold, $65. 10¢ per letter for reverse side inscription. Tax incl. Wayne, 546HB S. Broadway, Yonkers, N.Y.



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PLANT NURSEMAIDS will tend your greenery with the loving care of the most avid horticulturalist. If you're Florida or Bermuda bound, stock up on Plant Wicks. Put one end in the soil, the other in a jar of water. The wicks will bring controlled moisture to your plants for 8 to 10 weeks. 4 for $1; 8 for $1.89. Mastercraft, 275HB Congress St., Boston 10, Massachusetts.





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Meticulously hand-carved of native hardwood in a warm walnut-brown . . . the ultimate in exotic craftsmanship! A table 15" wide and 15" low, to hold a lamp, a tray, a vase, or to stand magnificently alone, capturing all eyes! Choice of circular or octagonal shape, each a work of art!

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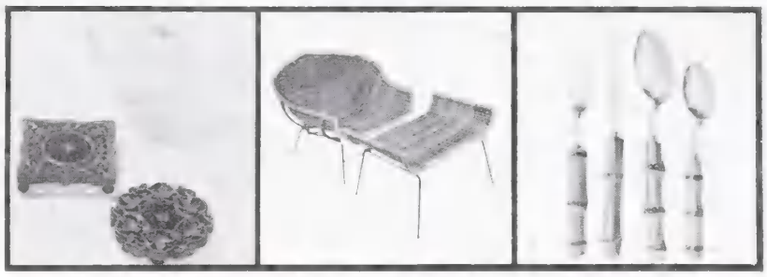


CASCADING WATERFALL, a soothing fountain of 3 huge bowls in sparkling white! No plumbing, no installation . . . a built-in pump makes the water go round and round! Fiberglass bowls (16", 22", and 28" wide), frame of black steel. Decorative, distinctive indoors or out, amid plants, bubbling coolly in a corner, whispering in the patio! Completely portable.

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ITALIAN TRAVERTINE TABLES, marble elegance in your home! Ivory beige color, filled and polished, tabletop is ¾" thick and rests on a contemporary base of wrought iron, 15" low. Base included.

16" x 30" (rectangle)	**13.99**
20" x 40" (rectangle)	**18.99**
22" x 55" (oval)	**27.99**
36" (circle)	**27.99**



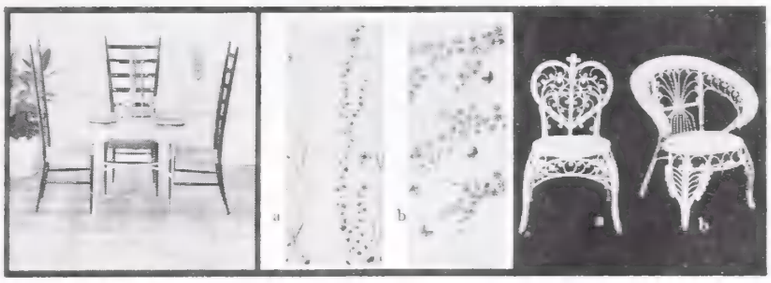
WOODEN TRIVETS FROM INDIA, incredibly hand-engraved tablepieces of warm, dark native hardwoods. Minor masterpieces, circle or square, 5" diameter.

69c

ISLAND CHAIR, a blending of sleek design and easy-chair comfort. Add the companion ottoman, a superb extra. Camel-tone rattan on wrought iron, 12" low.

chair **7.99** ottoman **3.99**

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SEA GRASS MATTING, casual, hardy floor covering from Formosa. Natural beige, ⅛" thick, comes in 12" squares in rolls 12' wide. Cleans easily; squares can be added or detached. Send room dimensions in feet. Example: room 9' x 12' needs 108 squares at 19c each, a total of $20.52.

per sq. ft. **19c**

FIBERGLASS SHOJI PANELS from Japan, new sophistication as dividers, screens, shades! Maple leaves, bamboo leaves, butterflies, pressed in translucent, timeproof fiberglass. Each panel is 27" x 60".

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Newest, Neatest Way ON THE WALL . . . OUT OF THE WAY!

A Beautiful and Practical Sea Shell for the modern bathroom. Keeps towel and shower racks free for towels. Only 8 inches overall, but will hold 10 pairs of stockings, sox, and a couple of pairs of gloves. When not in use, folds flush with the wall, and presto . . . a decorative ornament!



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No nails, screws, bolts or suction cups needed. Attach to wall with Saf-T-mount . . . included with Saf-T-dri. Installation time only one minute.

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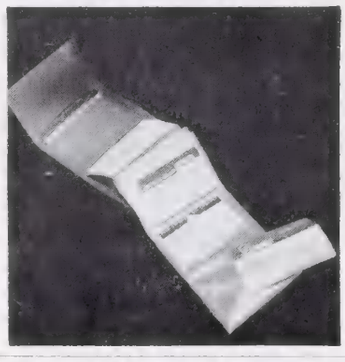
THE HEAT'S ON when you plug this electric tile trivet into any of your outlets and you have a handsome warming stand for coffee pot or casserole. It provides a constant heat of 160°. Thermalock heating element can't burn *you* or the food. Pink or black ceramic tile on wrought iron stand 6" sq., comes with cord. $2.49. Sunset House, 80 Sunset Bldg., Beverly Hills, Calif.



RING FOR THE MAID is a beautifully simple handmade sterling-silver band inlaid with genuine turquoise and mother of pearl. The flow of the design has great elegance, and the price is so intriguing you might suggest that your husband give it to you as an anniversary present. Sizes for men & women. Send ring size. $19.95 incl. tax. Miller's, 4877 E. Speedway, Tucson, Ariz.



THERE YOU GO! Off on a cruise or bound for a resort where the sun turns you the color of topaz. And with you will go these moccasins, for indoor or outdoor wear, of softest imported glove leather with leather soles, flat heels, turned-over stitched top, smart trim. Black, red, white, beige, in traveling case. Szs. 4½ to 9. $4.95 plus 20¢ post. Here's How Co., 95 5th Ave., N. Y. C. 3.



CASE AND POINT to remember when you're traveling. *Don't* carry more than $50 in cash. *Do* carry this butter-soft case of saddle pig or black morocco that will hold your credit cards. Flip-out file has capacity of sixteen. Case holds your license and there's a roomy section for currency, tickets. $5.50 incl. tax. Holiday House. 12 Bellevue Theater Bldg., Upper Montclair, N.J.

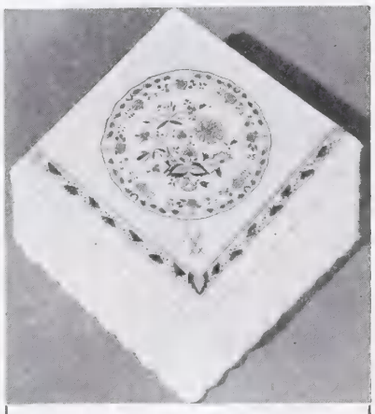
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- You'll treasure this reproduction, 7" x 5" correct in every detail, capturing the grandeur of ancient Rome.

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Only $2.79 each Ppd. $4.98 for two

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1" dia. $2.50 · 1¼" $4 · 1½" $5

14 Kt. GOLD

1" $25 · 1¼" $35 · 1½" $50

Inscriptions on reverse side, if desired, at 10¢ per letter.

Coin with two 3" Key Chains add $2 to above prices. In 14 Kt. add $20

Distinctively Gift Boxed, 1 Week Delivery

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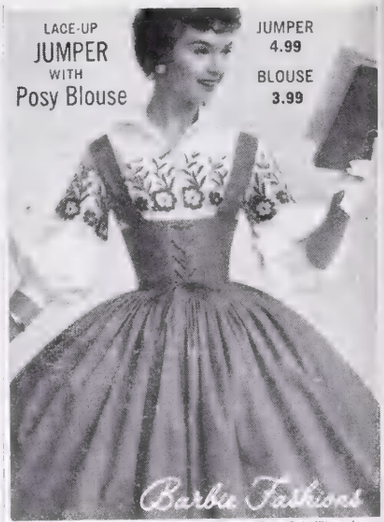
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JUMPER 4.99

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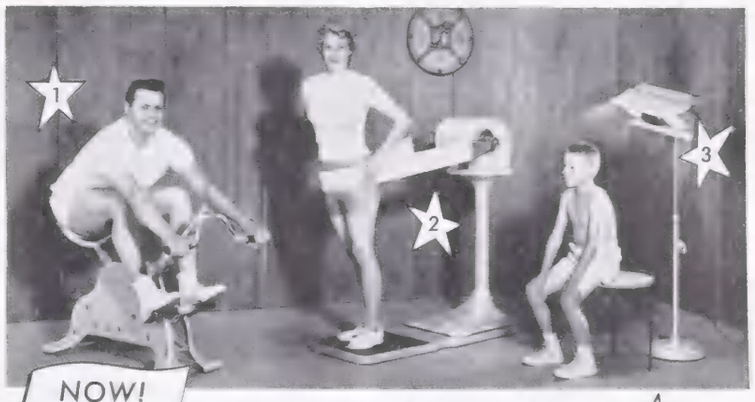


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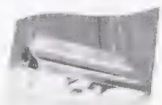
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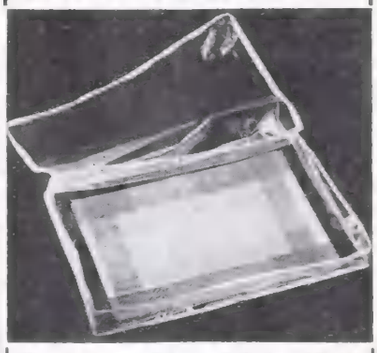
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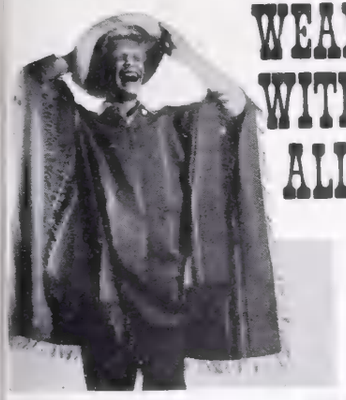
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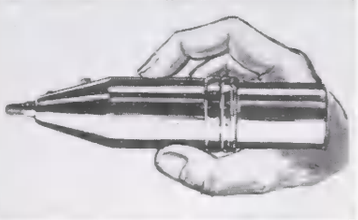
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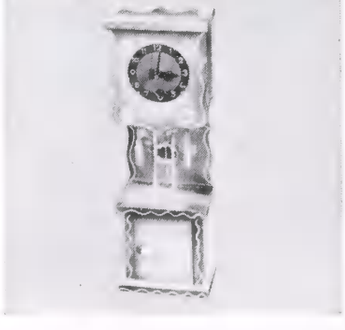


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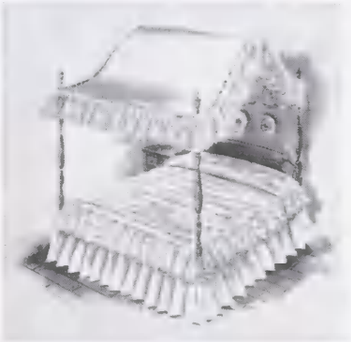
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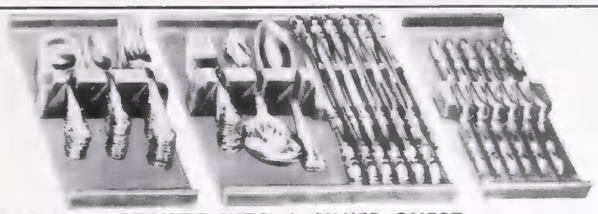


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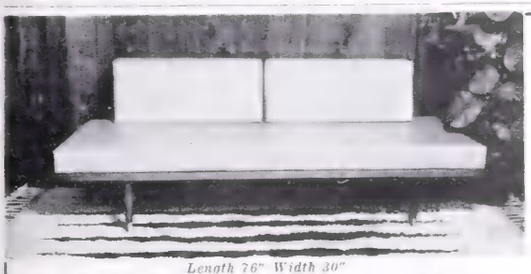


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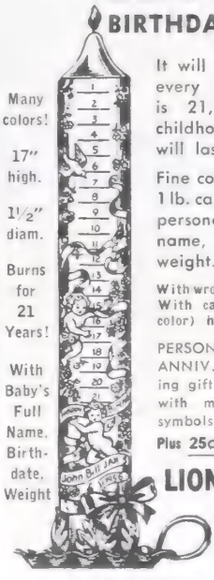
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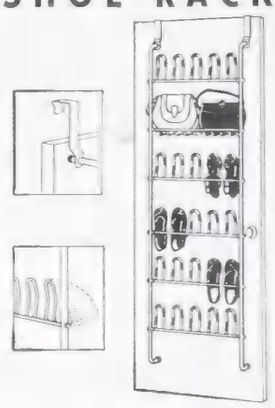
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OVERDOOR
SHOE RACK



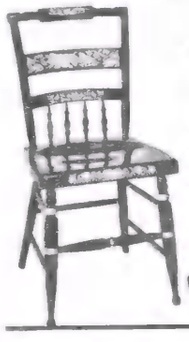
Holds 15 pair men's or ladies' shoes. Slips easily over top of any size door . . . without screws. Each crossbar can be folded back to make shelf for purses, etc. Chromium plated. Can be fastened to wall in sliding door closets with screws provided. 69½″ high, 21½″ wide, 5½″ deep. Order No. 1753W.

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BIRD & FRUIT DECALS
MAKE FURNITURE DECORATING EASY

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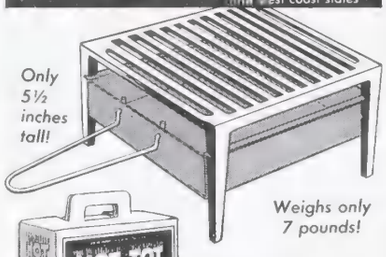
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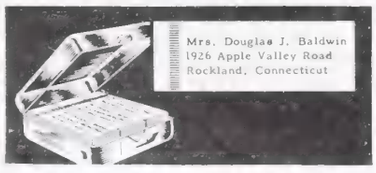


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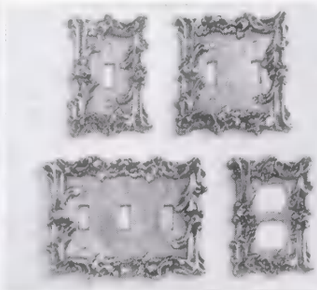
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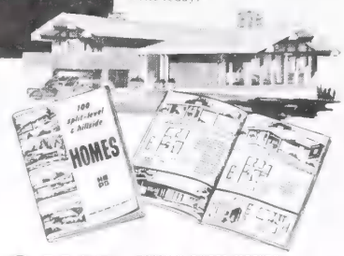
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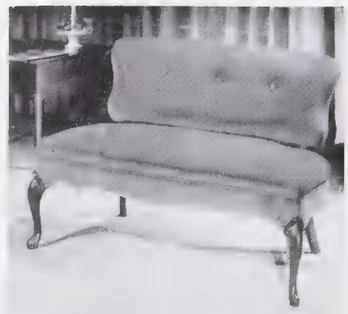


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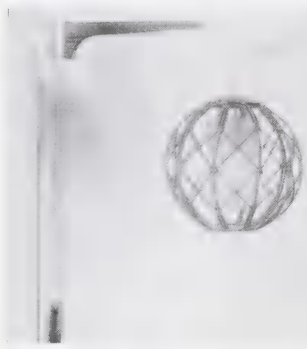
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Send 25c for color swatch of your choice or 50c for full color catalog.

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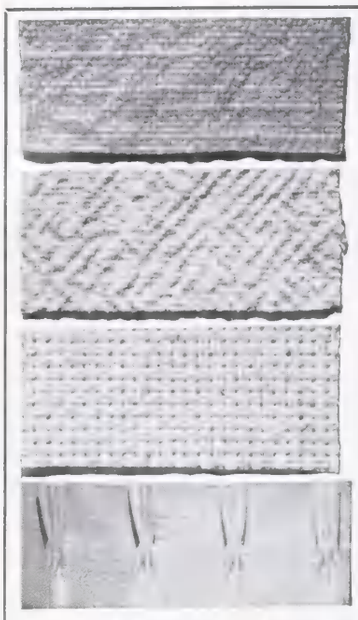
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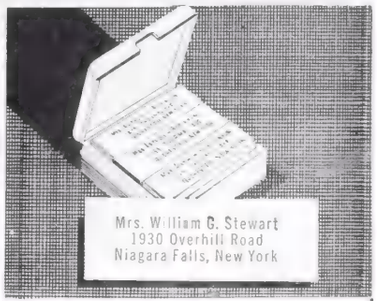
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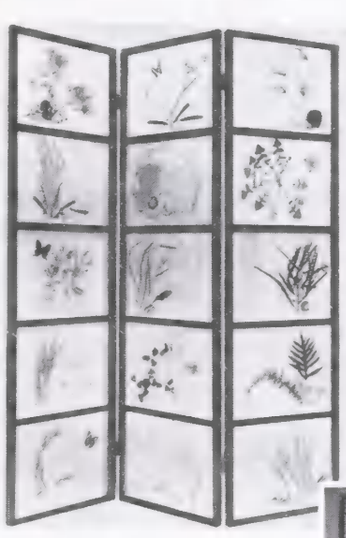
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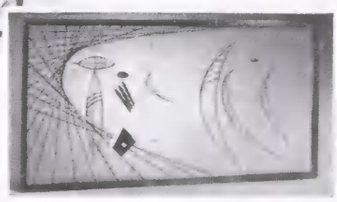
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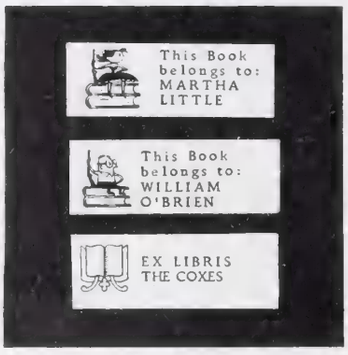
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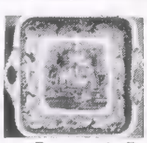
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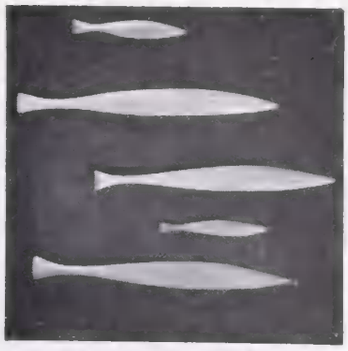
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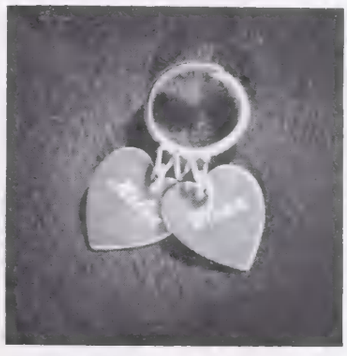




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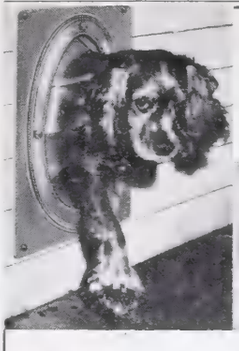


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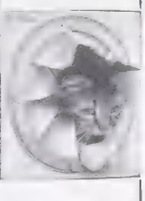


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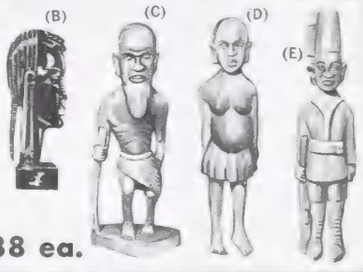
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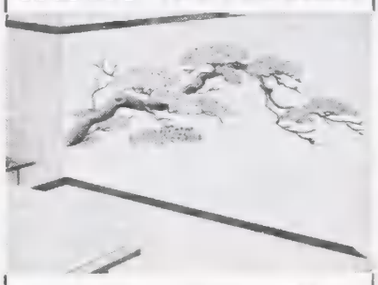
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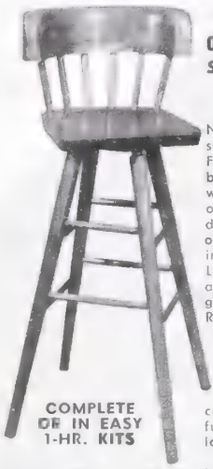
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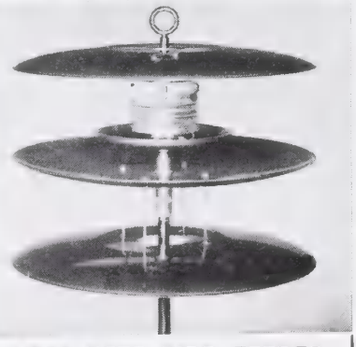
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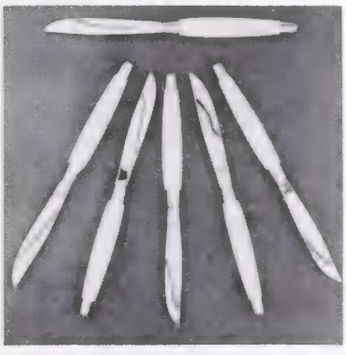
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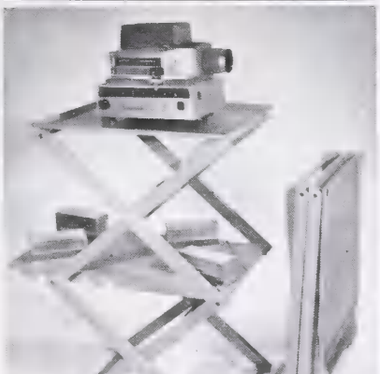
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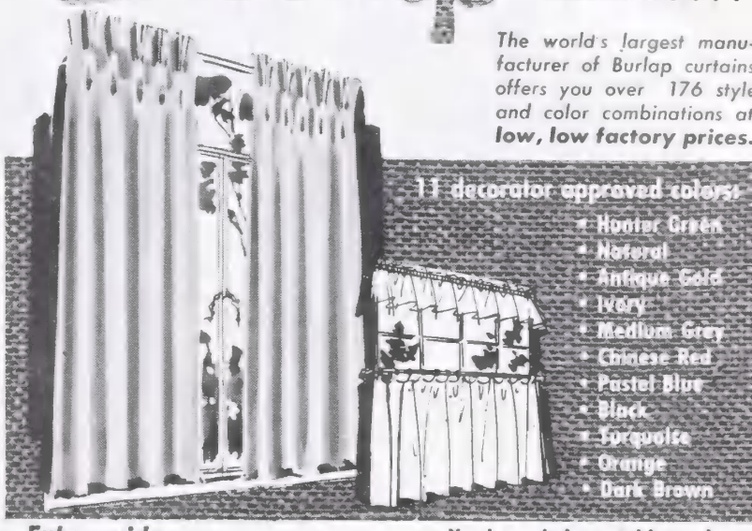
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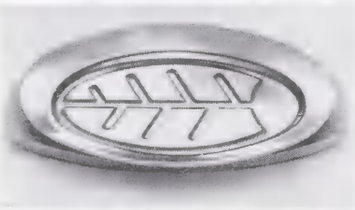
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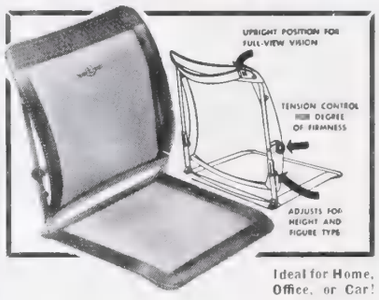
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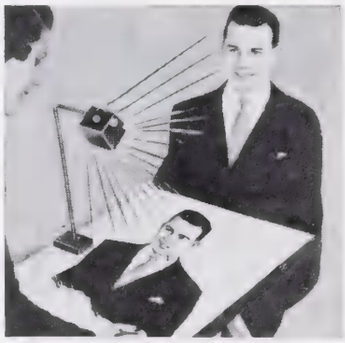
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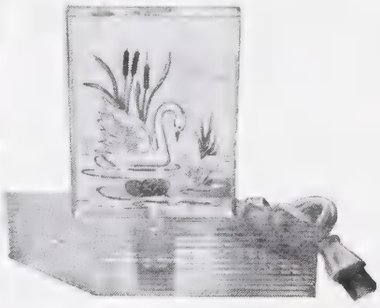
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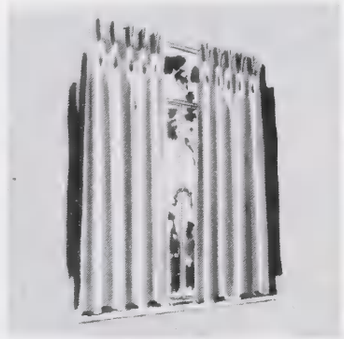


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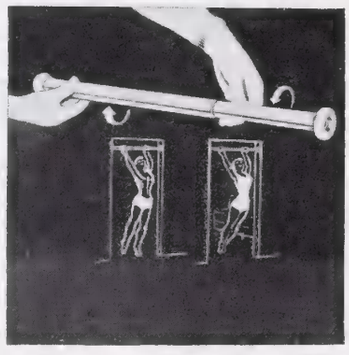
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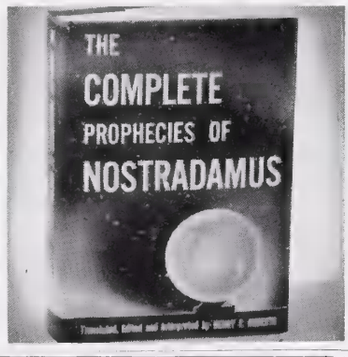
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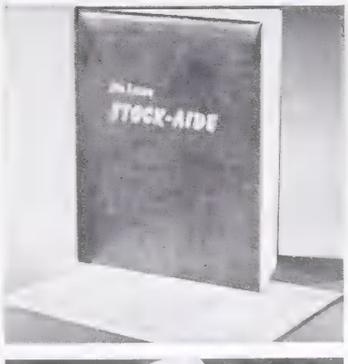
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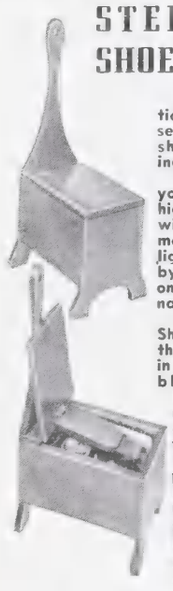
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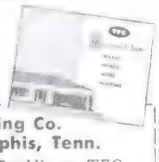
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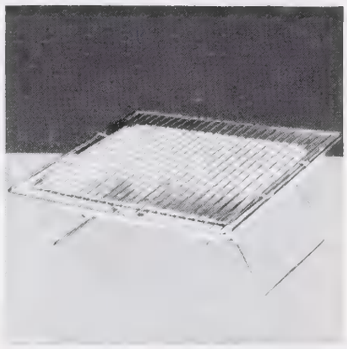
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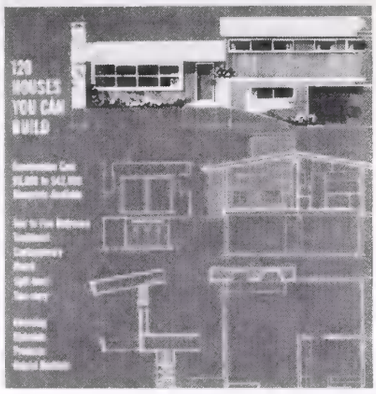
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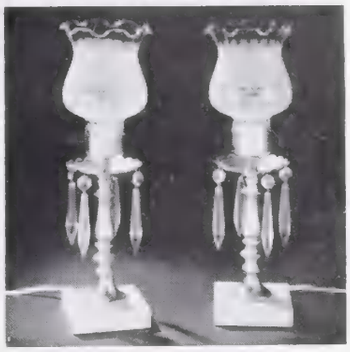
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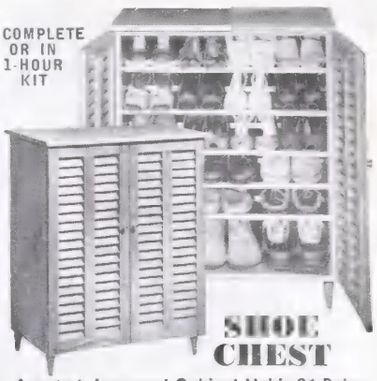
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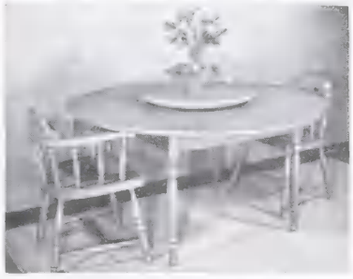
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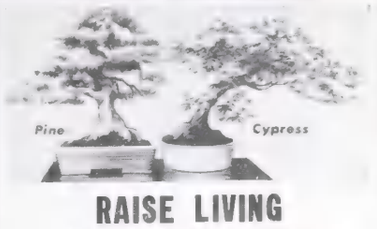


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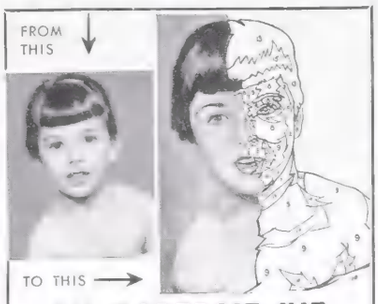
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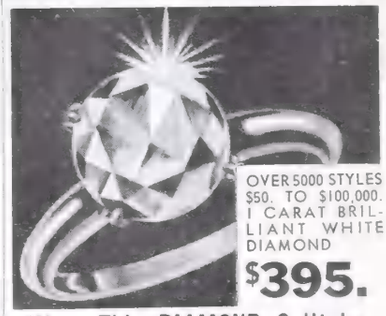
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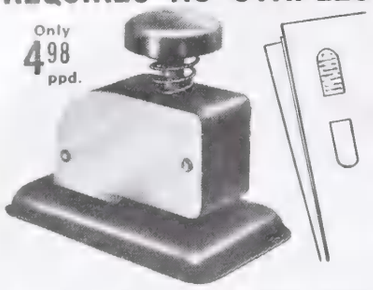
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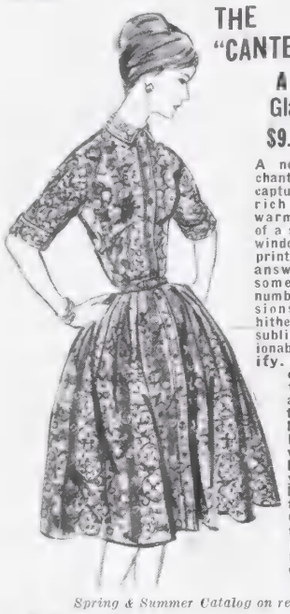
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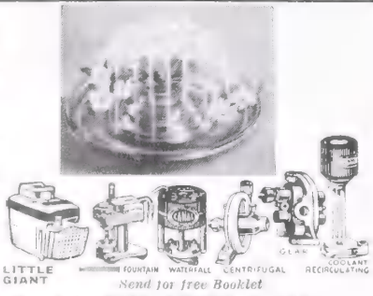
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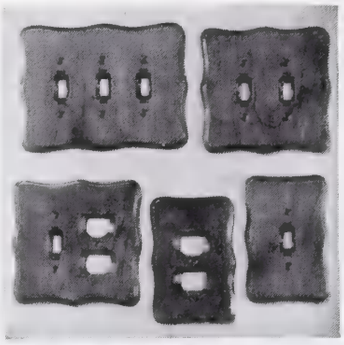
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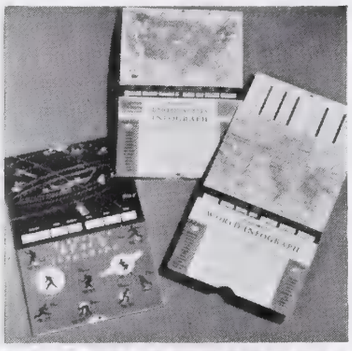
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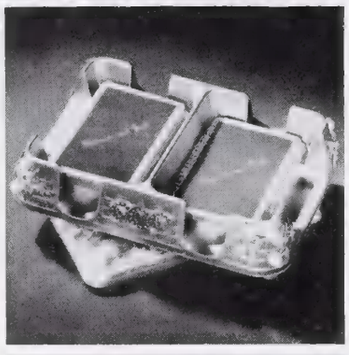


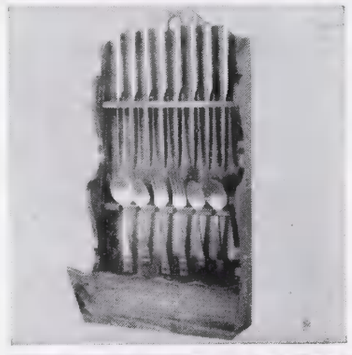
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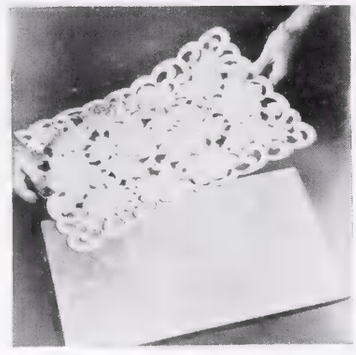
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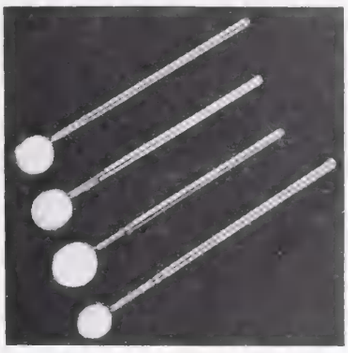
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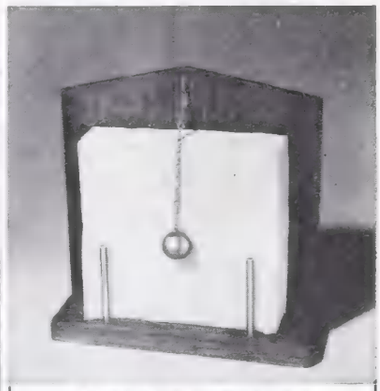
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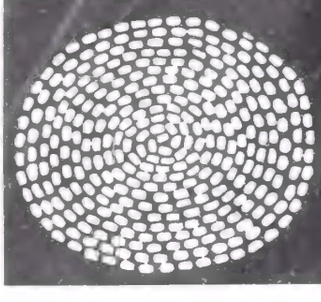
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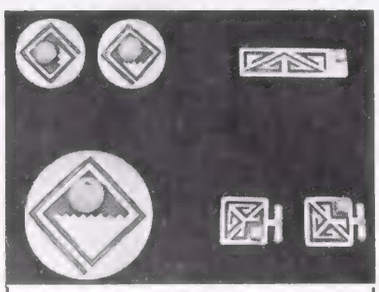
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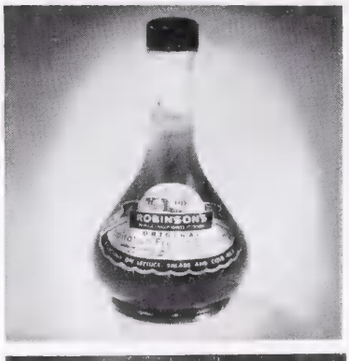
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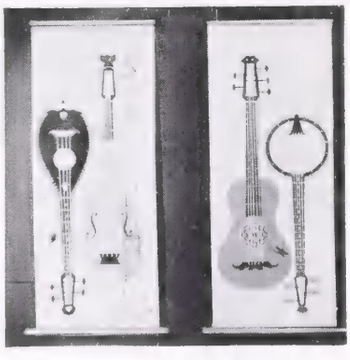
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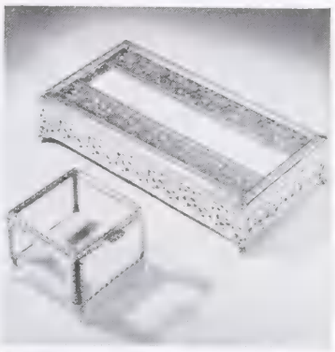


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YES, SIR, THAT'S OUR BABY in this portrait, superbly hand-drawn in charcoal by a professional artist from a photograph. Just send your favorite photo or snapshot (it will be returned with art) to this studio. 12 x 16", $9.50. In full, rich, life-like pastel colors (specify color of eyes, hair, complexion), $15.95. Order from Wynn Art Studio, B7, 299 Madison Ave., New York 17.



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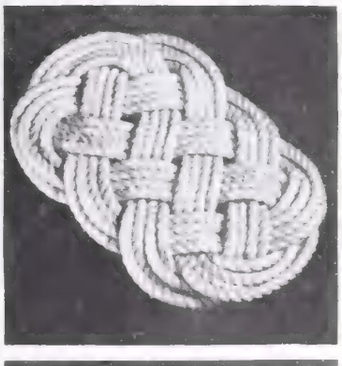
NOKDAR ROSE BOWL is a striking container for your arrangements. Jewel-like glints of ruby, turquoise, and gold gleam from the brilliant silver surface of this exotic bowl. It's "Nokdar" brass finished in nickel, superbly engraved and inlaid with delicate floral designs. Removable arranger, 5" h., $8.50. American Trader, Dept. 70, 31 Lafayette Ave., White Plains, N.Y.



BATHROOM LIBRARY, designed to hang on the wall, is handcrafted of mellow pine and has 2 shelves for every size periodical from *Reader's Digest* to HOUSE BEAUTIFUL. Your extraordinary hospitality will be the talk of guests from coast to coast. Bottom rod holds 2 rolls of tissue. 19½" h., 13" w., 5¾" d., $6.95 plus 35¢ post. Greenhall, HB2, 1133 Broadway, N.Y.C. 10.

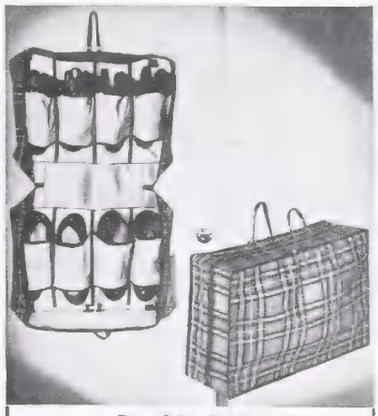


LOVER'S KNOT design makes this rope doormat an inspired wedding or housewarming present. Handmade from ⅞ inch rope, it will still be going strong when the bride and groom celebrate their golden anniversary. You'll find, too, that men love the honest and beautiful craftsmanship of it. 18 x 30", it's $12.95. Order from Johnny Appleseed's, Box 711, Beverly, Massachusetts.



ON THE LIGHTER SIDE of the news, there's Scripto's Lady-Vue. It's fashion-wise, feminine, and so practical. A windguard assures a light in any weather, the "window" lets you know when fuel is low. To refuel, just turn upside down, push button, and wait for bubbles to stop. Turquoise, red, blue or black lighter glitters in metallic patterns. $3.95. Rich's, Atlanta, Ga.





Double-Duty

SHOE BAG

For Men or Women

Solves the shoe storage problem on the road or at home. Slip shoes into this lightweight, convenient bag and carry over arm, or zip open to hang on closet door. Holds 8 pr. women's or 4 pr. men's shoes. 20" x 13" x 6", collapses to a flat package for easy storage. Plastic lined, in red and black rayon plaid, or blue or brown duck. **$7.95** Ppd. Tax Included

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Complete or in 1-Hr. Kit

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Now—Extra Closet Space . . . Low, Louvered Chest Holds 50 Garments

Here is a delightful, new concept in clothes storage—a charmingly low (chest-of-drawers size) louvered closet. Holds up to 50 garments. Scaled low to match your other furniture. Beautiful and oh so practical in bedroom, child's room, guest room, nursery, hall, laundry, etc. For blouses, shirts, sweaters, women's jackets, slacks, shorts, ties, stoles, bed jackets, vests, children's clothes . . . holds practically everything except long garments and men's jackets. Aerated. Keeps clothes fresh, free from moths. 33"x 20"x39" High. Of finely crafted knotty pine. In satin-smooth honeytone or lovely maple finish. **$39.95**

IN COMPLETE KIT—for easy home assembly; pre-fitted, drilled, sanded, etc., ready for finishing. Simple instructions. Doors all assembled. **$26.95**.

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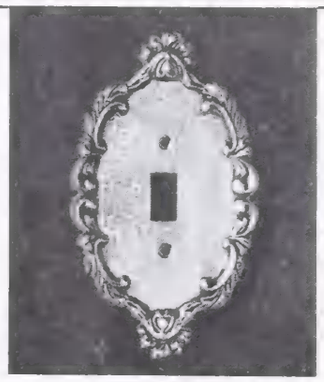
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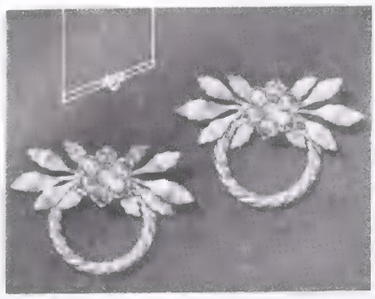
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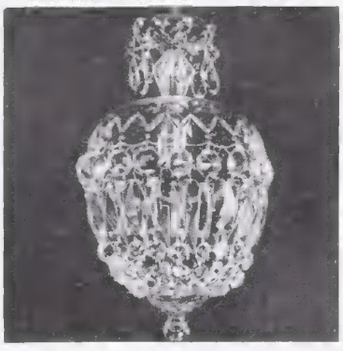
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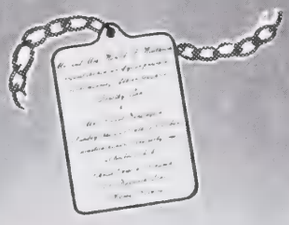
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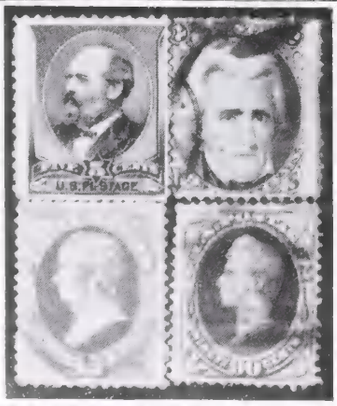
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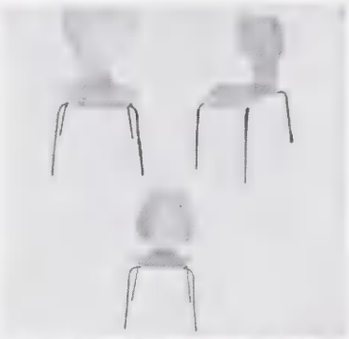
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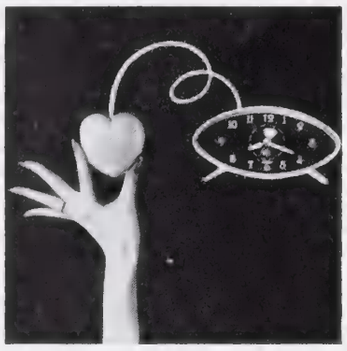
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THE LOVE ALARM wa only the one who has to rise shine, lets the other snooze Heart-shaped attachment tu under the pillow of the one to awakened, has a pleasant buz alarm. Sessions clock 7⅞" w. pink or blue can also be used conventional alarm. $15.35 i tax. Distinctive Gifts Unltd., 15, Larchmont, N. Y.



BIG GAME TABLE. Y house will be the favorite meet place for poker sessions if have this portable 8-seater tal Octagonal in shape, table c ered with tough green Dura-h is scratch, alcohol- and heat sistant. 8 individual wells h chips, glasses, ashtrays. Free c ing-table top. $19.95 exp. c Kamzan Trading Co., 141 W. 2 St., N.Y. 1.



ASPARAGUS TONG. Em Post lists asparagus as a fin food. Others say not. But if you one of those who likes to every last succulent bit from t delicate green, and one who ha buttery fingers, you'll welco this tong. Made in Italy of chro on resilient steel, it's 5" long, ea.; $3.95 for set of 4. Nob H House, Box 1592, Dept HB2, S Francisco 1, Calif.

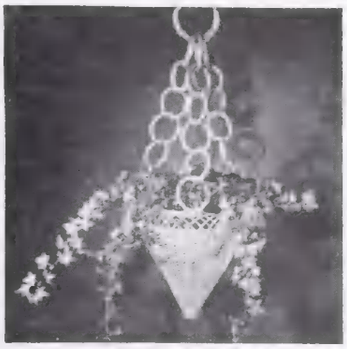


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IOW HIGH THE BLOOM epends upon where you hang his enchanting willow basket rom the Isle of Madeira. We hink it will add charm and dis- inction to any room because the atural willow is a lovely foil for he glossy green of ivy leaves. Cone-shaped scalloped basket with metal liner 8½" diam., 9½" ll. $4.95. Gotham Gifts, 67-85 Exeter St., Forest Hills 75, N. Y.



IRCUS SET. The children will down their cereal and milk without a murmur, just for the fun of using this darling 3-piece set in Mason's Ironstone China from England. There's a colorful clown in the bottom of the cereal bowl, a doggie climbing the ladder on the plate, a puppy chasing a horse around the mug. Set. $3.50. Carl Forslund, 122 E. Fulton, Grand Rapids 2, Mich.



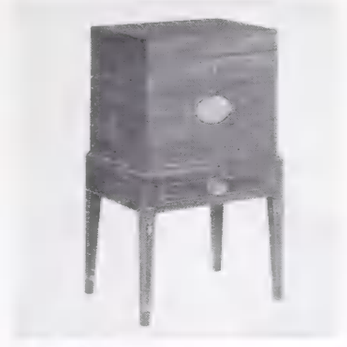
THE FATE OF A NOTION box like this is very clear when sewing ladies recognize the streamlined organization it brings to their thread collection. Made of see-through plastic, the Dritz spool box will hold 26 spools of thread, has compartments for needles, pins, thimbles, and buttons, and a hinged cover. Only $1. Glasscraft Mfg. Co., 920B Chicago Ave., Evanston, Ill.



FRUIT SHERBETS, gay as springtime, are white ceramic with assorted raised-fruit designs in vintage colors. You'll use them for every kind of dessert, from melon balls to ice-cream sundaes. They're 4½" in diameter, 3" high, and the price is a shocker! $1.95 for 6; $3.50 for 12. Add 25¢ post. The Classic Corner, Dept. HB2, Narberth, Pennsylvania.

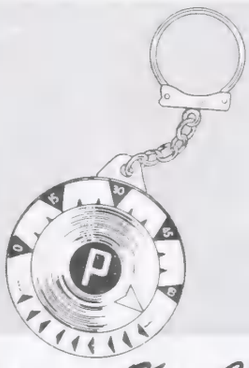


AUTHENTIC HEPPLEWHITE. A Cellarette is an absolutely authentic piece of Hepplewhite, dating 1790. Beautifully inlaid with satinwood lines, bell flowers, a border stripe of satinwood and ebony, it has the typical inlaid shell medallion on the front panel. It holds 12 bottles. Solid mahogany in light brown finish. $135 exp. coll. Newcomb's Reproductions, Durham, N.C.



CHIPPENDALE BOWL. Talk about value? How's this for a bargain? A beautiful bowl with heavy plate of pure silver serves jam, jelly, olives, relishes, sauces, or can be used individually for salads or desserts. Buy several, use them in many ways for nuts, candies, flowers, or as gifts. 6" diam., $3.85 incl. tax. Plus 15¢ post. Silver Covers Co., Box 126, Cincinnati 8, Ohio.





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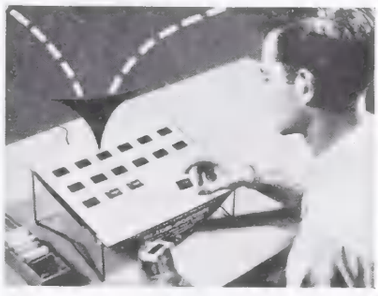
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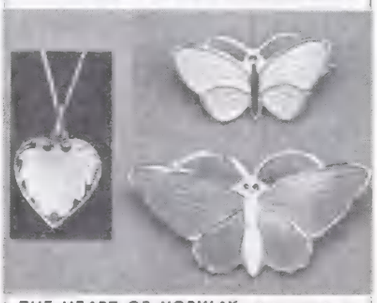
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Charming Old World simplicity is reflected in lovely cameo jewelry imported from Italy and suitable to the smart good taste of today's Lady of Fashion. Exquisite carnelian color sets off delicately hand-carved white cameo head. Setting is antiqued, gold plated, anti-tarnish filigree. Prices are F.E.T., inc. Postage paid.

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Brooch* (oval ht. 1¼")	2.50 ppd.
Bracelet	5.00 ppd.
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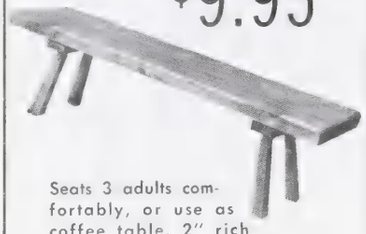
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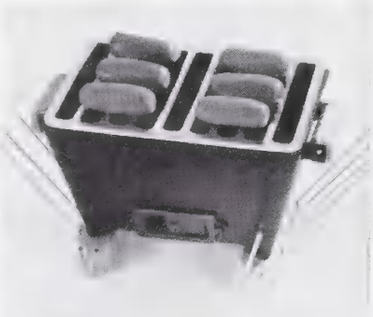
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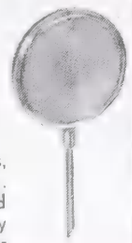
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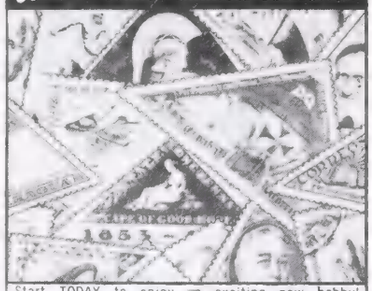
For driveways, lawns, roads, boundaries. Simply stick 36" rod into ground. Used by homeowners all year round. Brilliant red 3¼" multi-face lucite lenses reflect night or day in both directions. Simplest, most dependable safety device ever offered. No bulbs, wires or moving parts. Nothing to go wrong. Has tremendous reflective power. A must for the coming season. Imm. Del. Fully Guar.

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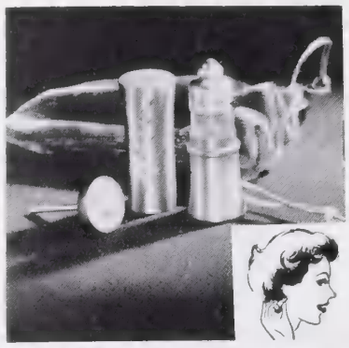


Start TODAY to enjoy an exciting new hobby! Get this big, valuable collection of gorgeous, multi-colored triangle shaped postage stamps . . . brought to you from strange and mysterious lands in the wilds of Africa, enchanting Europe, exotic Latin America, etc. All genuine, all-different—picturing man-eating reptiles, jungle birds, action-packed sports, ancient clipper ships; **PLUS** scarce airmails, fabulous commemoratives, giant and midget-sized stamps. **EXTRA!** Bargain Catalog, "Collector's Manual" plus other exciting offers for your inspection. Enclose 10c for mailing costs.

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RUSH my Free "Triangle" Collection and other offers. I enclose 10c for mailing costs.

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LET'S GET A ROLL ON perfume applicator that will hold 1 dram of your favorite "ammunition." The *Rollarama* utilizes the ball-pt. principle, which permits rolling on exact amount of perfume desired without spilling, spraying, or over-application. Hand-engraved, gold-finished metal case comes with pouch, funnel. $5. Scarsdale House, 6 Palmer Ave., Scarsdale, N. Y.



FOWL PLAY. If you've never used poultry shears, you have no idea how easy cutting and serving chicken can be. Made of chrome-plated steel with auto-lock feature, they snip through gristle & bone with quick precision. When tip of closed shears is pointed up, blades lock; pointed down and squeezed, blades open. $5. Stuyvesant Trading Co., HBP, 130 W. 42nd St., N.Y.C. 36.



GOOD, HOUSEKEEPING's taken a giant step to help the hostess who loves lots of guests who love lots of coffee. 8-qt. percolator brews 30 cups. Kettle is of heavy, polished aluminum; has offset, easy-to-pour bakelite handle; plastic "perk" window; removable strainer basket. Doubles as a super-size saucepan. $9.95. Breck's of Boston, 425 Breck Bldg., Boston 10, Mass.



TABLE LIGHT. Nothing can match the lovely bewitchment of the candlelight from this milky-white lamp, for an informal dinner table or a terrace buffet. This charming design spills radiance afar. Candle holder 8" h., 4" diam. has brass base. $4 incl. 72-hour candle. $7.50 a pair incl. candles. Refill candles $1 pr. Henley Candle Lamps, B2, 520 5th Ave., N.Y.C. 36.



LOWDOWN IDEA. Even the sloppiest Sue will start to take pride in the appearance of her room (and herself) with Readi-Rod made just for her size. Attaches without tools or screws, has non-slip ends to attach to most walls, never slip down. Use one for curtains, shower curtains, closets. 21" to 31". $4.95. 30" to 51". $5.95. 48" to 72". $7.95. Andrew Co., Box 57, Findlay, O.



SPREAD EAGLES have long been signs of discerning taste in decorating, due to their heraldic good looks, touch of patriotic fervor. This "eagle on the rocks" comes in dull black or gilt, stands on a walnut base. Ideal for a paperweight or good-luck piece for someone special. $1.95. Pen set, $5.95. Book ends, $6.95. Terry Jay Country Store, 4 Riggs Ave., Severna Park, Maryland.

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IT'S ALL SO EASY. Because you furnish part of the material, you get heavier, more luxurious Broadloom *(almost ½ inch thick)* for far less money. Only Olson has looms in 19 widths. No waste yardage to pay for.

By the Famous Olson Process, the valuable wools and materials in discarded carpets, rugs, clothing, etc., are scientifically reclaimed like new, sterilized, shredded, bleached, merged, redyed, spun with choice **New Wools** and woven within a week into deep-textured, new, two-sided Broadloom with the twist weave beauty of luxury-priced wool rugs—at about half the cost. Customers say, "Olson Rugs wear like iron—they are lovely enough for the finest homes."

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USE-TESTED by McCalls

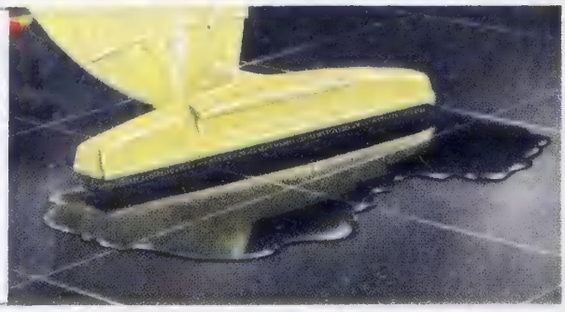
"we used them and like them."

OLSON RUG CO. Carpets CHICAGO 41 NEW YORK 1 SAN FRANCISCO 8

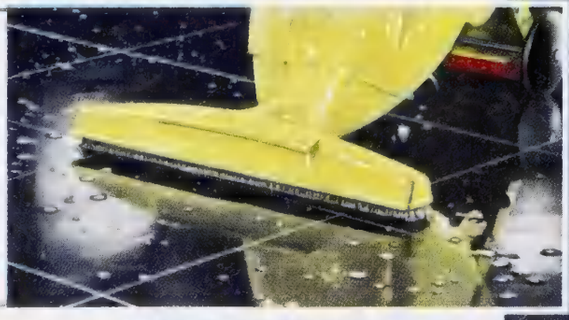
HOOVER'S SURPRISING NEW INVENTION CLEANS UP THE DIRTIEST JOB IN THE HOUSE

Washes Floors and Vacuums Up the Scrub Water

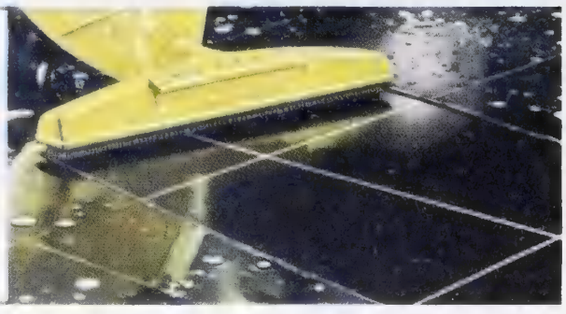
1 WETS *the floor with clean water and detergent!*

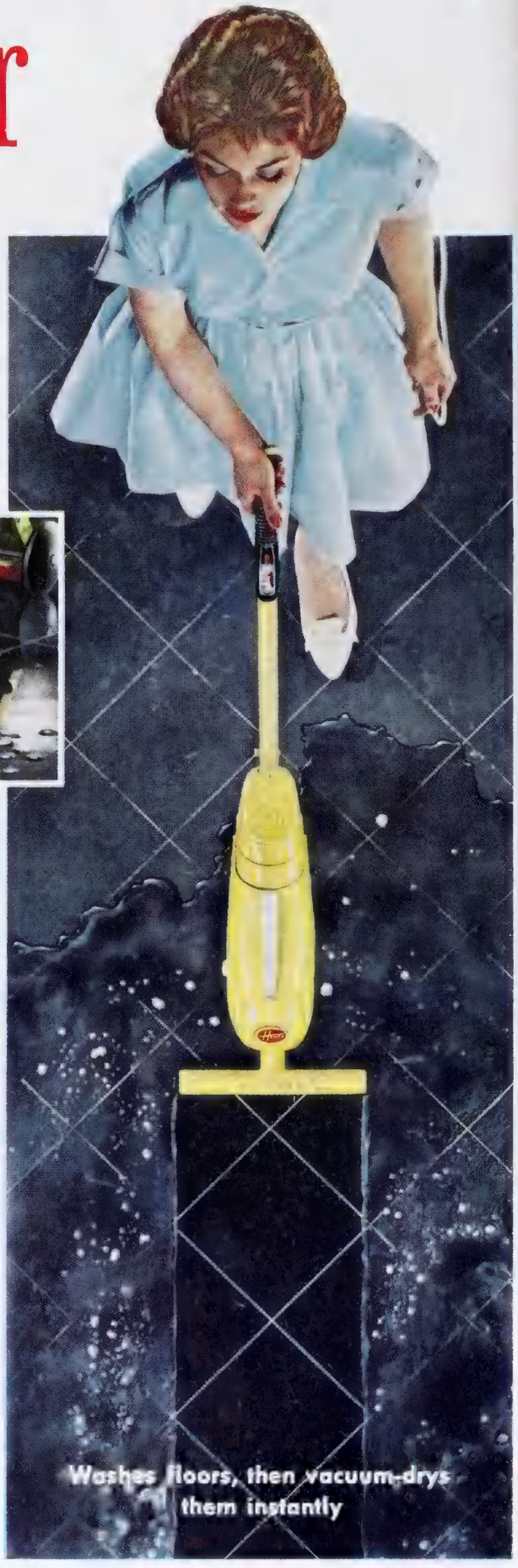


2 SCRUBS *it thoroughly!*



3 VACUUM-DRYS *it instantly!*





Now you can get rid of mops, buckets, brushes, sponges —and hard work! Hoover's New Electric Floor Washer washes your floors and vacuums them dry . . . automatically. Puts only clean water and detergent on the floor —the dirty water you vacuum up is kept separate. Your hands never touch water. See a demonstration at your Hoover dealer's. Easy budget terms available.

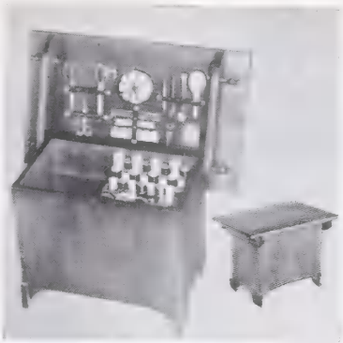


HOOVER

ELECTRIC FLOOR WASHER

by the makers of Hoover Vacuum Cleaners

EWING'S A PLEASURE hen you have as handsome a tch as this for work. When osed, it's an end table or night- nd. Open, it's a roomy sewing binet 28 x 18 x 20" h. with ding tray for spools, bobbins, . Lid has elastic spacers for ols. Handcrafted in solid pine, ished in maple, pine, or mahog- y. $37.50 exp. coll. Country afts, Box B119, Pipersville, Pa.



ANT SOME SEAFOOD, AMA, for Lenten menus? ere's a connoisseur selection of inced razor clams, white meat na, crab-leg meat, salmon, oys- rs, crab meat. For memorable avor, try West Haven Dungeness ab *sur vin en crême*, or sprinkle over broiled cheese canapés. tin assorted pack, $6.95. Jeanne- ock, Inc., 1000T East Garfield, eattle 2, Wash.



UT OF THE FRYING PAN me victuals fit for a waist atcher or low-fat dieter. Made Switzerland, it will fry, sauté, r pan-broil with almost no oil or t. Its lining prevents sticking; ipes clean after cooking. With eat-proof handle. 7⅛" diam. is 5; 9½", $7.50; 11", $9.50; all sizes, $20. Free spatula with rder. Pampered Kitchens, 507 Fifth Avenue, N.Y.C. 17.



T'S PLAIN TO SEE this hest is perfect for dust-free stor- ge of sweaters, lingerie, blouses, nen's shirts, baby clothes. The $10^{5}/_{16}$ x $15^{3}/_{4}$ x 6" clear plastic drawers slide smoothly on built-in unners, have lids that click into lace. Wrought-iron frame unit with 5 storage drawers; tray on op, stands 38" h. $45 exp. coll. National Hanger Co., 15 W. 18th St., N.Y.C. 11.



GOOD-LOOKING MUGS. Two of these smart pottery cups will bring back memories of a tranquil summer at the shore. turn winter-weary moods summer- ward. The other shows a chug- ging black locomotive, is an in- spired going-away gift for a trav- eler. Originals, handmade in Fla., are bright conversation pieces. $3.85 ea.: 3, $10. La Due's, Dept. D-25, Box 1582, Ocala, Fla.



IT'S JUST HER TYPE. If you know a girl whose typewriter is as cherished a possession as a mink stole, here is her gift. A white plastic typewriter cover with an embossed Kangaroo is personalized in 22k gold with her name or school name. In two sizes to fit Standard or Portable (specify). $2.35 ea. *Without* name, $1.95. Giftcraft, 1234 E. 47th St., Chicago 53, Ill.



large EXOTIC waterfall

SPECIAL FACTORY OFFER!

Don't pay $100 - Buy Direct!

These enchanting water fountains beautify any garden, home or office. A real showpiece - portable for indoor or outdoor use! No plumbing necessary. Simply plug in the powerful electric water pump. Circulates the same water over and over. Heavy duty construction - will give years and years of silent service. The type fountain featured in all home magazines. Comes in Arctic White, Aqua Blue, Iron Black. Metal frame holds handsome contoured bowls 16", 18", 21" Send $29.95 plus $3 freight.



Only $29.95 *while they last*

$39.95 Four-tier fountain with 16", 18", 21 and 26" bowls, $39.95 plus $3 freight. Satisfaction guaranteed.

S&R RESEARCH, DEPT. HS, 845 E. EL MONTE ST., SAN GABRIEL, CALIF.



Oriental Bowls

Perfect for Desserts, Soup, Fruit, Cereals! $2.25 set of 6

Fine creamy-white porcelain bowls are hand painted with traditional far-eastern designs in blue. Each is 4½" wide, 2½" tall; lovely at any meal, for any table, for serving tidbits or tea, or just for beautiful show! You'll find dozens of uses for these graceful bowls! Set of 6 for **$2.25**; complete set of 12 for **$3.95** postpaid. Order today!

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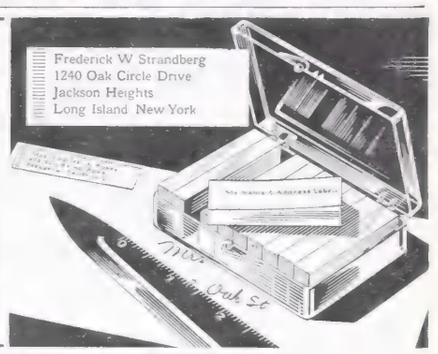
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Any message up to 4 lines neatly printed in black on white, gilt edged gummed paper 1½ in. long. Packed with 2¼ in. purse size plastic box and padded in books. Use on checks, books, letters, records. 1000 for $1 ppd. Any 5 or more orders, 80¢ each; any 10, $7.50; 25 or more, 60¢ each. We tell you the sizes of our quality product. Great for gifts. Add 21¢ per 1000 for Airmail. Guaranteed to please. Prompt delivery. Bruce Bolind, 21 Bolind Bldg., Montrose 40, Calif. Thank you kindly! Merry Christmas!



ATTENTION GARDENERS

Turn to our special section on garden ideas, products and equipment.

Begins on page 172.

Dyna-tension Everett



Gracefully small...



Tone beauty of a grand!



Everett, only small piano with iron lever back, has the *string tension of a grand*. Get the facts before you buy.

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South Haven, Michigan

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address _____

city _____

state _____

IT'S WORTH MENTIONING

CONTINUED FROM PAGE 18



Urethane-foam mattress, casually supported by our under-cover scout, is molded "froth," bulkless and pliant in texture. Effortlessly maneuvered for bed-making, even with fitted sheets; buoyant firmness gives restful slumber support. Twin-size Harmony House mattress, 4″, $40; 6″, $60. Full-size, $50, $70. With box spring (urethane-foam pad over coils), prices are $60, $100, $80, $120. From Sears-Roebuck, Chicago 7, Ill.

Plug TV into a Tel-E-Saver and it receives initial voltage-input gradually by thermostatic metering; tubes' thermal readiness for full-load voltage switches off protective safeguard. Thermistor element and resistor linked in series to thermostat effect this unique, thermal control. Device also contains replaceable fuse that prevents TV damage by short-circuits; $9.95. From Don-Ell Inc., 1039 Custer, Toledo 12, Ohio.





Visorlite, an incandescent light-source, doesn't cause color-distortion; an obvious asset when illuminating vanity table, bathroom mirror, etc. Diffused, direct lighting glows through bottom; indirect illumination through a mesh-metal top and from louver unit. Pink, yellow, turquoise, white. Sizes 15″, 24″, 36″; $17.25, $23.25, $31.75, in cordless type. Add 10% for pin-up cord type. Jay Lighting Inc., 7 E. 36th St., New York 10, N.Y.

When Johnny Stop replaces a ball-type "float," tank leakage ceases; flushing operation in general becomes more efficient. Confinement of stem by tank drain and swivel action of lift-wire automatically seat a neoprene-foam gasket which vacuum-seals drain opening. Float's design lets flushing drain maximum amount of water. Of high-impact styrene; uses existing lift-wire; $1.50. Kinnard Inc., Little Falls, N.J.





Decorative rack, fastened between floor and ceiling by spring tension, installs towel facilities where you will. Deck it with display towels for colorful room-division. Place it beside shower-stall, tub, or lavatory to keep bath linens at hand. Small-fry acquire low-level facilities. Nixco Divider-Tree, 2 feet wide, is tubular aluminum; $19.95. Brass or copper finish (anodized). Hammacher Schlemmer, N.Y.C. 22.

(*Please turn to page* 70)

What a WONDERFUL Difference in Doorway Styling



SURFASET Door Hardware MAKES THE DIFFERENCE!

Beauty with utility. Modern and clean in appearance. DOOR CANNOT STICK OR RATTLE . . . EVER! Opens with just a gentle push or pull. When almost closed, door is drawn shut like your refrigerator door.

This smart new look for your home was made possible by the development of SURFASET*Surface Mounted Door Hardware, created by STANLEY especially for use with this exciting advancement in doorway styling.

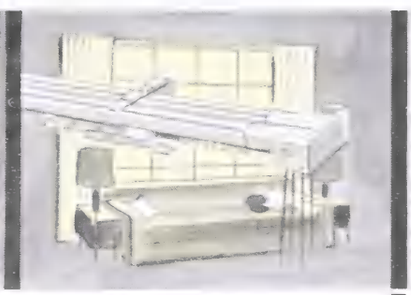
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MORE FUN with the STANLEY Heavy Duty Orbital Sander in your home workshop. Perfect for fine finishing or refinishing work on wood, metal or plastic.



LESS WORK with the STANLEY All-Aluminum "Take-Out" Window. Both surfaces can be cleaned from *inside* the house. Smooth, finger-tip operation also pleases.



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Greatest dishwashing discovery since detergents

NEW FORMULA ELECTRASOL® RESTORES DISHWASHERS TO 100% EFFICIENCY

Eliminates FOOD PROTEIN FOAM that Reduces Dishwasher Action As Much As 90% . . . to Cause Spots, Streaks, Film.

MAKE SIMPLE EGG FOAM TEST! COMPARE YOUR PRESENT DETERGENT WITH NEW FOAM-CONTROL ELECTRASOL



OLD-STYLE DETERGENTS CAN'T CONTROL PROTEIN FOAM

Drop pinch of your dishwasher detergent into yolk-soiled egg cup. Fill with hot water. Stir vigorously. Note **protein foam** that can reduce dishwasher action almost to zero.

NEW FORMULA ELECTRASOL STOPS FOAM FORMATION

Drop pinch of new Electrasol into equally soiled egg cup. Note freedom from **protein foam**. This means 100% efficient dishwasher performance. No spots, streaks or film!

Foam Control Means Spot-Free Glasses

Economics Laboratory, leader in dishwasher detergent research, proved what scientists long suspected; that food proteins (egg yolk, milk, grease, gravy, meat, potatoes, etc.) create foam that slows down washing action almost to zero; that ordinary detergents can't control foam; that spots, streaks and film result; that new formula Electrasol eliminates foam, restores washing action to 100% efficiency. Result? Spotless glassware, dishes, silver! Get foam-control Electrasol, most economical dishwasher detergent. Enthusiastically endorsed by dishwasher manufacturers!



Still the lowest price PLUS 4 bonus ounces

Another famous product of ECONOMICS LABORATORY, INC., *St. Paul, Minn.* © 1959

IT'S WORTH MENTIONING

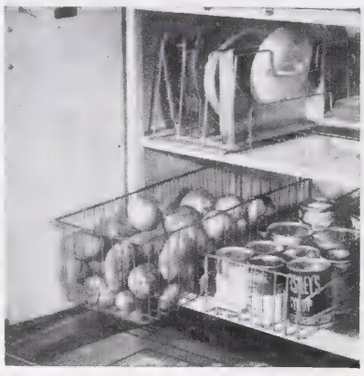
CONTINUED FROM PAGE 68



Electrified brush-action gives this convenient carpet sweeper 3500 pick-up strokes per minute. Even embedded crumbs, lint, or dust are whisked up. It does a remarkable job of dislodging and collecting animal hair. Davis-Sweep-O-Matic is adjusted by foot pedal to suit carpet pile. Handle telescopes for compact storage. Precision-engineered; durable, plastic housing. Chromed handle; $19.95; Davis Manufacturing Co., Plano, Ill.

Dinette chair doubles as a youth-chair or a stool when you add Chairaisers. The leg inserts, steel rods, instantly extend or retract by sliding action. As this happens, spring-tension buttons automatically create locked elevation of 1", 2", or 4½". Retracted for normal chair height, rod locks inside leg structure. Sizes to fit ⅞" or 1" tubular legs. Cost is $4.98 for set of 4. Chairaiser Co., 3723 Keota, Davenport, Iowa.





Glide-Out units make cabinet contents an open book. Storage compartment rides into the open on glider-frame affixed to shelf with screws, suction cups, or glue. Even at full extension, the detachable compartment holds fast to stationary frame. Size 8" x 24¼" in 10"-, 13"-, 15"-, 17"-width; $7, $9, $10, $11. Bin type, 9½" wide, $5. Vertical rack, 8" x 16" x 7½". $4. All are chrome steel. Hammacher Schlemmer, New York 22, N.Y.

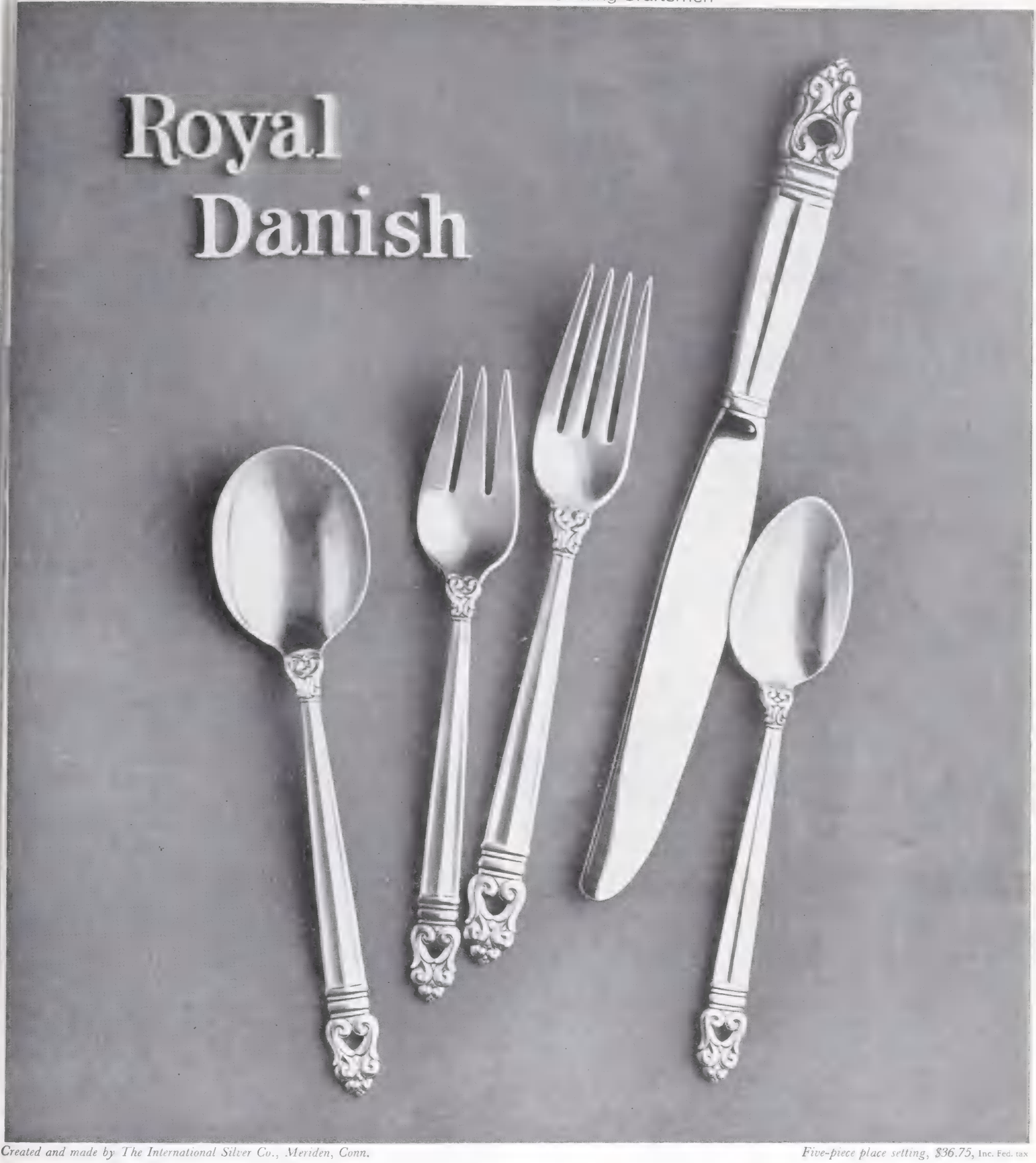
The entire surface of Combo-Bord is magnetic; it affords a convenient bulletin board, chalkboard, or a combination. Instantly removable from wall for reference to full-color world map on reverse side. Combo-Bord is 17½" x 22½" overall. Natural hardwood or redwood frame. Supplied with six gold-plated magnetic hands, for paper "pin-ups," with magnetic eraser. Cost is $5.95. Post-Way Products, 133 Broadway, New York 10, N. Y.





Open-end arms conveniently allow you to merely slide on towel being hung; a curved bend creates slippage barrier. The design, aside from these practical aspects, has considerable eye-interest. Oval plate, screwless, trimly covers mounting bracket designed for firm hold in any kind of wall. General Chrome fixture is heavy-gauge metal: triple-plate chrome; $3.60, $4.25, $5.30 in 14"-, 24"-, 36"-length. Marshall Field, Chicago.

ROYAL DANISH...MADE IN U.S.A.– by Skilled International Sterling Craftsmen



Created and made by The International Silver Co., Meriden, Conn.

Five-piece place setting, $36.75, Inc. Fed. tax

Of all the solid silver patterns created in the famous Scandinavian tradition, Royal Danish has won more hearts than any other. Start your own family tradition. Give your family precious sterling. Share with them the life-long pride that only solid silver brings. Visit your jeweler or department store, today. Only International offers you substantial savings on services for 4, 8 or 12 people.

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HB-20

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Division of General Motors, Dayton 1, Ohio

Please send me more information on the all-new, all-transistor Delco-matic Garage Door Operators.

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Take it easy!

By JULIE POLSHEK





New built-in with three-way service unites an electric can-opener, fully automatic; an electric clock, self-starting and precise in timekeeping; a signaling timer with 1-hour cycle and minute settings. The innovational appliance is Rival's Can-O-Matic Aristocrat. Can-opener features worth special mention are: powerful motor, cutting wheel instantly detachable for washing, self-holding grip on opened can until released by lever. Magnet lifts off can's top. Very sleek: gold, turquoise, and white is color scheme; frame, flush with wall, in this $39.95 model, is polished, stainless steel. With other frame finish, prices start at $29.95.



Full gamut of health rays is supplied by Hanovia's Bimini, the only lamp able to separate the types of rays. You can have sun-bathing with full-spectrum ultraviolet rays of a quartz lamp or only body-soothing infrared rays. Timer, 1 to 15 minutes, signals when desired exposure-time is reached. Adjusts in height and angle for use standing, sitting, or lying down. In our Pace Setter house, it supplements pool-bathing with sun-bathing. In infrared use, 400 watts; as ultraviolet lamp, 370 watts; $159.95.





Push button swings open Touch-a-Matic jalousie; a pull-pendant closes all the louvers simultaneously in automatic closure stages (25%, 50%, 75%, 100%). The innovational unit, completely self-contained, makes possible convenient ventilating inserts in doors, partitions, exterior walls; ideal insert for hard-to-reach windows. Top-flight quality. Extruded aluminum; clear or translucent louvers. About $3 a square foot, installed. Hatches in bottom panel provide separate ventilation-control.

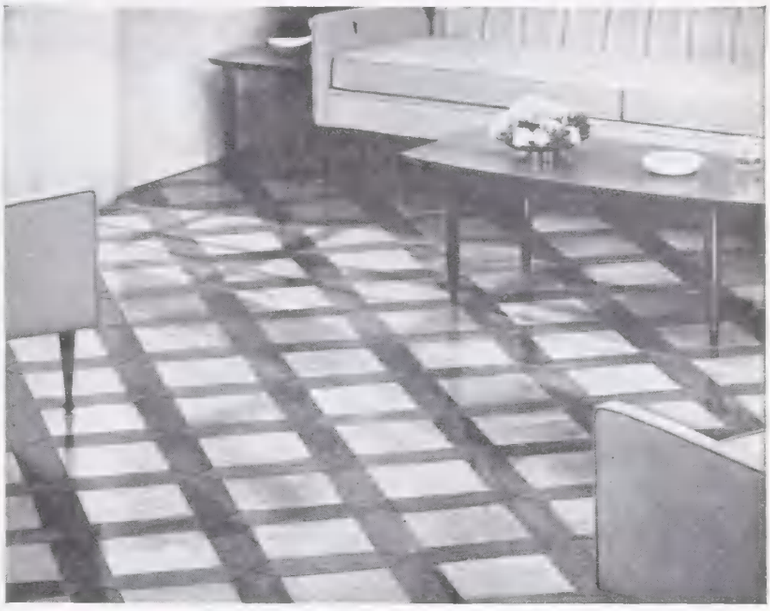




Temporary shelves drop for use when cabinet doors are opened. Folded, the hinged units integrate magnetically with the doors and form part of mirror area. Inward door-opening supplements stationary mirror panel in center with "wings" for 3-dimensional viewing. A continuous lighting fixture with downward deflector illuminates the 48" mirror expanse. Built-in night light, and medicine safe. Fine quality structure; beveled, plate-glass mirrors. In Royal model, General's Ensemble Swing-O-Mir costs about $100, uninstalled.

(*Please turn to page 77*)

Plan your *Decor* . . . Start with the Floor

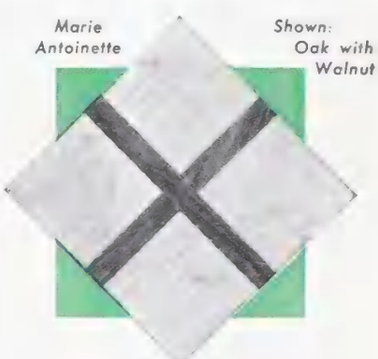


Monticello—Shown: Cherry with Walnut

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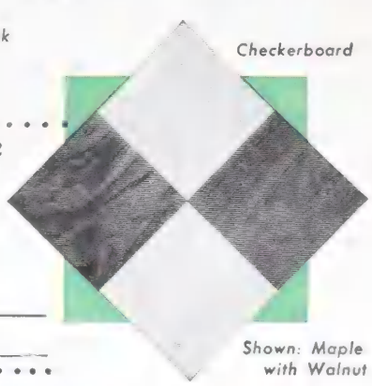
Marie Antoinette

Shown: Oak with Walnut



Toast Brown Oak Also available in Natural Oak

W-M's block floors are so easily installed with adhesive, you could do it yourself —ideal for remodeling. Prefinished with "*Diamond Lustre*," the exclusive tough, durable finish that resists indentations and shrugs off scuffs and spills. See your building materials or flooring dealer.



Checkerboard

Shown: Maple with Walnut

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with fast, efficient contact freezing

and no frost ever!

After years of research and patent* development, Amana —and only Amana—brings you fast, efficient contact freezing designed to keep food fresher, safer, longer... designed to keep frost out.

The new Amana Free-O'-Frost Freezer-*plus*-Refrigerator, with its exclusive new Frost-Magnet, gives you better performance, more convenience, and greater efficiency.

In the freezer, all food is on or below a fast freezing surface—this contact freezing is up to 2½ times faster than ordinary freezing methods. Yet despite this fast freezing —no frost ever forms in the freezer. Because Amana's exclusive new Frost Magnet attracts frost, pulls it out of the freezer. You need never empty your freezer, or bother with messy defrosting. Packages don't stick together. Food package labels are always readable, not frosted over.

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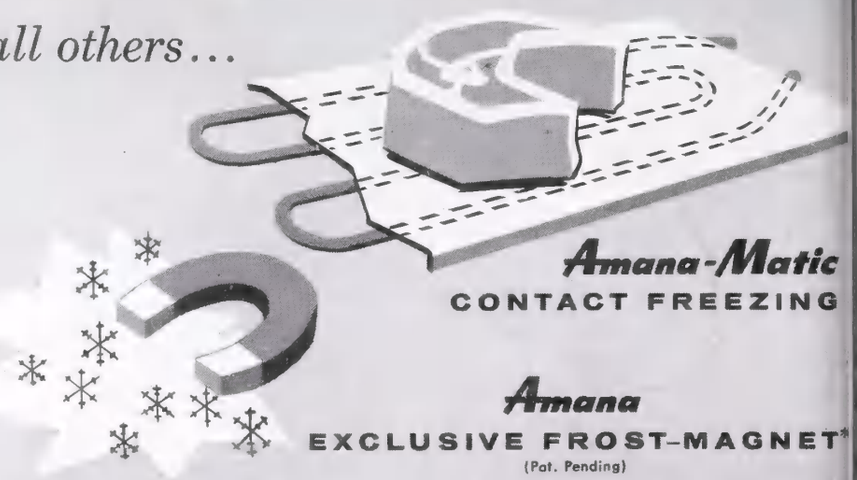
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Amana is the only freezer that gives you fast, efficient contact freezing with no frost ever. Fast freezing coils are brazed directly to the solid aluminum shelf. All food is on or below a prime freezing surface... freezes food up to 2½ times faster than ordinary freezing methods... keeps food fresher, safer, longer.

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Amana
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B

WALL: SATIN-GLAZE WALL TILE, COLOR 1102. FLOOR: CERAMIC MOSAIC STRIPE PATTERN, COLORS—112 VELVETEX, 174, 183 VELVETONE.

C

WALL: BRIGHT-GLAZE WALL TILE, COLOR 1411. FLOOR: "HOUSE OF MYSTERY" CERAMIC MOSAIC PATTERN 3313-VJAA.

D

WALL: SATIN-GLAZE WALL TILE, COLOR 1102. FLOOR: CERAMIC MOSAIC PATTERN 3304-VBAA.

ALL COUNTERS: CERAMIC MOSAIC PATTERN 3000, COLOR 181 VELVETEX.

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TAKE IT EASY!

CONTINUED FROM PAGE 73



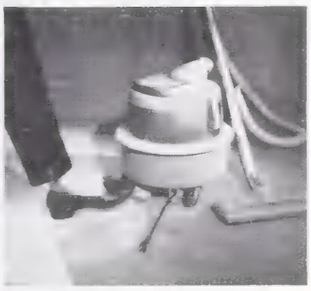


Sliding trays conveniently store appliances in 36" cabinet at left. Door hooks hold appliance cords or hang hand mixer, etc. Color finish on metal, or natural wood finishes; prices (less counter top) start at $156. Sewing machine cabinet, 24" wide, glides out the folding sewing center; prices on this one start at $157. Both are Kitchen-Maid cabinets, match others.



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First Project for a

Converting a dozen tin cans into a caterpillar pull-toy can turn into a lesson in awareness

By FERN HILL COLMAN

• As the grandmother of Stevie, just turned three, I have been exploring the magical world of play. At first I made the mistake of thinking of play as a frivolous, useless pastime, something to be done "just for the fun of it." I couldn't have been more mistaken, for to Stevie play is a full-time career devoted to finding out all about this exciting world we live in.

He lives on the edge of a vast, unexplored wilderness—a big, wide, beautiful world filled with unlimited possibilities for tasting, seeing, hearing, smelling, and touching. Stevie is well-equipped for his task. His sharp eyes observe in detail how the older first-graders conduct themselves ("Bang, bang, you're dead"), and he has a talent for re-enacting the role so that he, too, may live by these standards. Like a playful kitten pouncing on a toy rubber mouse, Stevie seems to be learning new techniques to be used later in real-life situations.

Frankly, I was appalled at the situation. What could I do to give him something more than the ordinary play, something to help satisfy this inquiring mind?

Gradually I learned that my three-year-old was a miniature telephone switchboard, a communication center in which information comes in not over wires but over his five lively senses. All I needed to do was to see that Stevie developed each one of those senses to the fullest. I started with things right in my own kitchen. I made him close his eyes and learn to recognize by smell alone all the spices and extracts in my spice cabinet. I tried to think of other ways to help him gain skill in recognizing things by sound, by taste, by touch.

This was the beginning of a whole series of expeditions to explore the world with Stevie. The project you see here was one of our first—and one of the most successful. We worked with tin cans, some wire, and some paint—but later we found uses for all kinds of ordinary objects. I found that Stevie was just as spell-bound by the simplest materials as by the most complicated manufactured toys. By seeing things in their simplest stage—and helping put them together—he saw relationships that would otherwise have been mysteries.



1. Stevie and I bought tin cans of all different sizes. As we used each one, he smelled and tasted a bit of the contents. He learned to identify many of the food items just from the aroma.



2. Washing each can in a bowlful of detergent suds. Stevie felt the effervescence of the bubbles, studied their rainbow colors, stopped to dip and pour water from can to can. He was soaked but very happy.

Superb Grandmother

Once you are aware that in his first formative years your child is learning *how* to explore his world you can leave such skills as reading, writing, and arithmetic to the teacher. Yours, the far happier task of helping him gain skill in the use of his five senses, developing them into sensitive, probing instruments to be used effectively in his lifelong exploration of the world that we call education.

We all know that a child learns and grows through play but you need to observe your own child to understand how he does it. You might begin by giving your two-and-a-half-year-old something as simple as an unopened can of fruit juice to play with. Observe how he looks at it from every possible angle, listens to the whispering swish of liquid as he shakes it, how he tastes it, running an exploring tongue over the smooth tin. He may even smell it, and certainly he will manipulate it endlessly, delighting in its roundness, its shiny smoothness, the way it rolls and tips. Notice particularly how this small explorer concentrates not one but all five senses, his entire sensory equipment, on finding out about this simple tin can. You can see that he seems to know instinctively that everything he will ever know about this world must come to him channeled in over his five senses.

The child's first problem is to gain skill in using those senses to plug in on the world. This is your clue. You can help by setting the stage, supplying the simple props in great variety and richness, then guiding your child into play activities difficult enough to challenge his ability, yet simple enough to give him the joy of success in exploring.

In the beginning select the simplest activities and let your child help make his own toys. The lemonade caterpillar in the illustrations here is a good beginning for the two- to three-year-old. This consists of 12 or more frozen fruit juice cans looped together with fishline and spaced to roll freely. A bell attached to the knot in the line adds sound effects and a coat of bright enamel adds color.

Your first adventure in making this toy is a trip to the supermarket. Let your child understand from the start that this is his expedition and you are merely his assistant. In the frozen fruit juice department get down to his eye level and encourage his joyous attitude in selecting the cans. The cans must be of identical size, and you want to encourage a great variety of juices. Help him select gold and silver cans as well as those with gaily colored labels. Make certain you include juices that have special sensory appeal when opened. Tangerine and pineapple juice are wonderful for fragrance; grape and tomato juice have deep, rich coloring; papaya and apricot have unusual taste. Keep in mind the child will want to taste and smell each juice and perhaps you can experiment with mixing juices for new flavor and

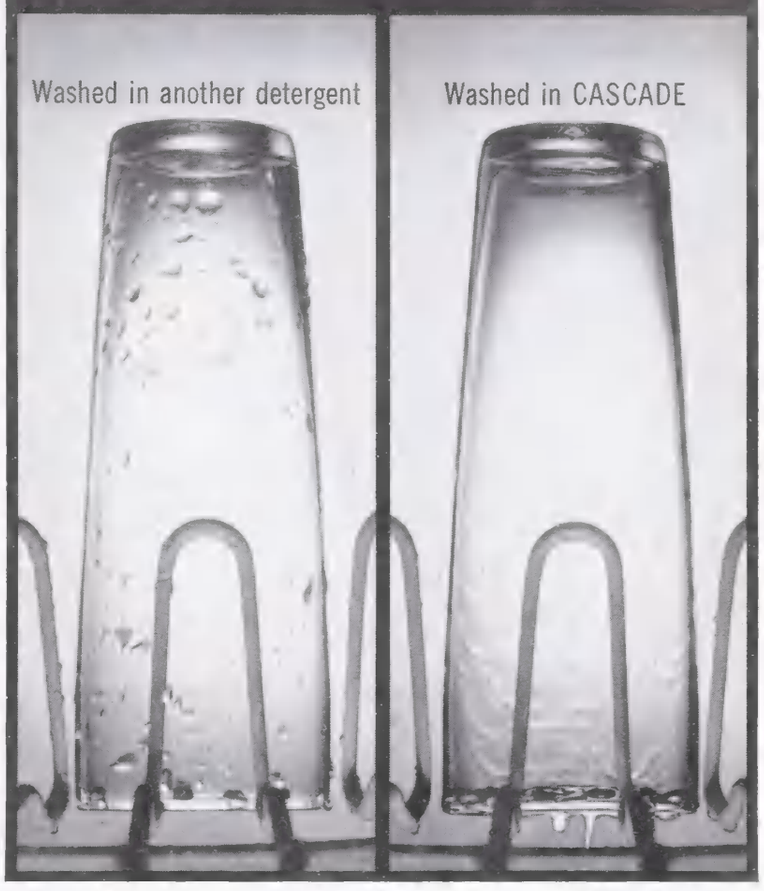
(*Please turn the page*)



3. Quick-drying enamel is not the best paint for a three-year-old, but, grandmothers being what they are, Stevie ended up doing the painting. We used bright primary colors.

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PROJECT FOR A SUPERB GRANDMOTHER

CONTINUED FROM PRECEDING PAGE

color. A dozen cans of juice will be enough but two dozen make a really splendid caterpillar. Be sure to include both pink and clear lemonade in your assortment.

Let your child roll the market cart, let him pay for the juices. Explore the dime store and let him select and pay for fishline, bells, and his favorite color in quick-drying enamel. Needless to say you should choose an early hour for an uncrowded market and be prepared to use every ounce of your patience on this rugged expedition.

At home cover the sink with newspapers, set out quart glass jars for diluting the juices, and don't forget that explorers both large and small should wear plastic aprons. The first step is to let the child open a few of the cans using the wall can opener under your guidance. Start with the clear lemonade can, encourage him to look at the label, then when he opens it let him smell and taste it. When he empties the lemonade into a jar let him dip cans of water into the jar as you count them. Counting delights a small child so count everything and let him count with you. When the lemonade is diluted, place the glass jar on the sink with its empty can in front of it. Now do the same with the pink lemonade. Then pour a small sample of the diluted lemonade into each of the empty tin cans. Let the child smell, see, and taste each type of lemonade. Then show him how, when his eyes are shut, the juices taste exactly alike. As you open the other cans over a period of time, encourage him to identify them by color, fragrance and taste, and praise him when he can name each juice.

When the glass jars are lined up pause to admire their colors, naming each color as well as the juice, as the child repeats after you. Count the jars as you put them into the refrigerator and suggest that later the child can take orders and select the juices for the table.

The next step is a messy but rewarding one which involves washing the cans. Let the child fill the sink with warm water and add enough soap or detergent for a really splendid bubble bath. Give him the rotary egg beater to whip up the suds and a bubble blower to blow bubbles. Call his attention to the rainbow colors of the suds and the delightful prickly feeling of bubbles bursting along his forearms as he raises them through the suds. Make all this a joyful opera-

4. Readied for play, the cans are an endless source of fun for Stevie. He learned a lot about judgment of sizes by trying to nest them, a sense of balance by building towers of all sorts. When he found they rolled easily, he built steep inclines for them.



ALL PHOTOGRAPHS BY MAX TATCH



5. One set of lemonade cans, with both ends removed, was made into "caterpillar" with fishline looping the cans together so they would roll freely. Small bells were knotted to the lines inside some of the cans.



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tion even if he gets soaking wet. for although this may be one of the hardships of exploring to you. for him it is great fun. Here too, you need patience to let the child dip suds endlessly.

When the cans are rinsed and dry the child can remove the bottoms using the wall can opener. You may now use the cans as they are. the gold. silver. and bright labeled cans will delight the child as much as the painted ones. Also. authorities agree that a two- to three-year-old should not use quick-drying enamel and they may be right. However. if you are a doting grandmother let your little explorer paint while you stand by with a can of paint thinner and paper towels. I think it is worth all the mess to see the joyous wonder of a small child when he discovers that he can turn a can bright fire-engine red.

You are now ready to assemble your caterpillar. Make sure the cans are completely dry. You might try counting them once more as you line them up in a row. You may be tired of counting by this time but the first-grade teacher appreciates the child with expert ease in counting. for on this base she can build arithmetic. Begin by looping a length of fishline through the first two cans drawing them together until they almost touch but spacing them so that they roll freely. Knot the line to hold the cans in position and let your child add the bell to the knot and tuck it inside the can. Attach the next can in the same manner until you complete the series. Add a length of fishline with an empty spool for a handle and you have a pull toy with a truly great potential for learning.

This simple homemade toy will be treasured by your child who has learned that toys need not materialize out of thin air on a toy counter. They can be made. and he has made this one. This toy is truly a part of himself and this gives him a towering self-confidence that adds zest to learning. He has increased his spoken vocabulary by perhaps a dozen names of familiar foods and best of all he has learned to identify many of the named juices by fragrance. taste and color. He may identify a juice by the picture on the label on his next trip to the market. Best of all he has had a joyous adventure exploring his world and he knows what fun it is to learn.



6. Stevie shows his delight with the homemade toy. A dozen cans like this roll easily over curbs.

This is the best possible foundation on which the teacher can build. Give her an alert child who has learned to explore his world by using all his sensory equipment. a child who has sharpened his curiosity by endless play experiences in learning about his world. a child with a ready-made speaking vocabulary. and you may be amazed how quickly she can guide him. He finds that the simple object he has explored so completely. that he can identify by a pictured label. by color. taste. and fragrance, has still another way to be identified. This is the printed word, the name he may find in a book or on a label. This is the great discovery, he can read one word. He is entering a new world where he learns to translate familiar spoken words into a new picture in print.





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The dramatic beauty of this planting is the result of knowing the plant and the setting. The plant—Pride-of-Madeira (*Echium fastuosum*)—grows magnificently with heat from the wall and drainage on the slope. Its spreading habit and vertical stems are accented by the masonry.

How to achieve drama in the garden

Let one plant dominate an area and keep the other plants subordinate to the star. This takes discipline on your part, but the featured plant will take care of the rest

FOUR PHOTOGRAPHS BY MAYNARD PARKER

This single plant gains an effect far out of proportion to its size because it stands alone against a plain background that sets it off to good advantage. When a plant is in full view—as this one is, beside a walkway—it must be handsome in every season and hold its shape with little pruning. This Skimmia fills the bill.





An admirable combination of architecture and planting creates this impressive display. Wisteria is heavy, and needs strong support. It gets it here, and the planting softens and enriches the severe lines of the deck. If you look, you may find some ways to combine plants and structure to good advantage. Landscape architect was Thomas Church.

The direct way to get drama in the garden is to use a dramatic plant. Any plant with really arresting foliage or shape is a good candidate for a showpiece. This is Aloe.



PHOTOGRAPH BY JEANETTE GROSSMAN



The bold shape and rich green color are sharply revealed against a plain background of wood siding. Thus, a dramatic plant becomes even more so because of its setting. This is *Fatsia japonica*, and it holds handsome leaves the year around in a mild climate.

PHOTOGRAPH BY PAUL J. PEART



Strong vertical accents and decorative foliage of this *Acanthus mollis* are dramatized here by their reflection in the glass. They are as delightful from inside the room as from the terrace. Garden design by Landscape Architect Ralph Smith.





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How to leave home and like it



Le Prieuré, an inn-restaurant in the shadow of the ancient priory in Villeneuve-les-Avignon, is distinguished in the Guide Michelin by a triple-turreted castle in red—meaning "exceptionally pleasant first-class hotel"—plus a star, meaning "a good table." In complete agreement with Michelin, House Beautiful shows in this issue how the fine food of this inn led the way to a new, pace-setting concept of refrigeration for gourmet food in American homes. See the full story on pages 144-145.

Where in the world can you get a good meal?

Where-to-eat guidebooks can be a prize or a problem. "The Guide Michelin," that classic baedeker of gastronomy, leads travelers to the best food in France, Italy, and Switzerland, but can also provide Americans with food for thought about the quality of public eating at home

By MARION GOUGH

● Come four o'clock of a Roman afternoon, we might appear to observers to be lost in perusal of Etruscan artifacts in the Campidoglio—but we're not. We're really happily contemplating the *fettucine al burro* and the half-bottle of *Barbera* we intend to order up for dinner as soon as we can make it to the Hostaria del Orso.

That's the kind of traveler we are—normal. For it is quite apparent as one roams the world that food is every bit as intriguing to travelers as sights to be seen or bargains in lace tablecloths.

When you're away from home, calorie counts are thrown to the winds pro tem, you and your fellow-voyagers swap the names of good restaurants like merchants of diamonds, and, with a lavish now-or-never philosophy, you don't mind a bit over-extending the budget for the pleasures of the table—providing of course that they *are* pleasures, measuring up to your expectations.

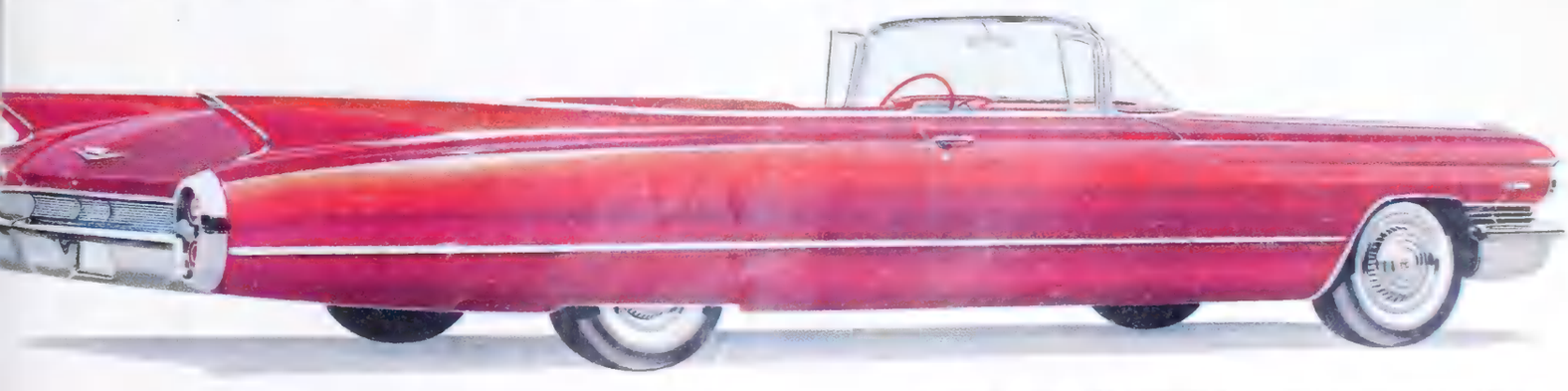
And there is the rub. How can you be sure of a good meal? There are certain countries where, it is said, you can't get a bad meal, places where travelers can hardly wait for (*Please turn to page* 156)



Gowns for mother and daughter
by Alessandra De Paolis
of Ines Da Roma

Whenever a lady rides in a new Cadillac car, she finds the undeniable evidence of quality on every hand—in the faultless tailoring of its fabrics and leathers . . . in the careful crafting of its appointments . . . in the flawless beauty of its finish . . . and in the car's awe-inspiring quietness of operation. A journey in a 1960 Cadillac is the only practical way to appreciate the car's deep, abiding goodness. Why not visit your dealer? The car and the keys are yours for the asking.

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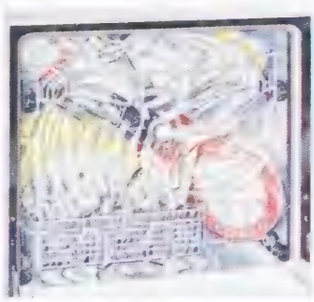
Frigidaire Dishwashers

New for 1960 to sparkle-wash and sanitize your dishes, to free you quickly for other duties, other pleasures!

Imagine, all your dishes done sparkling-bright—much cleaner, much more *bacteria-free* than you'd ever get them by hand! New Frigidaire automatic Dishwashers do *all* your dishes, and they're so easy to use! Just scrape off excess food and load everything in the big new Roll-To-You Racks (front-loading design makes it easier), add detergent . . . touch the control knob and—whoosh! You're out of the kitchen in minutes! Ask your dealer to show you the dishwashers with "Centered Action" Dishwashing—Frigidaire. Built-In, Free-Standing, Dishwasher-Sink Combination, Mobile—most in your choice of Frigidaire Kitchen Rainbow Colors plus Satin Chrome and White! Frigidaire Division, General Motors Corporation, Dayton 1, Ohio.

You'll feel like a Queen!





Centered Action Turbo-Spray. That's the Frigidaire secret of cleaner dishes! No dish can hide from the water-driven Turbo-Spray Tube, scientifically located 'tween the racks. Water—too hot to touch—swirls, splashes, scrubs away stubborn food soil. Custom Imperial Model double-scrubs, triple-rinses (including Spots-Away Rinse) and Sani-dries.



Front-Loading Roll-To-You Racks glide out all the way to let you load *even in the back* without chipping, scratching or cracking. Hold up to 147 pieces! Add a dish anytime! Dishwasher starts when you set and touch a single, easy-to-read-and-reach Dish-Minder Dial! Everything stops when door is opened.

GM GENERAL MOTORS

FRIGIDAIRE
Product of General Motors

Advanced Appliances designed with you in mind

Photo credits: United States Gypsum Home Improvement Research House, Park Ridge, Illinois.



Only the view comes through with TWINDOW®

The insulating glass that seals out cold, heat, dirt . . . lets light and beauty in!



Contrast the light-filled, cheery setting above with the view at left. *You're looking at the same spot in the same house.* What a change remodeling can work . . . especially when the change involves TWINDOW. TWINDOW is the *insulating* glass that puts nothing between you and the view. It's two panes of Pittsburgh Plate Glass with a layer of air sealed in between. This layer of air holds *in* heat in winter . . . holds *out* heat in summer. Heating and cooling bills go way down. Condensation, fogging and frosting are reduced. Your home stays more comfortable, more livable all year round . . . and you never have to worry about putting up and taking down storm windows. TWINDOW is a permanent storm window. Write today for our free TWINDOW booklet . . . shows you how to make your home truly modern. Pittsburgh Plate Glass Company, 632 Fort Duquesne Boulevard, Pittsburgh 22, Pennsylvania.

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House Beautiful

FEBRUARY
1960



PHOTOGRAPH BY VINCENT LISANTI

Invitation to view the 1960 Pace Setter -

The House as a Work of Art

● We tend to think of art as something detached from everyday life. We expect to find beauty only in museums, concert halls, or art appreciation lectures. When we think of art in relation to our homes, it is apt to be as something to hang on a wall or to place on a shelf. Our concept of art has become limited, isolated, and piecemeal.

HOUSE BEAUTIFUL's Pace Setter for 1960 shows you that a larger and more inclusive concept is possible. The whole house, its furnishings, and the way of life within it, can be a work of art in the finest sense. Such a work of art can be more meaningful, in relation to human life, than any detached bit of sculpture or painting or piece of music.

Here is a fusion of technological advantages with emotional values: a synthesis of the practical and the aesthetic with no sacrifice of either. Mechanization has *not* taken command, but is kept in a proper supporting role. It merits your study.









The Pace Setter for 1960, in a pastoral Ohio valley setting, combines materials chosen for lasting beauty and minimum maintenance with a seldom-seen completeness of detailing to fulfill and expand human comforts and experiences. Its special beauty is expressive of home life at its fullest and best, close to nature yet elegantly refined. Shadow patterns texture it by day. Night lighting (left) brings special glamour.

A Dwelling Place that is a complete Work of Art

● Through the ages, man's ultimate goal has always been to make his home a work of art. The palaces and near-palaces of Europe and the Orient certainly aimed to produce satisfactions that went way beyond animal needs.

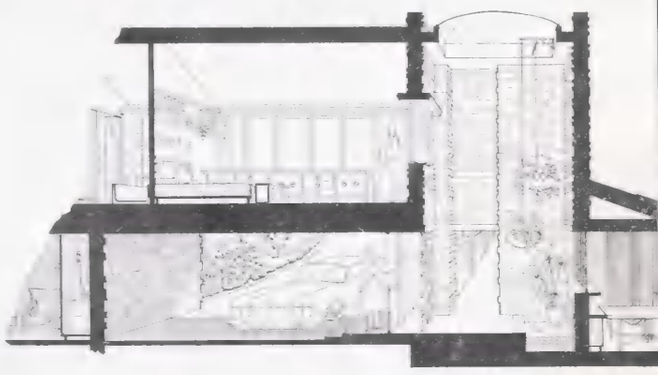
This house is a traditional house in this sense. In it one can live in such a way that the process of living can be made into an art. It represents a continuation of those human values which have always been associated with living at its highest level. It also represents a continuity of those aesthetic values that lift building beyond functionalism into the realm of architecture. But it is not a traditional house in the common meaning of the word.

(Please turn the page)





A stone tower, topped with a clear plastic "sky-dome" instead of a roof, is the mood-setter for this house. It produces the light of an outdoor condition, yet you feel enclosed and sheltered at the same time—truly a contradiction but an intriguing one. Part of the mood is evoked by the fact that this space is taller—for its horizontal dimensions—than any of us are used to. At night, down lights in the ceiling surrounding the sky-dome reproduce same light effect. Light tower, as an entrance hall, is the pivot of the plan for the whole house. A second-floor bedroom opens into this light tower like a romantic balcony, with shutters for privacy.



A DWELLING PLACE THAT IS A COMPLETE WORK OF ART *continued*

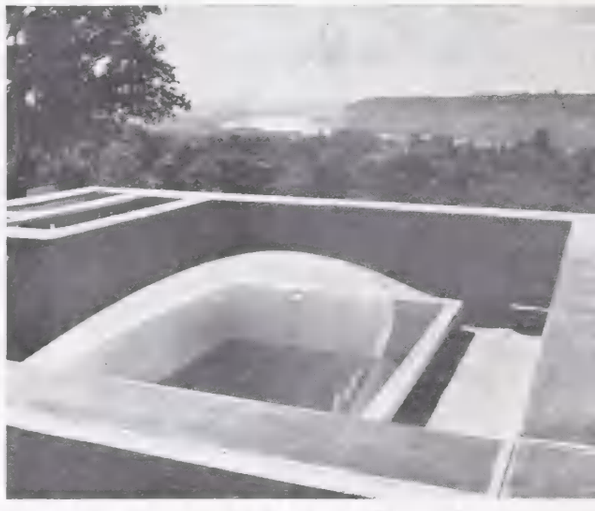
A light tower in the center of the house gives 20th-century drama

This house does not imitate any previous building. But it does symbolize those hopes, aspirations, and human emotions that are summed up and expressed in the single word, home.

Take the entrance hall, for instance (seen on these and the following two pages). It is where you enter, true enough, but it is far more than that. It is a tower of light—with sky at the top instead of a roof.

It is the reversal of the usual entrance—leaving bright light and entering into shade. Here you leave the shadows of the porte-cochere and come into a joyous "outdoor" space where light and sun stream down the stone walls and the sound of a fountain fills your ears. Your mind says you are indoors, for indeed you came through what is clearly the front entrance. But you *feel* more outdoors than when you *were* outdoors. You immediately get the feeling that what is beyond is going to be worth paying attention to.

Here is an emotionally thrilling space. It is impressive but not because it is trying to impress. It surpasses the old "grand staircase" by giving you the sense that you are enclosed by an even more important space (*Please turn the page*)



How the sky-dome looks from the rooftop (above) and how it looks from inside when you are looking straight up (below). Shuttered balcony seen just below the skylight is a second-floor bedroom, which can enjoy the same light.



Arriving in interesting space

is a real event and a promise

of what is to come, once you are inside

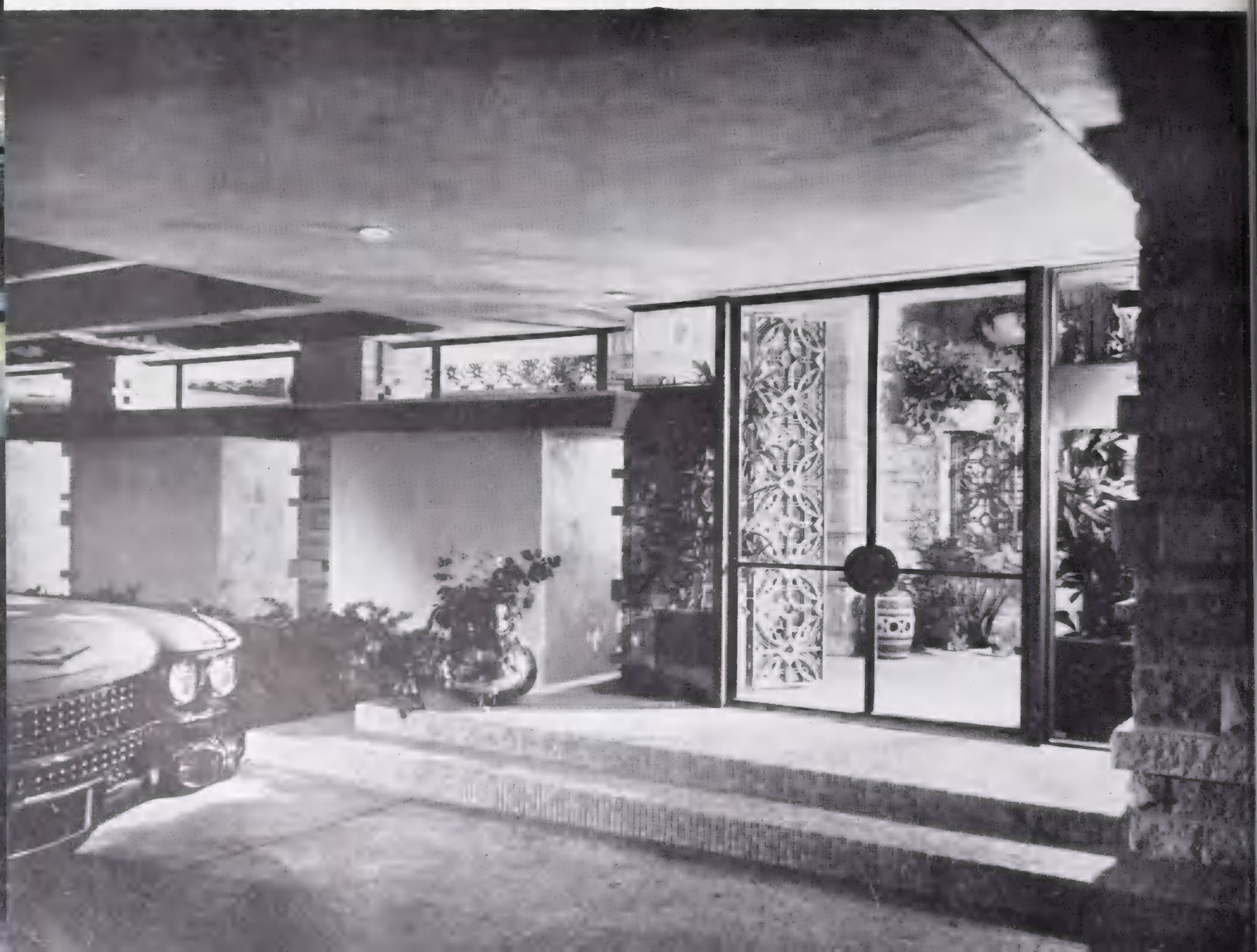


Arrival at the house is by a drive-through porte-cochere which is under and sheltered by the second floor. This situation supplies weather protection for guests and family when they get out of their cars, either at the front door or in the carport.

Front door with the light tower beyond it, seen from outside in the porte-cochere. Tiled floor extends out through the glass doors, making the indoors reach out to welcome you before you actually enter. Shutters made of grillwork may be closed.

condition. It reminds you of the Pantheon in Rome: soaring exaltation, with the sky the only dimension above you that might stop you. Yet the enclosed space is only 18 feet high.

Here is a space that is a powerful conditioner—making you forget the street and the world you have just left. Once inside most houses, you are drawn to their perimeter—to the windows—because the outlook is the main attraction, and nothing inside can compete with it. In this house, the sky tower is an immensely dramatic interior. It is The Center, both as to room circulation and as to emotional impact. It is a real atrium—water and all—for you come in under a low space (6′9″) into a high, seemingly roofless space. Your mind and your eyes are intrigued. This *is* something new in shelter. And indeed it is, for until the clear plastic sky-dome came into being as commercial reality, such a space would not have been feasible. Here is real exploitation of a 20th-century tool!





View of the light tower as you enter the front door, conveys the strong impression that you are entering no ordinary space. Strong downlighting of stonework gives it an immensely interesting texture. If these same walls had not been rough stonework, the play of light on this hollow tower space would have been no more interesting than in an open-end tank. Vista through far opening is across dining room and out through southern windows to a distant view of the Ohio River valley. So the strong sense of enclosure is coupled with the promise of vistas. A front hall (which this is) can afford to be dramatic since you never stay there long enough to find such drama wearisome or distracting.

Major ingredient in the drama of the light tower is the way the Indiana limestone is cut and laid, with "stick-outs" protruding as much as two inches. This in-and-out character produces strong horizontal shadows and gives the sense of solidity that a masonry enclosure ought to have. But the reverse of this truth is that the same masonry-laying would not be so characterful without the strong light of the sky. This irregularity, which is both vertical and horizontal, gives a character and depth of interest pointing up the fact that stone is a natural product and that this texture is even reminiscent of how the strata of stone look in a quarry. Without ever stopping to rationalize, this essential rightness gets through to you emotionally.



From the slope below the house, facing the side opposite the street approach, one can see how the house is harmoniously related to its hillside site. It does not seem a foreign or an intruding element. The colors and textures of the materials used mingle without discord with those of the surrounding environment. The forms of the house enhance and emphasize those of the site with a counterplay of form. Note how the long horizontal lines of the roof are used to make the shape of the site more evident.

A well-designed house has

An inevitable sense of rightness in relation to its environment

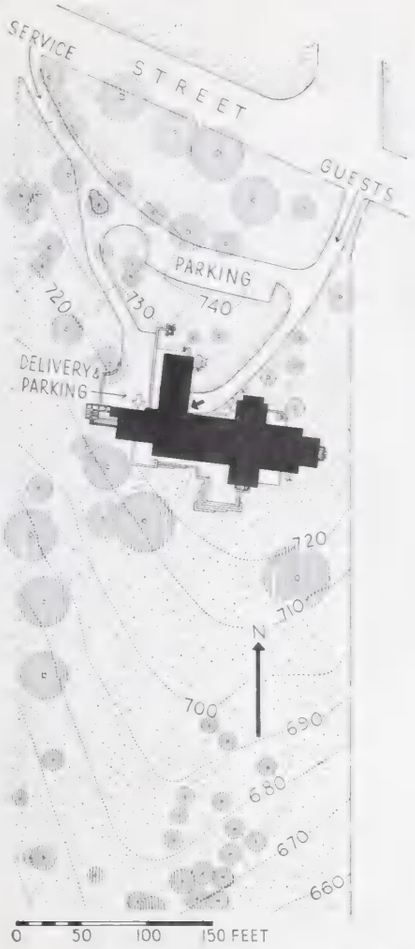


Old house which originally stood on the hilltop, faced the street with its back to the view, standing aloof from the landscape. Its interior was a clutter of dark rooms. These two houses in their marked contrast show how much is gained when building and site are developed together.

● Architecture, aesthetically and in actuality, has its beginnings as a design process with the site upon which it will eventually and irrevocably rest. Once the site has been determined, it is the one fixed and dominant element in the design. To ignore it is folly. The changes that one may make in it are limited—and expensive. Its characteristics and qualities will be determinants of form and character in the design, if unity is to be achieved and conflict avoided.

The site is more than a piece of real estate lying within the legally proscribed boundaries of its deed. Its actual boundaries are as far away as one can see. Its characteristics are those of a region and a climate. They include natural elements of landscape and topography as well as the contributions of civilization to the scene.

As the exterior and interior photographs of this house show, it has been beautifully and harmoniously related to its sloping hillside site. There is (*Please turn to page* 176)



The site, its total development and advantageous use as determined by the owner's needs, were the starting points in the design of the house. It began with the planning of approaches and parking, guided by the desire to preserve the natural design values of site.



A modern interpretation of the porte-cochere and garages for three cars are provided beneath the higher element, the upper floor level. It bridges the space between the crown of the hill and the low, larger element and separates the service area from the main approach to the house. Note in the plan on page 114 how space for two of the cars is unobtrusively tucked into the hill below the planted terrace outside of the girl's bedroom.



Approaching the house from the street one looks out over it and sees it in relation to its environment. Since the house is seen from above and does not confront the viewer with a façade blocking out the surrounding landscape, its over-all form and the pattern of the roof become important features of the design.

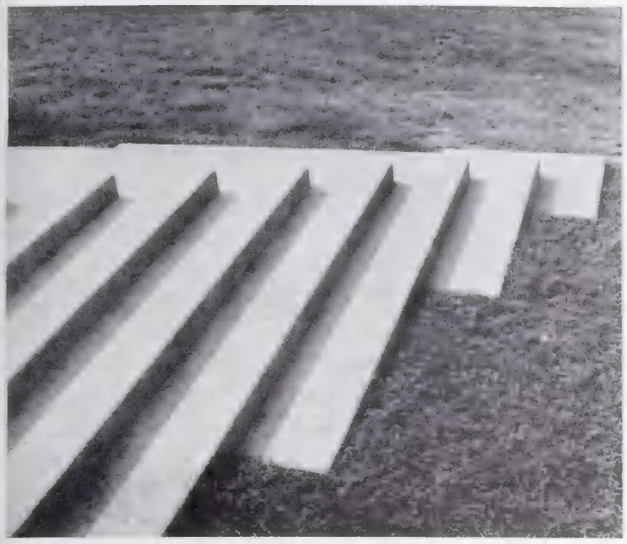


The exterior terraces of the house are, in all cases, aesthetic and useful extensions of the interior spaces. The terrace in the foreground of the above photo is a projection into the outdoors of the raised floor at the end of the living room. Other examples can be seen in the plans and in interior views which face outward.



Broad terraces and steps are used to weave the building and landscape together

Unity of environment is emphasized not only by the continuity of spaces but also by the manner in which the forms of the building are interpenetrated and interwoven not only with themselves but with the surrounding environment. Examples of this can be seen in this view of the service area: the projection into space of the kitchen yard at the right of the photo; the overlapping of the spreading roofs and balcony-like terraces; the extension of the foundation wall below the kitchen yard into the retaining wall of the service area. Wall curves around tree as a terminal.



This detail of the tile-covered steps of the living terrace, seen in the photos on this page and at the left, is an example of how the building is interlocked with its site. These steps do not appear to be built on top of the ground. Instead they appear to be a portion of it that, through a kind of transformation, has taken on architectural form and risen to merge with the forms of the house.

In this environment there is no separation between landscape and architecture; each is a part of a larger design concept

In this view of the living terrace one sees how architecture and landscape can become mutually enhancing and interdependent elements. Having seen this house in this setting, one has difficulty realizing that it has not always been there. As a design it seems more pre-destined than pre-determined. As a work of art, it has the quality of timelessness.



This view of the fountain, a feature of the living room terrace, shows how natural features, such as water, sunlight, and planting, are used in the house as an integral part of its design: The play of water as it is thrown into the air falls back with a splash and cascades to the lower pool; the changing light patterns play on details of roof openings; planting areas are built into the terrace.



The Significance of Beautiful Space

The meaning of architecture is in the attitudes and states of mind evoked within us by the quality of its space



In the entrance hall (more details are on page 93) the guest receives his first impression of the space within the house. One of its qualities is a sense of *depth*, secured by vistas penetrating deep into space. An example is this view along the gallery-like area at one side of living room, through the wife's bedroom, into the swimming pool area beyond, and finally into the out-of-doors.

● Each of the arts has a particular medium through which its meanings are conveyed. (Meanings in art are not limited to those which can be stated and conveyed in words.) The composer communicates through sound, the painter through color, the sculptor through form. The medium unique to architecture is space itself.

At times the use of these mediums may seem to overlap. A painting may depict space; words may describe it; music may evoke some image of it. But the architect works directly with space as his material. He shapes it as the composer gives form and structure to sound to create music. But, unlike the two-dimensional surface of painting or the three-dimensional form of sculpture at which we may look, the architect gives us three-dimensional space in which we live.

It is this space that he endows with meaning and significance as the composer, somewhat similarly, puts his meaning into musical sounds and rhythms. If he is skillfull, it is this meaning that we recognize as beauty, as we experience, through our senses, the qualities of this space. Although we may not be aware of it, these qualities may affect our spirit, our emotions, and our general state of mind.

As can be seen in the photographs of the 1960 Pace Setter, this house has within it space that is highly poetic in character. However, excellent as they are, these photographs cannot convey to you all of the qualities of this space. They include a richness of light and shade, of shapes and relationships, of color and texture, of pattern and rhythm, and of the many other elements of building through which the human spirit can express itself.

As an experience, living within this house can best be described as a revelation. A person moving about in this house is presented with a seemingly endless series of delightful revelations. We are not accustomed to this kind of communicative impact in a residence of moderate size. We have experienced it previously only in buildings of great size and importance: cathedrals, palaces, monuments, and mansions.

They have reminded us of the glory of God, the omnipotence of rulers, the powers of great wealth. They have impressed us with their imposing massiveness and majestic scale.

This house reminds us of something entirely different: the infinite possibilities open to man for human happiness and joy. To do so, it uses space more humane and intimate in scale, more lively and dynamic in character, and having a serene dignity and repose.

Coming into the living room from the entry area during the day, one feels that he has walked into a richly furnished pavilion, a securely sheltered space under a broad roof resting on substantial stone piers but otherwise open to views of the surrounding landscape. This openness gives a quality of freedom to the interior; a person in the room does not feel restricted or contained within walls. Notice how the deep horizontal extensions of the surfaces of the lower ceiling and the floor work with the piers to effect a fusion of interior and exterior space.

PHOTOGRAPH BY VINCENT LISANTI



A night view of the living room from nearly the same position as the photo above shows still another quality of this interior space, *revelation*. As you can see from this photo and the photos on the following pages a person moving about in this space is presented with a continuous series of revelations. The richness of this space consists of ever-changing aspects, resulting from changes of position. One does not grasp all of its content at one glance. Unlike a one-course meal, it seems to contain a seemingly inexhaustible sequence of fresh delights.



Delight is everywhere you look.
This house is an endless
series of captivating revelations



PHOTOGRAPH BY VINCENT LISANTI

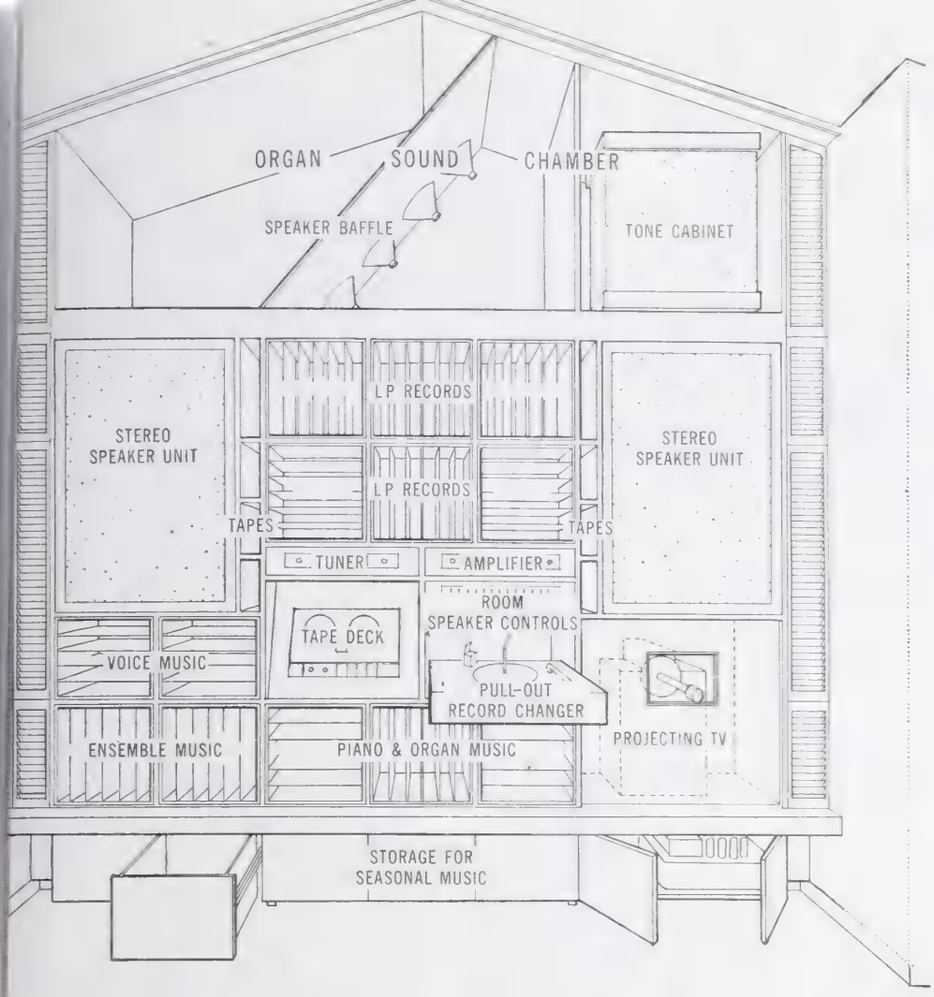




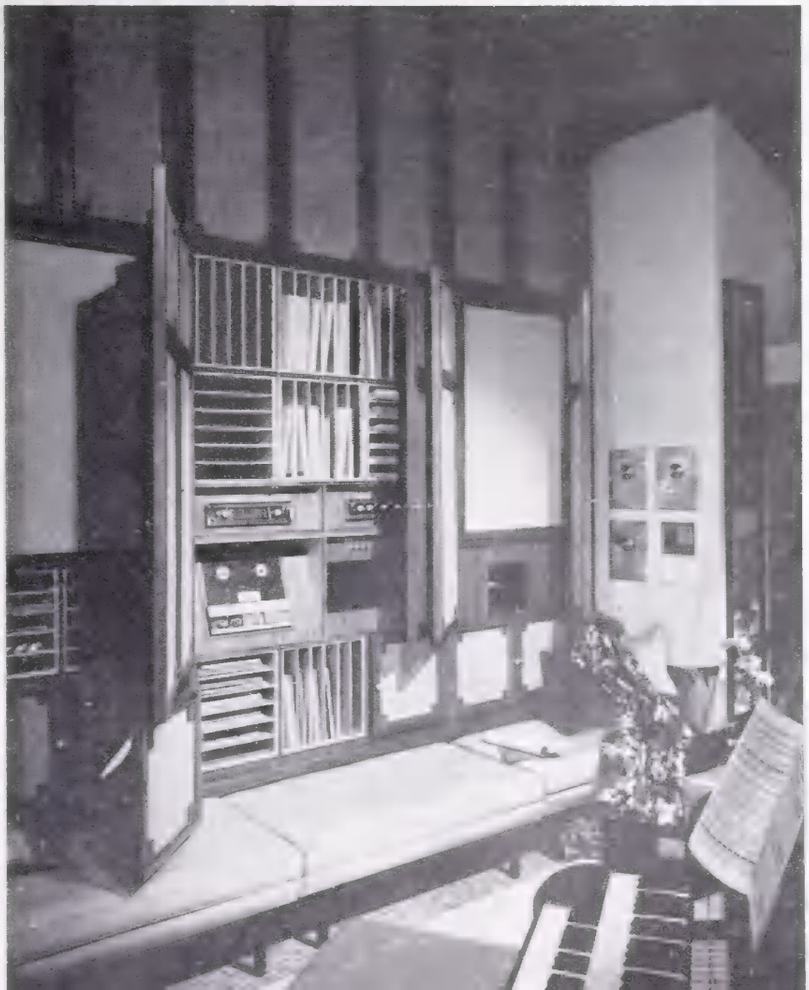








Behind fabric-covered doors all the components for the finest sound reproduction are combined in a central source. In addition to tuners, amplifiers for radio, turntable, and tape deck, it is the library for records, tapes, sheet music, and scores. Compartment dividers are removable, so divisions can be remade horizontally or vertically. Upper area contains required cubage for resonance chamber of organ speakers and amplifier. Television set projects image from rear to large screen out in room. All units are ventilated by continuous air space in wall behind, with free circulation through open toe-space and louvered side panels.



A growing dimension in home life for the 1960's:

The Entertainment Arts

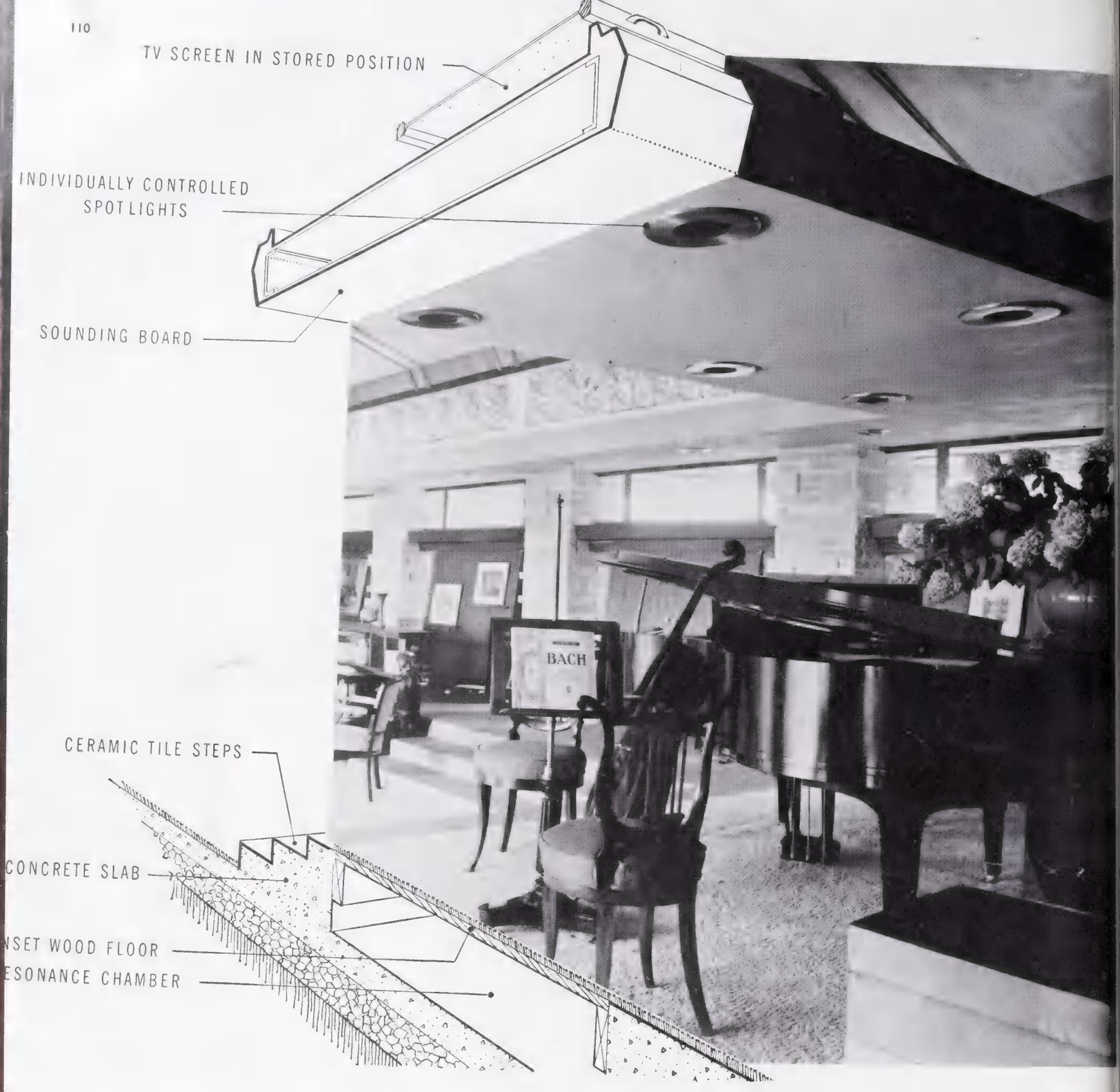
A forecast for the future—when homes replace public places for the fullest social and cultural experiences

● The ever-increasing array of appliances for entertainment and entertaining has become part of everyday life. Television, radio, and all the accoutrements for sound reproduction are as much with us as plumbing and heating. The serenity of fine music and the glamour of the theater have become part of the pleasures of the living room. At the same time there has been a great revival of live music at home. More people than ever before are taking up musical instruments for pleasure.

In this house all these elements are brought together, creating a household center for musical enjoyment and participation. Built into one wall in the living room are all the components for sound reproduction throughout the house, along with plenty of space for a big library of records, tapes, sheet music, and scores. Also included are sound chambers for the organ speakers and the stereo system, and a TV set that projects from the rear onto a large screen. Movies and slides are projected from the far end of the room, using portable projectors and a new portable screen with such radiance there's no need to darken the room.

As a central feature, the piano and organ are grouped together in front of this sound wall, with plenty of room for people to gather around and sing or play in ensemble. In the past, in the salons of princes, a setting for court musicians was an architectural focal point. Now, in the 1960's, it is reappearing as the heart of activity at home.

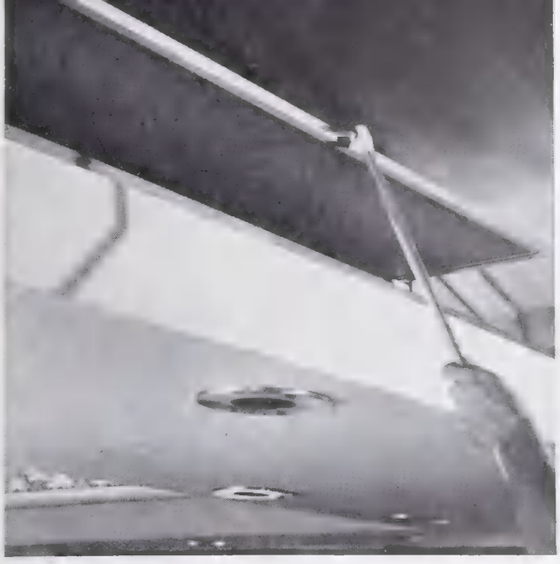
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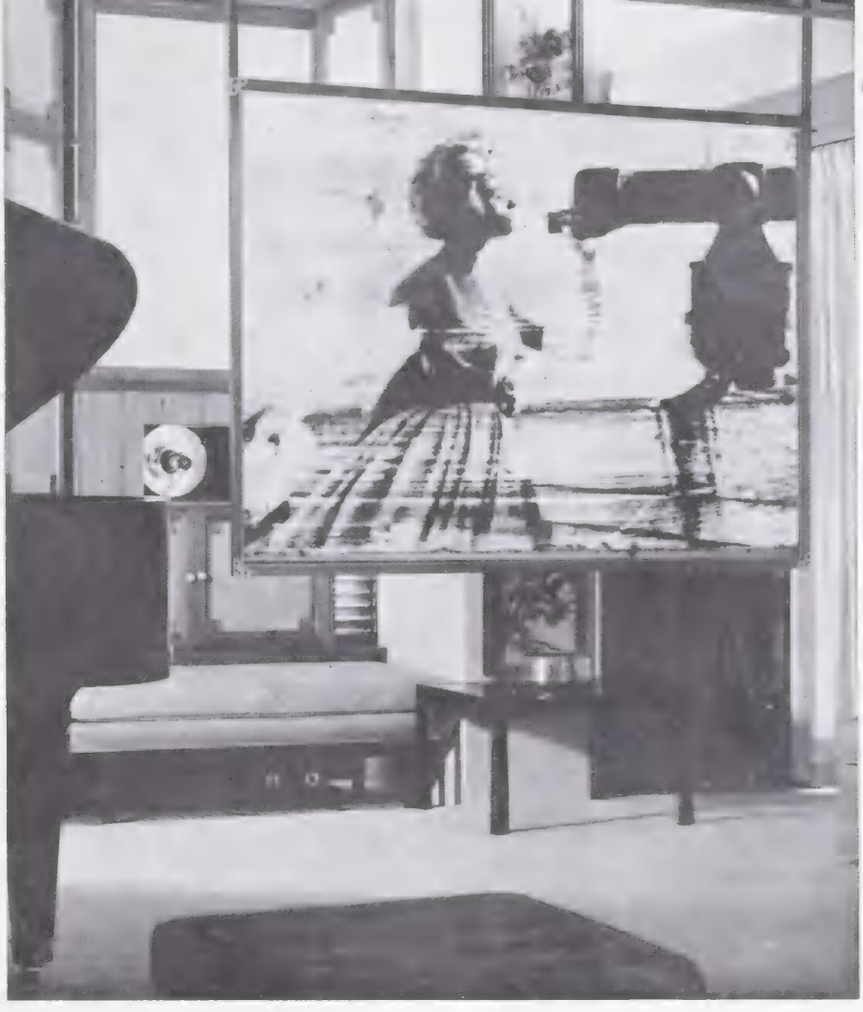


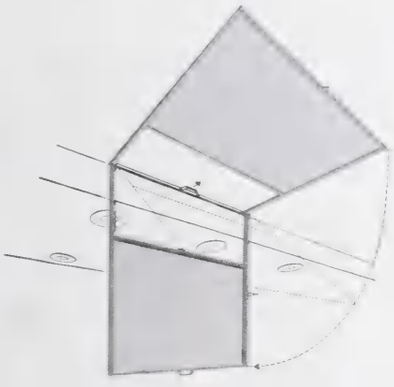
If the living room is to be the center of living, it needs to be as versatile and flexible as a theatre

● This house was designed for a family that is active in the support of the cultural life of its community. Their main interests and enthusiasms are in the realm of art, particularly music. One of their requirements was for the living area to be large enough to entertain an after-the-symphony gathering of friends, musicians and guest artists, often as many as a hundred guests.

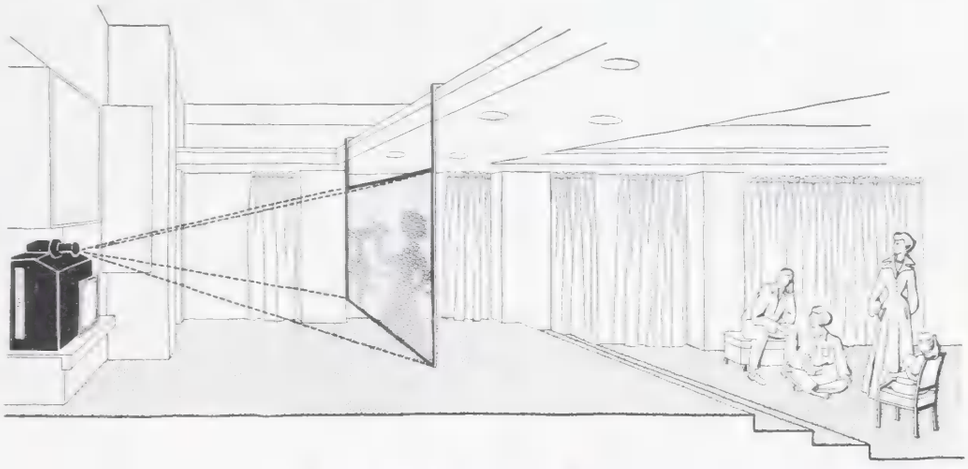
They also wanted the living room to be adaptable in use for small, intimate concerts. This particular requirement explains, in part, the higher floor level shown in the photograph above. The piano and organ are grouped over a wood platform built like a drum head. There is space beside them for a small ensemble of musicians. Special lighting for this area is in the low ceiling over it, which also acts as a sounding board.

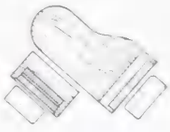






This is the first time this type of television has been used in a home. It is projected television that throws its image from behind onto a screen 8½ feet ahead, giving a big picture 54″ by 40″. It can easily be watched from the farthest end of the room. Remote controls permit chair-side tuning. The rear projection screen is mounted in special tracks so it slides out of sight above the low ceiling when not in use, as shown above. TV projection of this kind has been in use in theatres for some time. The unit shown here, a pre-production model, will be available this year in finished form for residential use.







The organ and piano are nestled together back to back, making one unit. This way the player at either instrument enjoys a view of the whole room and outside landscape. From the lower part of the living room a performance is also a visual pleasure since the performers face the listeners. This arrangement is especially good for organ-piano duets, since the players can see each other. The instruments are out in the room, free of walls, so there is space for informal group singing around the keyboards, as well as ample room for more formal chamber music or accompanied soloists. The low deck, spanning the room above, serves to deflect sound directly out into the room instead of losing it upward, as in most stages with high lofts. Recessed spots are individually switched and controlled by a dimmer so the effectiveness of lighting adds its glamour to a musical performance.

Sloping door-fronts of storage bays serve as display panels for paintings and prints. Loose wood racks have dowels that can be slipped into holes on door-fronts for many different informal arrangements of art work. Lighting strip behind wood cover above each panel is dimmer-controlled so paintings can be lighted subtly or brought into major prominence.



Adequate storage at point of use: paintings for a changing display, folding furniture for big occasions

● Included in the planning of the house for the family's cultural interests is the series of storage compartments for paintings and prints built between the stone piers at one side of the living room. These cabinets also house folding tables and chairs needed for large parties and concerts. The doors of these compartments were detailed as lighted easels on which, according to their interests, the owners may display works selected from their own collection or brought in for some special occasion. It is a gallery in miniature.





Storage units form a row of plaster bays on the exterior. Centered between the stone columns with glass above and at each side, they project outside the main walls of the house as independent cabinets, shielding the living room from exposure to the entrance drive. Below you can see how tray tables and folding chairs are stored in these compartments for easy access when needed. Next bay contains larger tables. Other cabinets file paintings and prints.



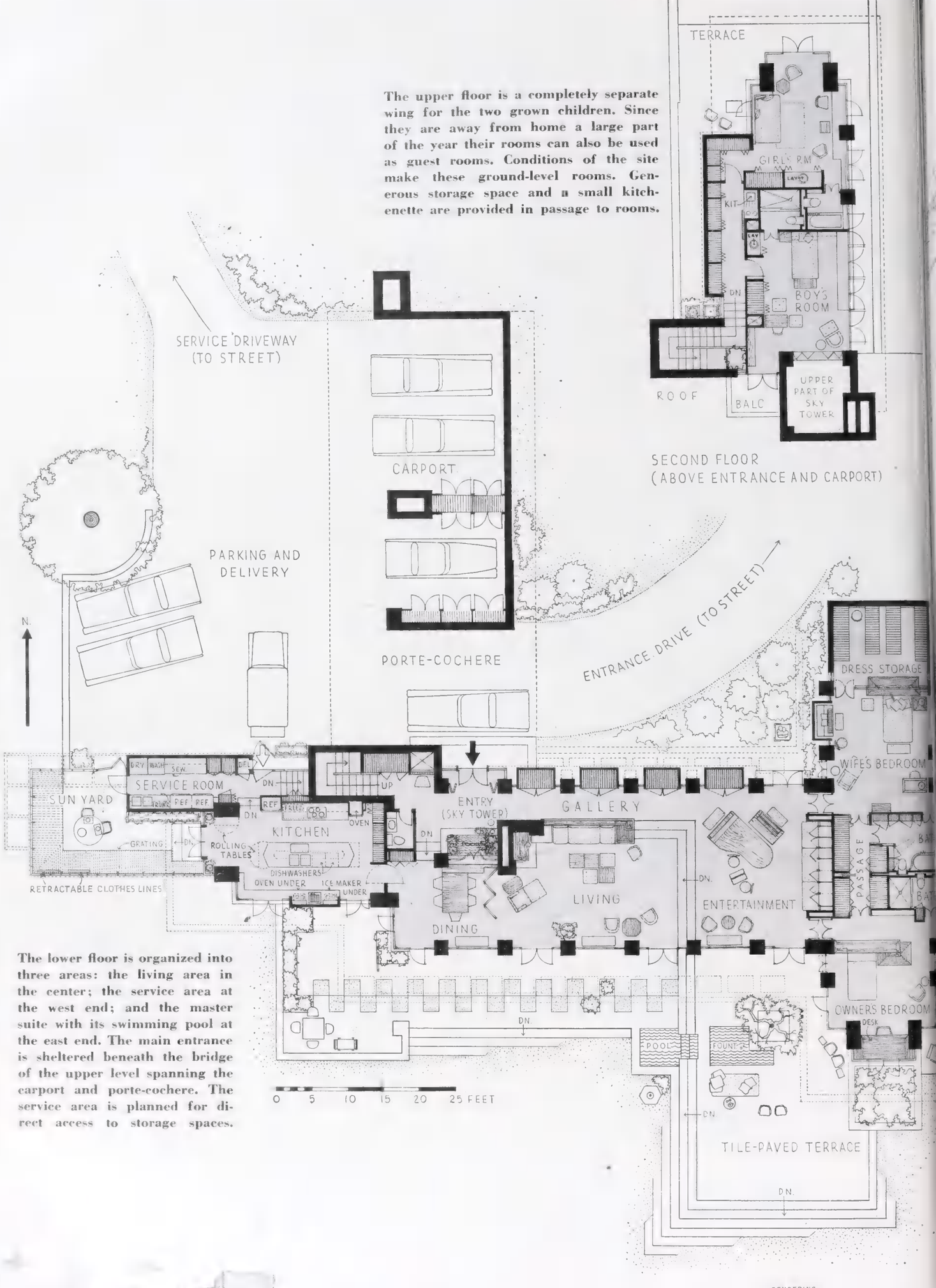
Details of the Pace Setter Furnishings on page 170



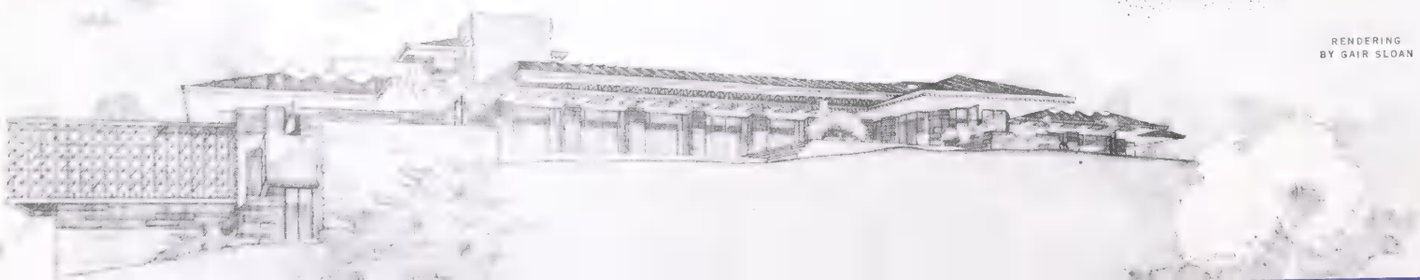


Meals can be served for small groups or family evenings on tray tables shown far left. A press of the thumbs puts legs into folded position for compact stacking. Larger folding tables, at left, are used for luncheons, when dining area is set up as a buffet. Folding chairs bring living room seating up to 70 for concerts. Chair seats and backs are comfortably upholstered, yet stacking is compact (above).

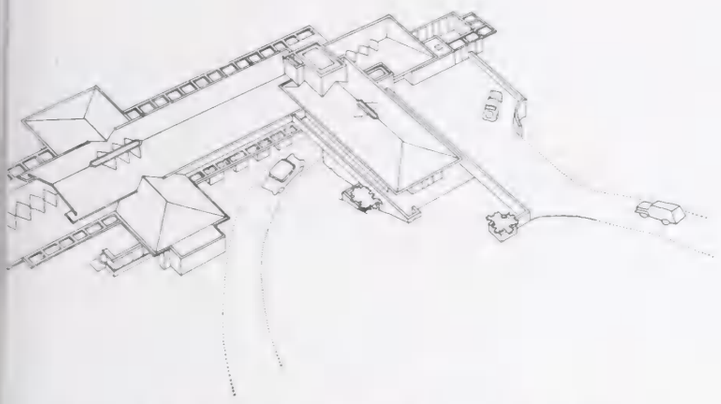
The upper floor is a completely separate wing for the two grown children. Since they are away from home a large part of the year their rooms can also be used as guest rooms. Conditions of the site make these ground-level rooms. Generous storage space and a small kitchenette are provided in passage to rooms.



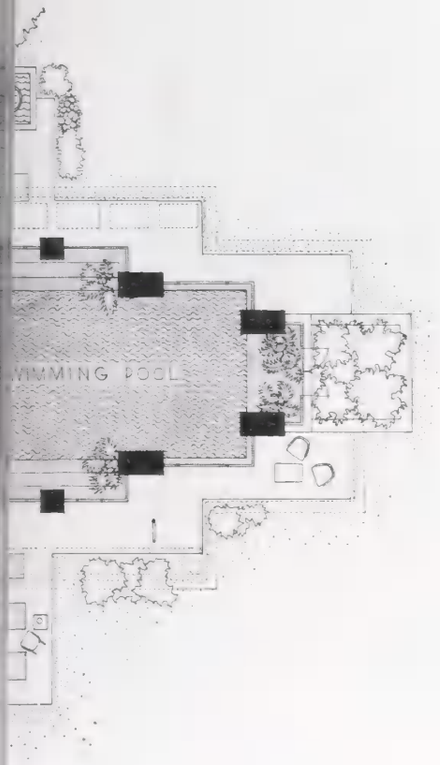
The lower floor is organized into three areas: the living area in the center; the service area at the west end; and the master suite with its swimming pool at the east end. The main entrance is sheltered beneath the bridge of the upper level spanning the carport and porte-cochere. The service area is planned for direct access to storage spaces.



RENDERING BY GAIR SLOAN



The general form of the house, seen here in a bird's-eye view, is a direct expression of the functional organization of life within the house. In the form one can see the stone mass, the sky-tower, which marks the center of the house, the main entrance area; the upper-level wing for the children; the central living area with its roof lifted slightly higher than that of the service wing and those of the bedrooms, and the swimming pool in the master suite. In this view one also sees the top-lights which admit natural light to interior baths, kitchen, and pool.



DESIGNED BY: *John deKoven Hill*
in association with *John W. Geiger*, architect
Paul L. Soderburg, architect
Supervising architect: *Thomas H. Landise, Jr.*

LANDSCAPE ARCHITECT: *Henry Fletcher Kenney*

CONSTRUCTION: *The J. & E. Warm Co., General Contractors*

LOCATION: Cincinnati, Ohio

ALL PHOTOGRAPHS: *Ezra Stoller (unless otherwise noted)*

ALL DRAWINGS: *Madelaine Thatcher (unless otherwise noted)*

Complete list of building materials and furnishings starts on page 167.

Planned for the enhancement of living

● When discussing art we often forget that living, as a human activity, is the primary art. The many supplementary activities we call art have their origin in the humanization of life and the enrichment of the human spirit.

It is possible that primordial man became a human being at that moment when he looked up and saw beauty, when he found in the world a satisfaction not based upon animal needs, when he first began to decorate himself or to give his handiwork forms and patterns which to him seemed beautiful and significant.

This house, as a work of art, is representative of architecture's prime importance in this essentially human act, giving beautiful and significant form to life itself.

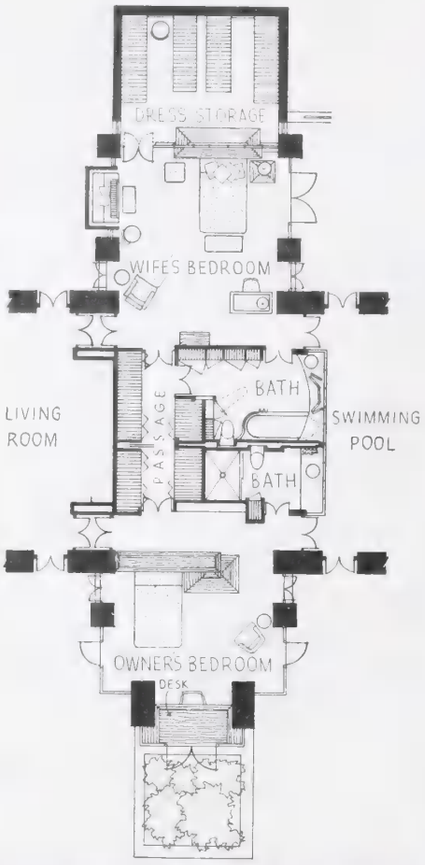
As an idea, this house is essentially a fundamental form of shelter, an open pavilion with a generous roof supported on a rhythmic procession of stone piers. But this basic form has been idealized and adapted to human needs, both practical and aesthetic. As can be seen in the plan and in the bird's-eye view, this form has become articulate and expressive of the pattern of life within it. The central living area, the main room of the house, is the dominant element. From it, as subordinate but complementary elements, extend the private areas, the rooms of the master suite, the kitchen and service area, and the children's wing.

The gravitational center of the whole form is marked by the stone mass which rises through the roof. This contains the living room fireplace, a focal point in that area. It also contains the sky-tower, a two-story space that is the main entrance to the house and serves as a spatial connection between the children's wing on the upper level and the living space below, giving a continuity to them.

Architecturally, it also serves as a pivot point making the transition in form from the larger and lower main element to the less important, but higher, element.

Aesthetically the sky-tower is the opening statement of the dominant theme of the house: the use of space, light, and shadow to create fresh forms of beauty. One enters from the shadow of the porte-cochere into an unanticipated flood of light from the skylight in the roof, a full story above. One steps not into a space restricted by enclosure, but into a space that soars upward and opens outward in all directions. One can see the sky overhead, into the bedroom on the second floor, into the living area, into the master suite with a glimpse of the swimming pool beyond, into the dining area and through it to the hillslope and the river beyond. But what one sees is (*Please turn to page 177*)

The ideal Master Suite



● The master suite terminates the living area like the crossing of a T. Here husband and wife have their separate bedrooms and baths, linked together by a short corridor of storage walls, and capable of being closed off from the rest of the house physically and acoustically. Each bedroom is separated from the living area with a double set of doors, which creates a sound-deadening space.

So here is every couple's dream—a completely private kingdom of their own, a serene and intimate retreat where they can escape the world together.

Such sanctuaries have been planned before, but rarely as sensitively. For this suite can give its occupants the ultimate in purely personal privacy—an independent apartment in which one partner is free to sleep, work, or invite his soul in solitude without disturbing the other. They can retire from each other by closing a door at each end of the storage corridor, in which is also centered a twin set of sound-deadening sliding doors. Each bedroom becomes an exclusively personal pavilion, as much an elegant studio as a sleeping room. The lady of the house can practice piano and voice in her bedroom without being heard elsewhere. The master of the house can work in seclusion at his home-office desk overlooking a vast view of the Ohio River. Each room opens into its own solacing little garden; each has its own access to the exercise pool.



Telephones are installed in drawers built into the headboards. Their extraordinary feature is that, once the receiver is lifted, a two-way loud speaker permits you to converse without having to hold the phone in your hand. Here, for instance, the lady of the house can carry on a conversation, meantime dressing, writing at her desk, or moving about the room. Similar phones, which are not yet generally available, are in both of these bedrooms and bathrooms.

Details of the Pace Setter furnishings on page 170

Both occupants of the master suite lead tense and busy daily lives, so what may seem like Sybaritic luxuries are in fact needed restoratives. Beds adjust electrically to any angle, for sleeping or lounging. In each bedroom built into the headboard within hand's reach are an intercom system and lighting, telephones, stereo-music, and air-conditioning controls, by which each occupant can in effect create his own climate and desired atmosphere.



At night, the wife's bedroom becomes mysteriously beautiful, suffused with glowing light from sources concealed in the surrounding deck that may be dimmed or intensified in endless ways, combined almost like musical chords, to fit the occupant's need or mood. The bed wall is luminous enchantment in itself, paneled in misty, bubbled acrylic laminate which, when lighted from the sides, becomes a sheet of radiance textured with subtleties of brightness and shadow.



A small terrace garden, so intimately joined with the bedroom that it's virtually part of it, offers a charming outdoor retreat, lulled by a fountain. It is protected by plantings and a screen of the metal grille which is used throughout the house like a signature. Fabrics, from the bedspread damask to the pale-printed sheer curtains, take their patterns from segments of the grille's geometry. This whole pattern-coördinated line will be fully shown in our March issue.





Here you see how the luminous acrylic wall illuminates the wardrobe room as well as the bedroom. Along this wall a six-foot-long chest provides 15 drawers of "folding storage" space. Carpeting matches bedroom.

In this room-size closet, inspired by a dress-shop stock room, lady's clothing can be hung or shelved in orderly, uncramped fashion. Rod heights vary to accommodate garment lengths. Shoe boxes are clear, see-through plastic; hat boxes are covered in grille-motif wallpaper.



Bedrooms in this architecturally-consistent house have the same design quality as the living room, with stone piers, horizontal light-encasing decks and vaulted ceilings. They are major, not secondary rooms, treated as personal studios, furnished as selectively and elegantly as living rooms. The lady of the house has her practice piano and desk here. Note especially the luminous acrylic wall. It is undoubtedly the forerunner of a lighting device you will see often in future houses—a wall which is a lighting fixture in itself. Sidelighted at each edge, the misty, bubble-patterned plastic picks up light in an even, glareless glow, furnishing a broad expanse of illumination to both bedroom and the wardrobe room on the other side (far left).

THE IDEAL
MASTER SUITE
continued

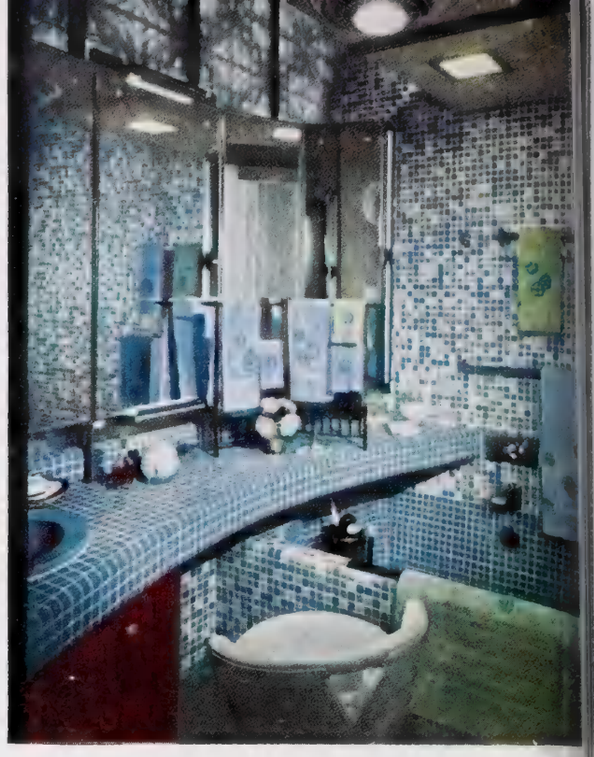
Small, new, compact telephone on the mistress's desk shares something of the fineness of the room's uncommon oriental accessories. Barely out of the experimental stage, it occupies about two-thirds the space of a standard phone. The hand-grip cradles snugly into the phone base, concealing the dial beneath.



In this contemporary room of stone, glass, and wood, muted, mauve-tinged colors and materials of understated richness create an aura of delicacy such as you might sense in the pavilion of a Japanese princess. This is elegance-in-depth, apparently simple until you look again and realize the quiet opulence of objects like the antique English desk and camphorwood chest and the painting on silk. With similar restraint a simple Chinese bronze is silhouetted against a gold-leaf panel. The doors below this niche open into the storage hall which links this room to the master bedroom. Doors to the mistress's bath are at the left. Not shown, to the left of these doors, is this room's entry to the exercise pool.

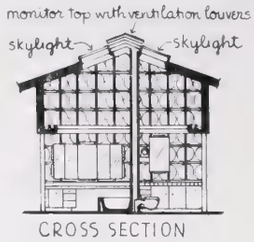
Practical, pampering, lovely appointments make the baths of the master suite little havens of relaxation

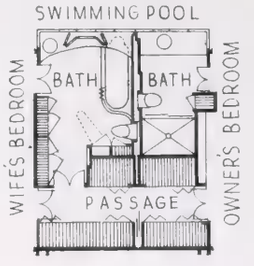
For all its apparent luxury, the suite is essentially an area of therapy, a place where two busy people can retire to restore body and soul. By every rule of logic, the bathrooms—the most intimate and functional of all rooms—have been treated as beautiful little extensions of the bedrooms. Their architecture, lighting, and visual effects are emotionally delightful, and their physical equipment makes the daily activities of bathing and grooming as serene and comforting experiences as modern planning and gadgetry can provide. Baths share a common wall: a double partitioning deadens sound.





In the mistress's bath a subtle mosaic of blues and greens paves the wall and the tub. Tub was custom-built with an arc-shape niche to accommodate a water-agitator which turns a bath into a gentle massage. Extra counter surface was gained by extending the tile lavatory shelf over the tub to the wall. The rectangular fixture in the wall is a thermostatic control which holds the water at whatever temperature the bather dials. All baths in the house have this. The circular downlight is also a heater-exhaust fan. There are two here, one at a lower level for hair-drying. Section drawing below shows plumbing vented by louvers at ridge eliminating stack pipes that would mar roof's beauty.





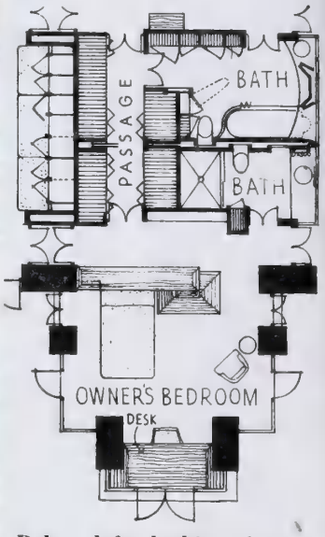
Sketch above shows how storage passage between two bedrooms is soundproofed by center sliding doors in addition to doors at each end of the hall. Both bathrooms get light through the grille-screened acrylic wall that separates them from the pool. The same acrylic makes the lady's custom-designed shower shield (left). It moves, accordion-like, in a track set in the tub rim.



A light-transmitting wall of acrylic plastic partitions both master bath (above) and the lady's bath from the pool. On the pool side the wall is sheathed in the thematic grille, so softly blurred color and pattern come into the bathrooms through the translucent plastic. For privacy, the lower area of the acrylic wall is more densely bubbled. All mirrors are equipped with even, glareless light, since both baths are grooming centers. Master's lavatory mirror is lighted by tubes at top and bottom. Electrified shaving mirror is a magnifier. Lavatory counter opposite is the lady's dressing table. Her five-panel hinged mirror is adjustable in an even spread of light from top, bottom, and sides. Both baths have phones of the no-hands-needed type described on page 116. Reflected in the master bathroom mirror, you can see the wall installation of phone, clock, lighting controls, and intercom. Scales are built into bathroom walls.

For more about these bathrooms, see pages 160-161.

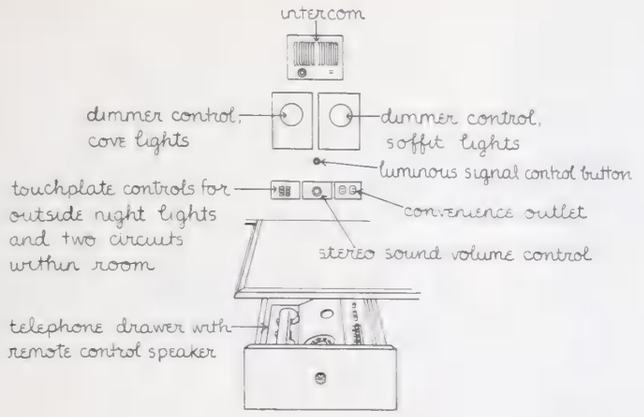
Vaulted, deck-lighted ceiling and limestone piers are a continuation of the living room architecture. The denticulated ornament that enriches the living room woodwork is also repeated here on the walnut headboard-chest and shelf over the book niche, below. Fabric patterns and the wallpaper lining the bookshelves were inspired by the metal grillwork.



Below left, looking from the door of the wife's bedroom into the master bedroom, you can see how a corridor of storage walls connects the two rooms. Passage has storage on both sides. The entire suite is unified by identical carpeting, from lady's dressing room to master bedroom. In husband's room, door left of bookshelves (below) opens to corridor.







Perfect combination for a busy man—restful retreat and home-office

Few sites can match the view of the river valley which the master of the house enjoys from his bedroom home-office desk. But the principles that bring the drama of the outdoors into this sheltering room exist for anyone to apply. Three walls are virtually all glass, one of them opening onto the master's private terrace. Nature with its changing colors and forms, its varying lights and shadows, is always a close, healing presence to a man whose room is his refuge from an active business life. But the room has in effect two more walls—the actual partition wall itself, which is lined with bookshelves and serves as a library, and a remarkable structure, part furniture, part partition, which incorporates headboard, work table, and shelves with a 16-drawer chest and clothes cupboard.

To such a man it is at times more relaxing than otherwise to be able to keep in touch with the outside world, to catch up on office papers in quiet, and in a sense work while he relaxes. The shoulder-high headboard is consequently equipped with a no-hands phone over which conferences of several persons may be held, a dictating machine, and a control panel which, like the one in his wife's room, lets him regulate climate, lighting, and music to his taste and mood.





In this glass-walled room functions, which usually require solid wall space, are centered in this architectural piece of walnut furniture. It is headboard on one side and dressing chest on the other. Above, see the electronic control board built into the headboard side, its services identified in the sketch. At the right, see how the piece shelters sleeping area like a partition. It furnishes generous drawer and shelf space close to dressing area, without destroying the bigness of the room as a whole. Below, drawers are molded styrene plastic, like the drawers in the kitchen, light weight and easily cleaned. Fronts are walnut plywood.



COLOR
PE BY
LISANTI



Shelter that Encloses without Confining

An exterior view of the glazed openings between storage compartments and piers along the living-room gallery. The openings free the pier and allow continuity of space around it. See page 112 for an interior view of effect of this detail.

● The majority of us still live in houses that were planned as an assembly of box-like compartments placed together. One compartment is the living room; another, the dining room; another, the kitchen, etc. Doors and halls attempt to tie them all together. They have no unified aesthetic relationship to one another; they are a medley of unrelated tunes, a pot-pourri of bits and snatches.

This house sets the pace in many ways, but perhaps one of the most important is in its fresh concept of space itself: space as continuity and freedom of movement: space as plastic and flowing. This is a more vital concept than that with which most of us are familiar.

In this house space is basically continuous. This is true not only of the enclosed area but of the outside space around it. You can move through it with no sense of going from one compartment to another or from the inside to the outside. There are no sharply defined limits or barriers.

What is experienced visually as you move about in this space can best be compared to what you experience aurally when listening to great music, a continuity that is always the same and yet always changing. Its meaning is not something that can be expressed in words. Its significance is the experience that affects and moves the observer.

Specifically, to the person who experiences the beauties and pleasure of living in such space, it represents a new sense of freedom within shelter and a refreshing relation to the exterior environment.

In our ancestors' struggle with their environment nature was one of the enemies, a thing to be protected against. Many of our homes are still burdened with this heritage. We surround ourselves with walls that are no longer necessary, in order to protect ourselves against inherited phobias. But having shut out our imagined enemies, we have also shut ourselves in.

The person who lives in this house, instead of being confined and cut-off by walls from the dynamic life of nature, can enjoy an intimate but sheltered association with it. He can enjoy the changing play of light and shade, the changes in season, the moods of nature.

All of these are stimulating to the mind and the spirit.

Without this renewing, close contact with the real world, which only primitive people in their rude shelters generally know and experience, life may become unreal and artificial, given to arbitrary forms and capricious practices, and ultimately decadent.

This house is essentially an open shelter of stone piers supporting a roof. Although this idea has been enriched and elaborated to meet the needs of the occupants, it remains apparent as the controlling idea.

Many techniques of planning are used to preserve this openness and continuity and to provide private and secluded areas in which a person feels snug and secure. For example, the master bedroom suite can be completely separated from the living area by a sound barrier of two sets of doors. Yet as an actual experience, the suite seems a continuation of the total space of the house. You are not aware of the doors except when they are closed, and then they seem not closed doors but a part of the wall.

In studying the plan you can see that visual movement in a space is seldom restricted. Where one might expect to find a closed corner, there is rarely a corner. Either the opening to an adjoining space occurs at that point, as in the doors to the master suite, or the corner is opened to the outdoors. The structural supports, the piers, are kept away from these corner intersections and glass is used there instead. And, as you can see in the photos, this glass has no corner framing member: it has been eliminated and the glass mitered as though folded around the corner.

In the glazing of the openings between the piers, too, frames are eliminated wherever possible and, where not possible, are kept to a minimum. At the sides of the stone piers the glass is set into a slot in the stonework. The surface of the pier is not interrupted with a frame for the glass. The glass tends to disappear. On the floor and the ceiling surfaces the frames used in setting the glass present only slight breaks in the continuity of these surfaces. It is this visible continuity of surfaces that assists in establishing unity and continuity between the interior and exterior. Floors of rooms continue outside as terraces without change of material. Interior ceilings are extended to become soffits of exterior roof projections.

This glazing detail is supplementary to another technique used to further the sense of openness. Wherever possible, the elements of the structure are kept free of each other and separated by a glass-filled space. One example of this is the manner in which the storage compartments are placed between the piers along the gallery in the living room. The compartments stand free between the piers and are joined to them only by a broad shelf at their top. It is possible to look out through the space at both sides of the compartments as well as through the space above the shelf. In the same way, the clerestory windows between the two ceiling planes in the living room provide visual escape. The occupant is not confined.

These areas of glass, either as vertical or horizontal spaces, are characteristic of the construction. They occur often in the plans and can be seen in many of the interior photos. Through them one catches intriguing views of the exterior. But also, by articulating the elements of the building, keeping the piers and the roofs clearly evident, they emphasize its pavilion-like character. Part of the pleasure of living here is simply the sense of freedom that one enjoys, the sense of being in an open and unrestricted space, yet beautifully sheltered.



Here you see how glass is mitered at corners, how it is set into slot in masonry to eliminate trim here, how top and bottom moldings are kept to a minimum to emphasize the continuity of space and of surfaces between interior and exterior.



Two different aspects of the same group of rhythmic elements are seen in these views of the house from the dining terrace. The repetition of stone piers marks the dominant rhythmic unit. How it is subdivided into smaller units is seen in the spacing of the trellis openings in the roof, in the divisions of the glass between the piers, in the pattern of the areas of grass and planting in the terrace, and in the decorative edging of roof and trellis. The basically poetic idea of the house is given a unified and vital expression through this inner structure of rhythm around which the space is woven. The stimulating visual patterns of line and surface, of space and substance, and of light and shadow, interwoven and working together, contribute to a richer experience.



It is Poetic in idea and form

This house is a Pace Setter because its rhythmic form and structure are poetic in spirit. Its imaginative qualities supply the elements necessary to stir our lives from their every-day routine



At night the interior lighting poetically transforms the house into a glowing lantern, banded with the silhouetted pattern of the grillwork between the overlapping roofs. The lower photo shows how nicely the rhythmic elements work together from any point of view.



● We need some imaginative stimulus in our lives to carry us through the many necessary but routine activities of living. Many homes that are satisfactory in other ways fail to supply this stimulus. They may function well as a place in which to cook, eat, and sleep. They may contain all of the desired physical comforts but offer few aesthetic pleasures to stir our emotions or lift our spirits.

This house, as you can see from the photos, does have many qualities calculated to delight us, to give us more than physical pleasure. But its poetic qualities are not superficial decoration applied to it. Since the house originated with a poetic concept of living, these qualities are built into it as an integral part of its construction.

They are conveyed to us by the strong rhythmic organization of its structure which gives form to the singing quality of its space.

Rhythm is perhaps such a fundamental element of life that we are not as consciously aware of its presence as we are of its absence. It is in every aspect of life from the orbiting of the planets to the drawing of our breath. When it is present in our immediate environment, we have a sense of well-being; we feel that things are in proper order. When it is absent we may sense a certain degree of uneasiness without being aware of its cause. It is the rhythmic organization of this house (*Please turn to page* 152)

One room with many moods

With changes of lighting alone, this room can be transformed from intimate to vast, from a restful retreat to an exciting party setting, with all kinds of delightful variations in between



Low intensity, down-light only, creates a quiet atmosphere with spot-lights for musicians. Darkness overhead makes room seem wider, lower.



Brighter control-setting raises general illumination level. Reflected light brings ceiling into prominence, for greater sense of height.

Side lighting, becoming to people, is added at easels, left, and units recessed in floor that flood upward from base of stone piers at right.



● The effect of light is much like color, but more subtly powerful. It visually alters dimensions: just as a light color increases the apparent size of an object, bright light can make a space seem bigger. When a room has many light sources and the controls to regulate their intensity, you can play it like an organ. Within any general level of intensity, from very dim to brilliant, the character of a space can be changed according to the location of the light sources that dominate. When the most intense light is on the lower walls and perimeter of the floor, the room will seem broader and lower. With the strongest illumination on the upper walls and ceiling the space feels lofty and expansive. In other words, intensity affects apparent size, location of source affects apparent proportion.



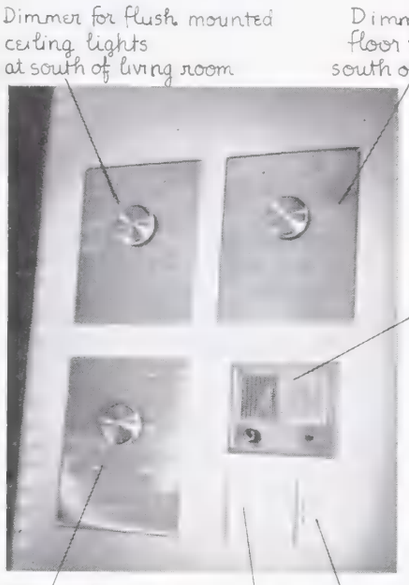
Fluorescent band, behind cast grillwork in clerestory, highlights the decorative frieze and calls attention to the full length of room.



Inner band of deck fluorescents illuminates ceiling, giving sense of greater height. All circuits are on, dimmed to medium brightness.

Full lighting gives room big brilliance, necessary for gala occasions with many people, without losing interesting shadow contrasts.





One of the main panelboards in the living room controls lights along the south wall. It shows the compact low-voltage installations which cut circuits on and off at the touch of a button. Controls for dimming can be left at a permanent setting or used for on-off switching as well, will handle up to 1800 watts. Central unit is room-to-room intercom and chime station.

Eleven separate lighting circuits are built into the Pace Setter living-dining room. One circuit over the music area contains eight separately controlled units—a total of eighteen controls, handling 7570 watts at full capacity. Eight circuits are adjustable by dimmers making the possible variations almost limitless. Three types of sources are used: indirect light from continuous bands of fluorescent tubes in the overhead decks and over the painting easels, down-light from recessed fixtures in the deck soffit, and up-light from boxes recessed in the floor. Since these fixtures are a part of the building and located so they dramatize the structural forms, they introduce a counterpoint in light and shadow that can effect an air of quiet seclusion or stimulating brilliance.

A proper place to inspire the Art of Cooking

● This kitchen is as rich in beauty as any living area in the house. An inspiring studio with none of the feel of a back room, it has been treated with the architectural importance it deserves. From the vaulted ceiling, with its giant skylights overhead, to the patterned mosaic of the tile underfoot, the kitchen shows the same sculptural detailing of light and space as the rest of the house. This all-satisfying beauty grew simply and directly out of the desire for a kitchen equipped with the latest and finest of appliances that would also have living-room elegance.

Wherever the eye turns, there is something to enjoy: handsome textures and delicate patterns; vistas of rolling countryside; the play of light through grillwork in the sun court; the luxuriant foliage of big plants that bring freshness into the room.

In no other room is the lighting more exciting. Many sources of natural and artificial light, at many levels, make it possible to control the mood and atmosphere. In addition to broad expanses of glass in windows and doors, there are huge diamond-shaped skylights that span the ridge of the roof. Between the double plastic panels of the skylights are concealed fluorescent lighting fixtures, so that natural light during the day, or artificial light at night, glows from above. Reflected from the white ceiling is light from fixtures concealed above the overhead decks. Work counters in some areas are lighted from recessed ceiling fixtures; in others, from the underside of wall cabinets or shelves. Thus, light from many sources is fused together to bathe the room and all who are in it with shadow-free, glare-free light.

The working arrangement of the room was planned so it would function as a one-woman kitchen, yet easily accommodate additional help when large groups of people are being entertained. The center island divides the working area in two. In normal family use, one side is primarily devoted to food preparation and cooking, while the other is used for cleaning up. Neither operation interferes with the other, so that, for example, desserts could be laid out in ample space at the same time the dinner plates were being stacked near the twin dishwashers. When the kitchen is put to use for large groups, it can work like the miniature of a commercial kitchen, for both sides of the island are equipped with sinks and cooking centers. One side has the sit-down vegetable sink, the other a regular double sink. One side has a countertop range and a built-in oven, while the other has twin-burner fold-back units and a built-in barbecue. Thus, both can be used for preparing food or cleaning up. Two rolling tables provide still more work area—they can be raised or lowered for standing or sitting height.

For all its wealth of mechanical equipment, this is a quiet room in which to work. The stone columns and change of ceiling levels, which add interest to its space, also help to break up the sound. The acoustical plaster of the sloped ceiling absorbs it. The result is a quietness not found in most kitchens.

Like the rest of the house, the kitchen has its own air-conditioned climate, so equipment is vented wherever possible. Heat from refrigerators and freezers vents into the same flue that serves the range hood. Exhaust fans carry off heat, grease, and moisture of all cooking areas.

The large areas of glass make this kitchen a delightful place in which to work. Mitered corner windows, full-length glass doors, clerestory windows above cabinet height—all permit the eye to travel beyond (*Please turn to page* 158)

Finally, a kitchen designed to make cooking exciting and important

No matter how efficient the operation of modern kitchens, most of them still give the impression of second-grade space. In contrast, the Pace Setter kitchen, seen here from the door to the dining room, is a room to excite the creative cook, to stimulate the preparation of new and triumphant dishes. There is no sense of enclosure here, no confinement to the job at hand. The out-of-doors plays as much a part here as in the rest of the house. And in comparison with the cold impersonality of the usual kitchen, here is the same rich decoration, the same architectural play of space and light, the same environment of beauty found throughout the 1960 Pace Setter. See every part of it in detail on the next 12 pages.







The sense of openness achieved in this kitchen is remarkable, considering the amount of equipment that is packed into it. Light enters from three sides and from overhead. At the left is the vista through wide doors to sun court.

Even at night (above) the kitchen retains its spacious, fully-open quality. Lights within the skylights and over the deck flood the room with even, non-glare brilliance of daylight. View toward storage wall, door to dining room.

Folding door opens full width, allowing complete access to china storage. New washable plastic tray-drawer-shelf system makes any combination of space possible. Drawers slide out, can be carried directly to table for setting, to dishwasher for unloading. Trays can be used to store china in usual fashion or can hold place settings (center).





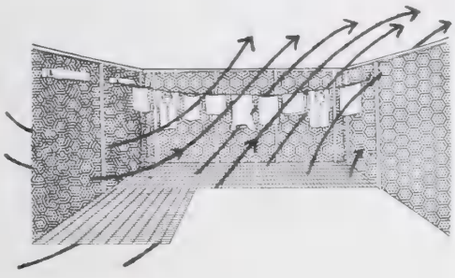














A service yard where household furnishings and clothing could be hung outdoors, exposed to sunshine and fresh air, was an important requirement for this family. An enclosed sun yard was designed to serve this and other utilitarian needs, but so excitingly beautiful was the finished space that it has become a favorite spot for informal meals. Surrounded on three sides by walls made of the grilles used elsewhere in the house, the courtyard is enclosed yet not confined. Cantilevered out over the receding hillside, it hangs like a beautiful cage, suspended in space, floating in the tree tops.

For its work as a drying yard, it has retractable clotheslines normally out of sight but easily available. And to encourage a flow of air from below, the border of the floor is made of an openwork mesh that acts as a flue. These, with the grille walls, permit a constant but gentle breeze. Doors lead to the sun court from both the kitchen and its adjoining service room. Near the door to the kitchen, plant boxes hold herbs to provide fresh flavors for salad making and cooking.

In a house dedicated to the art of living,

even the kitchen yard is turned into

a private sun court for intimate dining

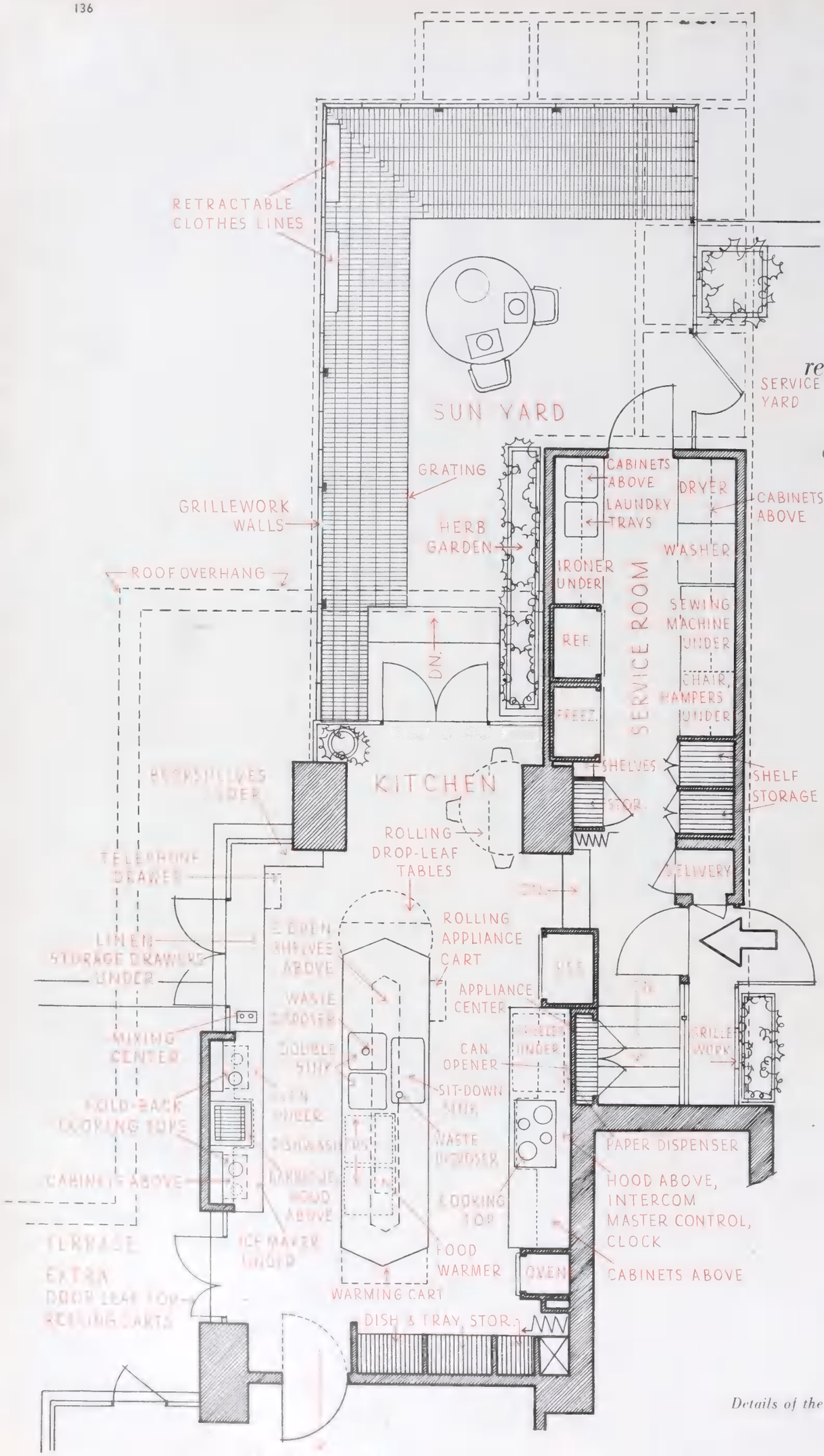
Service room off the kitchen has facilities for laundering, sewing, flower arranging, and extra food storage



Housing the laundry and other service functions is a room just two steps down from the kitchen. It is filled with the most modern work-saving equipment: two-speed washer with choice of water temperatures for all fabrics; three-temperature dryer; built-in electric ironer; built-in sewing machine; refrigerators and freezers for bulk storage of foods. Walls are finished with new 12″ x 12″ plastic laminate tiles.







The floor plan of the kitchen area reveals its adaptability to family use or major entertaining

Though designed for one-woman operation, this kitchen functions smoothly even when several persons are working in it. Center island divides space in two. During normal family use, food is prepared and cooked on one side, moved to end of counter near the dining room where a food warmer keeps it hot. As the soiled dishes come back from the dining room, clean-up takes place on the other side. But because both sides have ample counter space with sinks and cooking centers of their own, both can be put to work on cooking or cleaning up when large groups are entertained. Two steps lead from kitchen to the many-purpose service room seen on the preceding page. In the hall connecting the two rooms is the rear service door. Routine package deliveries can be made directly into a receiving closet without disturbing the occupants of the house. They can be taken out of this closet from an inside door (kept locked) at a time convenient to the owners and without exposure to the weather. Also located in this back hall and just inside the rear door is the entrance to the basement, so maintenance men can go directly downstairs without really entering house.

Details of the Pace Setter Kitchen on page 169.



Narrow pull-out cabinet at left of sink is open at both sides, making it easy to select supplies from its galleried shelves, just the right width to hold packaged cleaners and dishwasher supplies. Drawer at top is equipped with holder that keeps paper towels within reach of sink. Notice the interesting pattern of the plastic laminate counter top, adapted from a basic design used throughout the house. Artlay-process patterns like this are available on custom order to personalize any home.

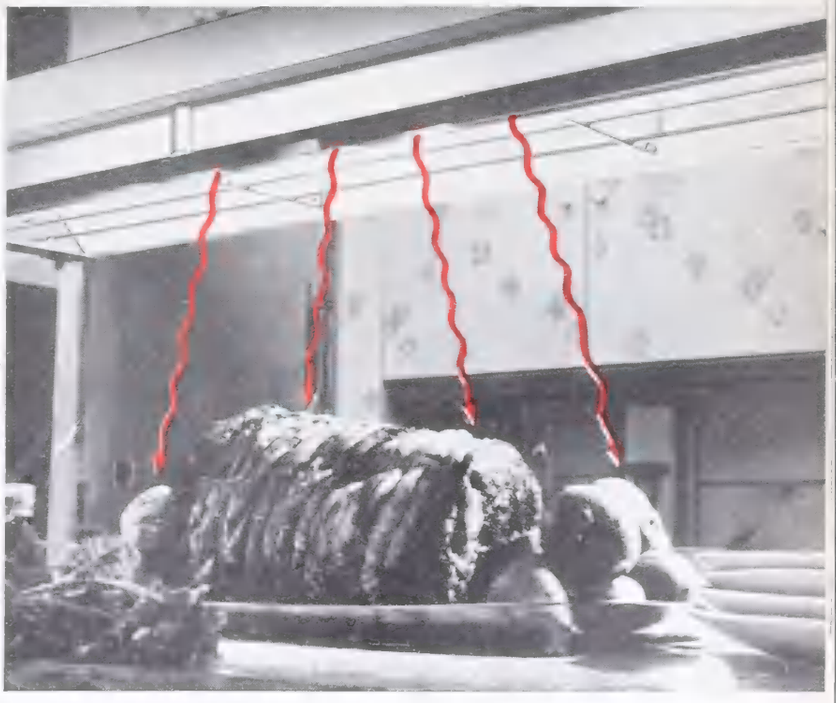
Vegetables are washed and prepared at sit-down sink where comfortable posture chair adjusts to proper height. Powerful garbage disposer, exceptionally quiet in operation, is installed in rear corner of sink instead of usual center location, giving more flat work area. Salad-making goes on at far end of island so vinegars, herbs, and oil are kept on open shelves.





Each of the two large-capacity dishwashers installed in the center island unit holds a complete service for eight, plus serving dishes, glassware, silver, and even pots and pans. Prerinsing at sink is not necessary as machines do this automatically. Heat booster raises the temperature of the final rinse water to 160° F., and an automatic rinse injector assures spotless drying. Humidity-free drying achieved by these dishwashers is quite important in this air-conditioned kitchen.

Food warmer installed beneath center shelf of island near dining room makes it possible to keep cooked foods piping hot. Meat taken from rotisserie grill or one of two ovens is put on serving platter and placed on island counter below infra-red heat rays of a 36″ fused-quartz food warmer. Warmer also comes in 24″ and 48″ units and in portable stand model. For serving, a rolling cart equipped with electric warming tray is used to transport foods to indoor or outdoor dining area.





A real step-saver, the master intercom panel (below) puts kitchen in direct two-way communication with all rooms, terraces, patios, and entrance doors. Single system permits calls between any stations, also includes AM-FM radio to all points. Even while radio is on, it sounds electronic door chimes to announce callers, 8 tones for front, one tone for service. You answer without leaving room. Remotes have privacy cut-offs.



Paper towels, wax paper, and aluminum foil are within reach behind the doors of this stainless steel dispenser, built-in at the back of the cooking counter.

Electric can opener (right) is built into the wall at cooking center. Its flip-up lid covers cutting blade which opens any size can at the press of a button.



Both speed-heat and thermostatically controlled burners give added convenience to this electric range (left). Above it, a copper hood with fan traps and exhausts cooking odors and grease, carrying heat and moisture outside. Unit includes controls for recessed lights, four-speed fan. It projects enough to assure covering front burners.

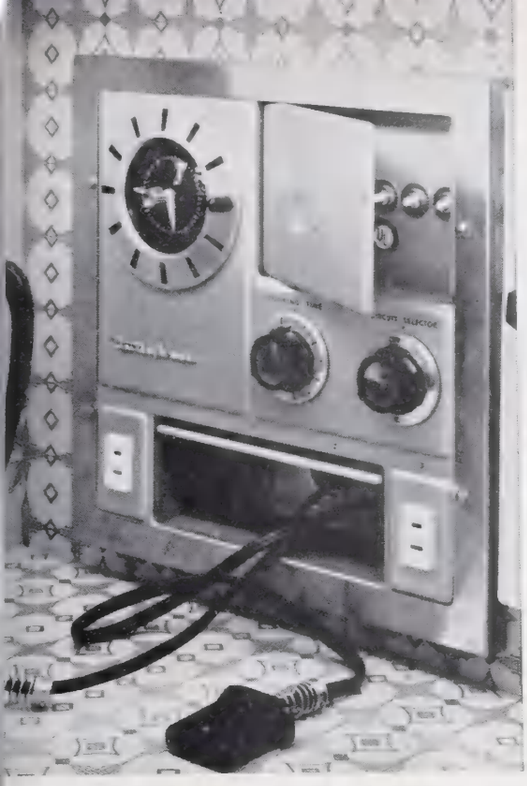
This kitchen has every convenience built in right at hand, so you are free to concentrate on creative cooking, unhampered by the usual clutter





Easy-to-set automatic controls and drop-leaf door are big convenience features of this wall oven

This built-in oven bakes, broils, and turns itself on and off at pre-set times and temperatures. Door unlocks and releases to a straight-down position, making oven cleaning easier than ever before. Hood above catches overflow heat, especially important during broiling. Thus heat does not enter room and affect air-conditioning.



This 12"-square built-in appliance center permits the simultaneous use of coffeemaker, fry pan, toaster—as many as five cooking appliances at once. Any one of them becomes automatic if connected to its timer-clock. Cooking time will start and stop at the hour and minute selected. Built-in circuit breakers eliminate fuses.



The close proximity of the appliance center (top photo) to the electric range doubles the capacity of this cooking center. Large pots and pans and thermostatically controlled electrical appliances store on the sliding shelves of the base cabinets directly below. Refrigerator and freezer are adjacent to provide the foods for cooking (see photo at right). Conveniently near is one of two rolling carts with drop leaves. It serves as an extra work counter or table for informal meals.

The Pace Setter kitchen is filled with mechanical hands to make light work of heavy jobs, freeing the cook for thoughtful preparation of food

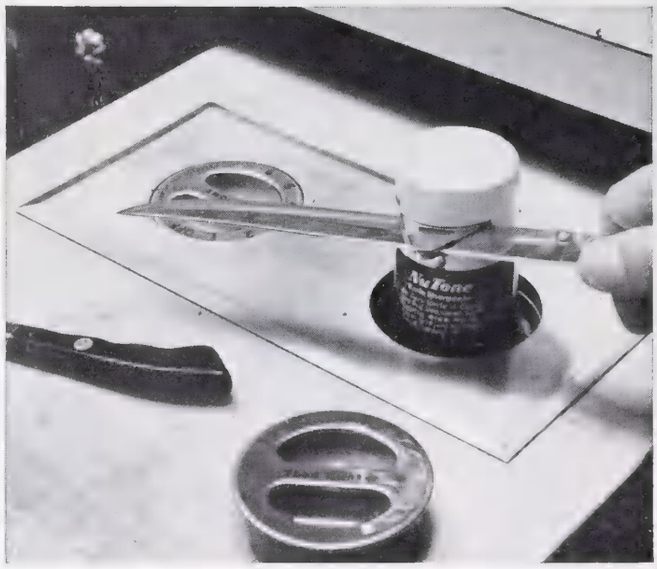
● The useful appliances found throughout the kitchen of the 1960 Pace Setter were selected with two thoughts in mind: (1) Does the appliance really save the cook's time and energy? (2) Does it do the job easily at the point of use, without a lot of set-up time? The food center shown here qualifies on both counts. It is normally installed in a counter top and has six lightweight attachments that blend, mix, juice, grind, shred, and sharpen. For complete flexibility in this kitchen, a second food center was built into a mobile cart that rolls easily alongside any counter or out onto the terrace. Thus it is always ready for work where it is needed most. And all the attachments are housed in convenient shelves below the cutting board top. When put away, the rolling cart matches the other base cabinets.



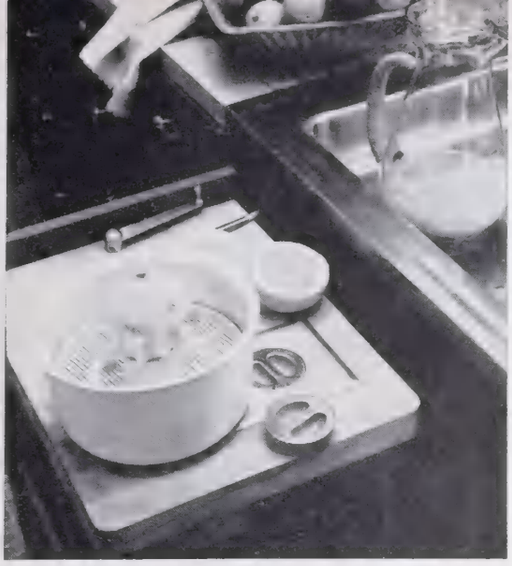
The mixer unit on this food center is no unwieldy appliance but a lightweight, easy-to-handle motor-driven bowl. Set up on the food center in the rolling cart, it is wheeled to the appliance center and used here together with the electric fry pan to turn out perfect pancakes. Center-tube design of mixer whips one egg as easily as a dozen in the 3½-quart bowl.

Blender attachment for the food center is shown here making frozen daiquiris on the unit built permanently into the counter along the entertainment buffet wall. Attachments are placed on the drive shaft of motor recessed below the counter. Six-speed control dial is at the other end of the 5½″ x 11″ counter plate. Blender is measure-marked for accurate filling.





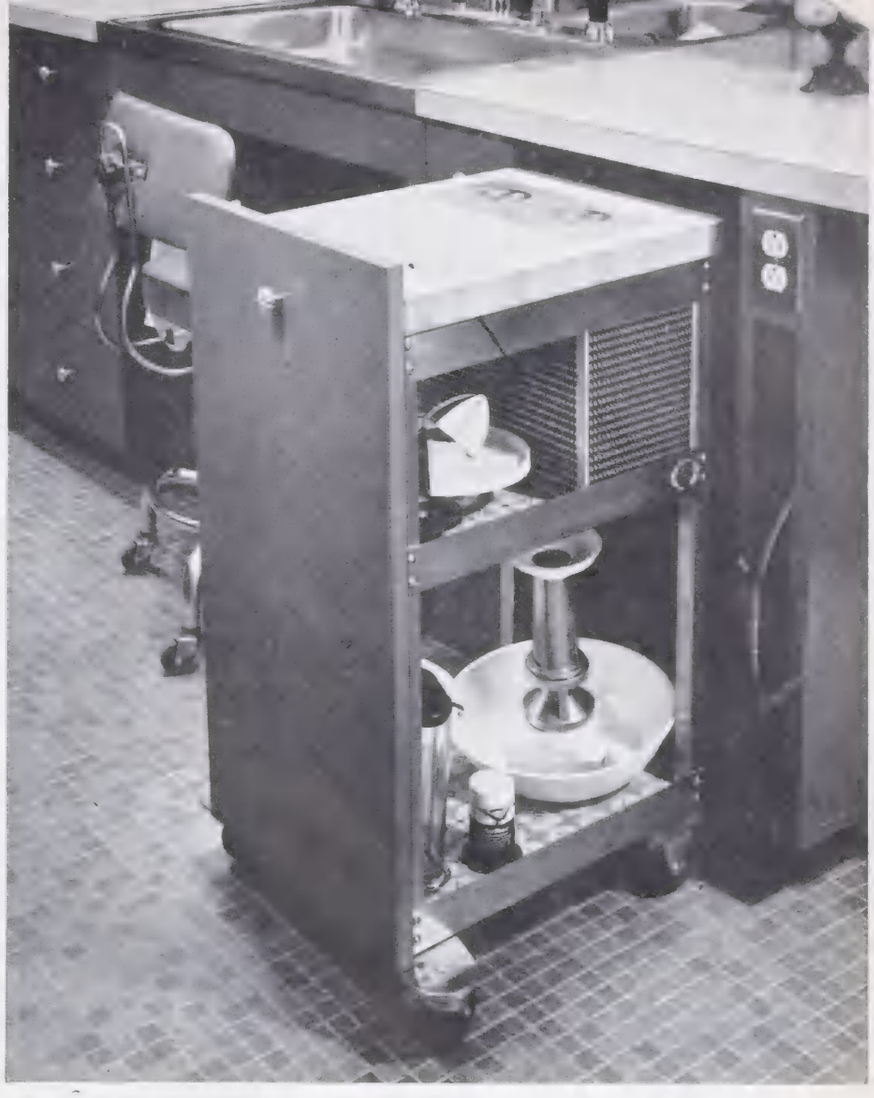
Proper preparation of many foods could be said to start with a sharp knife. Clean cuts not only make food more attractive, but, since they do not tear fibers, they prevent loss of juices and promote better cooking. Here is the knife-sharpening attachment of the food center at work. Knife blade is drawn lightly through the slot of the sharpener several times.



Mobile cart is moved close to sit-down sink as juicer attachment squeezes fresh orange juice. Thus the rinds go directly into the garbage disposer along with pulp caught by the strainer.

Grinder attachment makes it easy to chop meat for hamburgers just before you are ready to cook them. Here is an example of an appliance put to work to improve the quality of foods.





A 16-inch section of cabinet below the counter of the center island pulls out and becomes a cart on wheels with a food center recessed in its wood-block top. This allows complete flexibility of use, for this mobile unit can be rolled anywhere in the kitchen, to be plugged into one of the many outlets installed at counter height throughout the room. Shelves hold all the attachments, which can be taken out from both sides of cart.

Shredding or slicing vegetables is one of the chores that can seem endless when done by hand. Machine handling of the job is a valid time-saver and produces a more perfect product. This is especially true for slicing where thickness can be controlled and uniformly produced. Here cabbage starts into shredder.





Above you see the cabbage that was put into the shredder (photograph at left) reduced to fine, evenly-cut shreds for cole slaw. The cover, which keeps food neatly in the bowl, has been removed. Shredder, seen here being scraped clean, is one of three cutting plates used to slice vegetables into three different thicknesses.



Food and drink requirements of guests are well met by the equipment of this entertainment buffet, near doors leading to terrace. Between two fold-back cooking units is the built-in barbecue. In space below special tools and accessories are stored. In foreground, below counter, is an automatic ice machine that never runs out of ice cubes. At the other end is a second baking and broiling oven. Lower-level counter at far right has built-in blender for drinks.

There's no guesswork about baking an angel food or any other cake in this oven, for it has easy-to-set automatic controls. It also includes a broiler grill for which you just dial the desired doneness of steaks or chops. French doors save ten inches of space over conventional door. Electric burners above are also space-savers, folding back to leave clear counter space when not in use.

For entertaining, this kitchen performs like a dream. Elegant enough to be a party center, it is engineered to cater to the enjoyment of guests

PACE SETTER





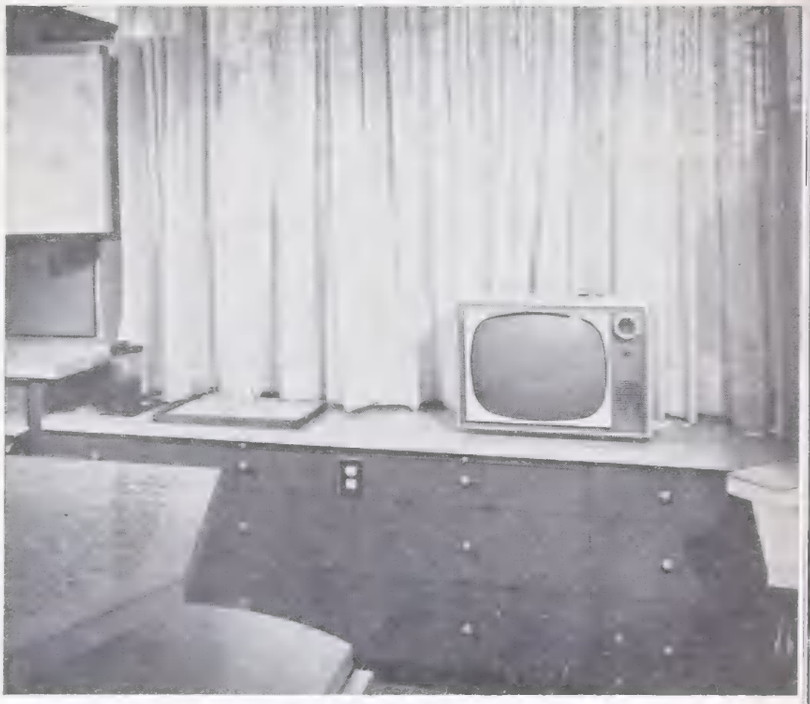
This rolling table is another House Beautiful "first," designed at our suggestion. It is a new version of the adjustable-height rolling counters first seen in our January 1955 issue. This new one adjusts from 27½" to 37½" high and has, in addition, two drop leaves. When these are raised, the 24" x 36" work counter becomes a 40" round table, suitable for dining. The top is the same plastic laminate used for the counter tops. Table is available custom-made to match your laminate counter.



The effect of free unconfined space here is achieved by mitering the glass that comes together to form this counter window. It presents a glorious view of the rolling countryside while meals are being planned and groceries ordered. This low-level counter serves as a desk with telephone concealed in drawer at right. Open shelves hold cookbooks within reach. Here, too, within a few steps of the table often used for informal family meals, is storage for kitchen linens and drawers lined with tarnish-resistant cloth for flat silver.

Ice bucket stands ready to receive supply of cubes from this automatic ice-making machine, built-in below counter of entertainment buffet. Connected to the water line, the entire operation of the machine is automatic. Ice cubes are made and released into a stainless bin where 16 pounds can be stored at one time. As cubes are used, a switch automatically turns unit on, then stops operation again when the bin has been refilled. This machine will make up to 35 pounds of crystal-clear ice cubes during any 24-hour period, enough for any need.





In the evening gold-colored curtains are pulled across entire length of corner window (shown open at top). The atmosphere of the kitchen becomes more intimate, taking on more of the quality of the living area. Portable television set has its own aerial built into the counter here for good reception. In immediate foreground, rolling counter-table, with leaves dropped, nests neatly under the end of the center island.



Storage refrigerators and freezers are in service room just a step from the kitchen. There are two refrigerator boxes here and two freezers, with two more refrigerators and another freezer in the kitchen. Refrigerators can be run at different temperatures, keeping a wide range of foods at the peak of flavor. Skylights here keep narrow space from seeming closed in. Shadow from grille outside splashes pattern on floor.

The first gourmet

● One of the most pace-setting ideas in this house is its refrigeration of foods.

To understand what we mean, you need to think a minute about how mechanical refrigeration came into our lives.

It came to prevent food spoilage. It came long before our present-day system of fast transportation, food processing, and turnover in the super-markets. It came out of a national economy based on thriftiness and hygiene. That was about 40 years ago.

But things have changed a great deal since then. The distribution of food has been speeded up tremendously. Fresh foods are still relatively fresh when they arrive at the grocer's. The ease with which we can get to the markets (thanks to the automobile) means we can conveniently shop three or four times a week—or daily by phone.

Yet the mechanical refrigerator is still designed primarily to prevent spoilage. But spoilage-prevention is not the hub of the matter any more. Our efficient distribution system takes care of the major part of that.

So what *should* a refrigerator do for

This new refrigerator can be fitted out in many ways at different temperatures, for specialized storage



Interior of Gourmet refrigerator can be fitted for many specialized storage needs. Here it has shelves and baskets devoted primarily to fruit storage, plus crisper drawers to keep garden greens at the perfect temperature for salads.



Wine rack fitting is built up of units so that only as many as needed can be used at one time. Here the whole refrigerator is turned over to wine chilling in preparation for major entertaining.



Half of refrigerator box here is devoted to chilling of white wines, half to crisper drawers. Fittings are bought separately, change easily. Many combinations are possible.

approach to refrigeration

the changing requirements of the 1960's?

It should be capable of individualized treatment of foods so that each type can be delivered to your stove or table at the optimum temperature it requires and deserves. This applies especially to the fresh, raw, and uncooked things such as fruits, vegetables, melons, butter, eggs, and cheese (and white wine, too). To be kept at their prime, these require a less cold temperature than meats, milk, and cooked foods. In fact, fruits, melons, butter, cheese, tomatoes, and vegetables in general should not be kept very cold, especially if they are to be eaten *au naturel*. The plain truth is: When they are too cold, they lose their flavor. (Remember the taste of a sun-warmed tomato picked from the vine and eaten in the garden?)

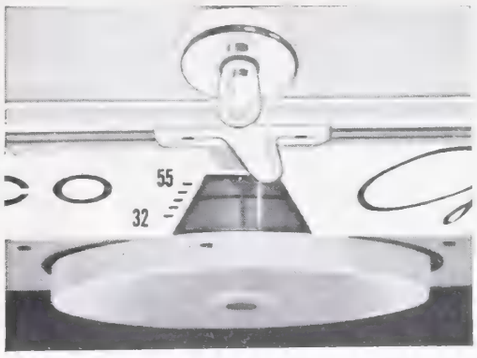
In a nutshell, a gourmet approach to refrigeration requires that you be able to set temperatures from about 34 or 37 degrees to 55 degrees—a range of about 18 to 21 degrees. Yet no refrigerator, till these in the 1960 Pace Setter House, could deliver this kind of variability, settings that vary according to need. And certainly no one-box unit could deliver so many temperature conditions, even though there *are* differences in temperatures in different areas of one box.

HOUSE BEAUTIFUL has known all this for eight to ten years. But we couldn't call it more than a theory until we made a gourmet's tour of France in 1952.

Then we interviewed the owners and operators of some of the great restaurants of France about their food storage practices. We found that they were *most* particular about the temperature levels of different types of food storage, even to the extent of building custom installations to get what they wanted.

The best custom refrigeration installation in France is undoubtedly at Le Prieuré, an inn and restaurant at Villeneuve-les-Avignon in Southern France (see travel story starting on page 84). There the owner and operator, M. Roger Mille, has the fullest appreciation of (*Please turn to page* 158)





Here is how the Gourmet refrigerator would look when fitted out solely with crisper drawers used primarily for longer storage of vegetables (left). There are four large drawers and four smaller ones. The temperature control dial is at the top of the box. (In the close-up above, you can see the calibrated settings from 32° to 55° that give just the right coldness for everything from meats to white wines to tender berries.)

Gourmet food storage at a famous restaurant in France

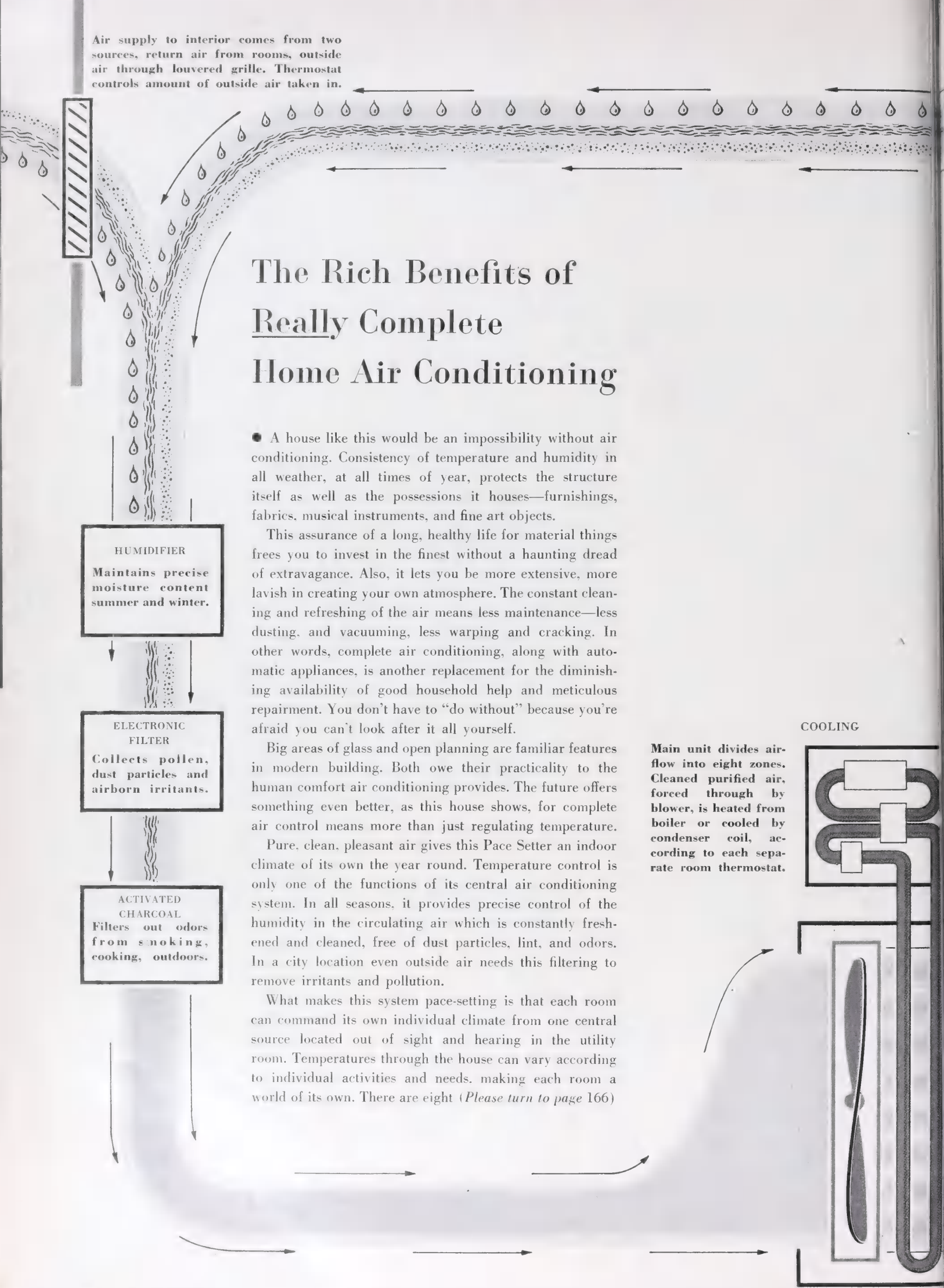


Ten refrigerator units at Le Prieuré in Villeneuve-les-Avignon, each holding different foods at different temperatures. Below, same units shown open.



Even more specialized arrangements are made for fresh fish, which require high humidity. Below, shellfish are laid on ice in a drawer within refrigerator.





The Rich Benefits of Really Complete Home Air Conditioning

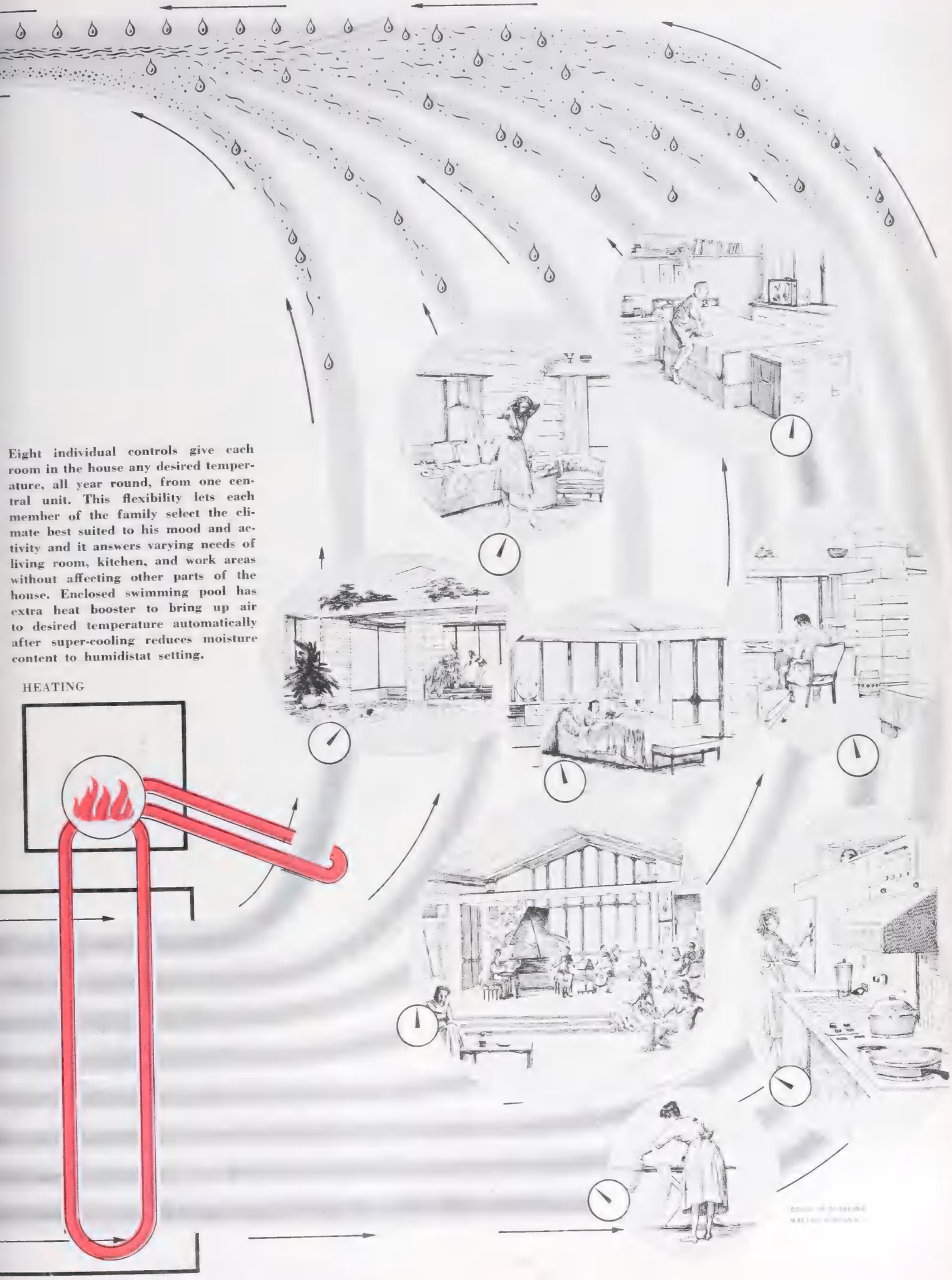
● A house like this would be an impossibility without air conditioning. Consistency of temperature and humidity in all weather, at all times of year, protects the structure itself as well as the possessions it houses—furnishings, fabrics, musical instruments, and fine art objects.

This assurance of a long, healthy life for material things frees you to invest in the finest without a haunting dread of extravagance. Also, it lets you be more extensive, more lavish in creating your own atmosphere. The constant cleaning and refreshing of the air means less maintenance—less dusting, and vacuuming, less warping and cracking. In other words, complete air conditioning, along with automatic appliances, is another replacement for the diminishing availability of good household help and meticulous repairment. You don't have to "do without" because you're afraid you can't look after it all yourself.

Big areas of glass and open planning are familiar features in modern building. Both owe their practicality to the human comfort air conditioning provides. The future offers something even better, as this house shows, for complete air control means more than just regulating temperature.

Pure, clean, pleasant air gives this Pace Setter an indoor climate of its own the year round. Temperature control is only one of the functions of its central air conditioning system. In all seasons, it provides precise control of the humidity in the circulating air which is constantly freshened and cleaned, free of dust particles, lint, and odors. In a city location even outside air needs this filtering to remove irritants and pollution.

What makes this system pace-setting is that each room can command its own individual climate from one central source located out of sight and hearing in the utility room. Temperatures through the house can vary according to individual activities and needs, making each room a world of its own. There are eight (*Please turn to page* 166)



Eight individual controls give each room in the house any desired temperature, all year round, from one central unit. This flexibility lets each member of the family select the climate best suited to his mood and activity and it answers varying needs of living room, kitchen, and work areas without affecting other parts of the house. Enclosed swimming pool has extra heat booster to bring up air to desired temperature automatically after super-cooling reduces moisture content to humidistat setting.

HEATING



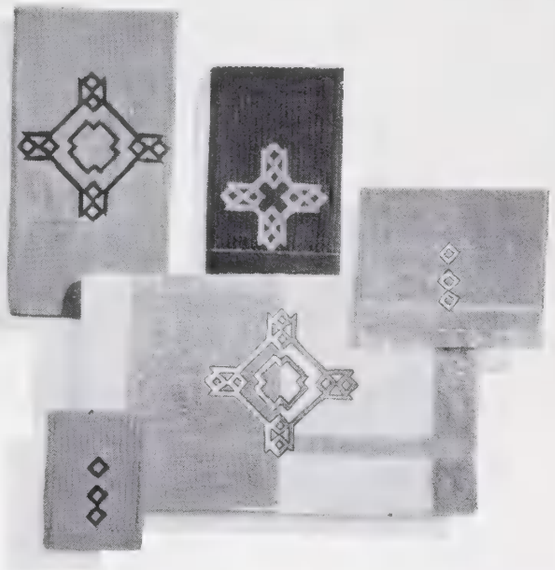
...to be continued in our next

The 1960 Pace Setter is filled with the wonder of so many things they cannot all be shown is one issue. So in March we'll publish the enclosed swimming pool and show how the special fabrics, linens, and towels were designed. In April, you'll see the upstairs bedrooms; in May, the table settings

A pool to relax the body and revive the spirit

Designed with even more spatial poetry than the other magnificent areas of the house is the unique, completely enclosed swimming pool that opens off the master suite. Planned solely for the owners' use, it partakes of none of the country club atmosphere of most home pools. Instead, amidst cool green foliage and under huge diamonds of skylight, the family can relax by themselves to gain the refreshment that only active bathing can give. It is a serene chapel for personal revival, as dramatic in its architecture as in its design for living. To be shown in our March issue.





From one grille, inspiration for a new fabric group

The unobtrusive design unity throughout the Pace Setter is achieved in part by the fact that every piece of fabric and wallpaper derived its motif from the striking grille originated by the architect. Even the linens and towels were part of this program. Each of them is different, yet, because each reveals a new facet of the rich grille design, there is a quiet familiarity wherever you go. This is no simple pattern blatantly repeated at every turn; it is a complex and subtle weaving of geometry and color tempered by the keen eye of the designer. In the March issue, we'll present the full line of Pace Setter fabrics and examine how this was done.





Two upstairs bedrooms, each with drama of its own

Over the porte-cochere and carport in an architectural element that bridges the ridge of the site and the main part of the house are two bedrooms, each with its own bath. A separate entrance off an upper-level parking area and a hall kitchen with full cooking facilities transform this upper wing into a separate apartment. The girl's room (above left) has a private terrace beyond wide double doors; the boy's room (above right) has the dramatic balcony window into the light well at the entrance, seen in many earlier photographs. Both rooms are richly furnished living bedrooms. They will be shown in detail in our April issue, with details of their baths, closets, kitchen facilities.



More new products, new applications

Each of the Pace Setter stories to come will reveal new products in new uses. Here is a mosaic wood flooring, used also on a counter, to be seen in April.

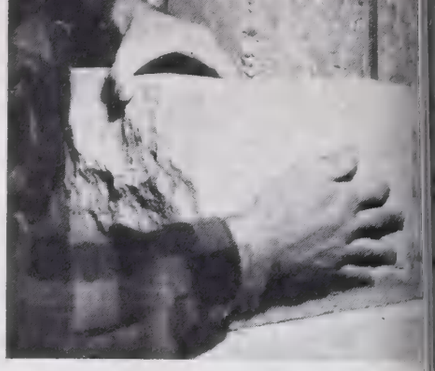


Inspired table settings in the Pace Setter environment

The restrained elegance of the Pace Setter's family dining area, the sweeping views from the dining terraces lend themselves perfectly to the art of setting a beautiful table. Delicate linens, fine china, clear crystals, handsome silver were all chosen to harmonize with the rich surroundings and with each other. In May you'll see these table settings in color, each in keeping with the high level of architectural beauty of the house that inspired them.



PHOTOGRAPHS BY LONGLEY

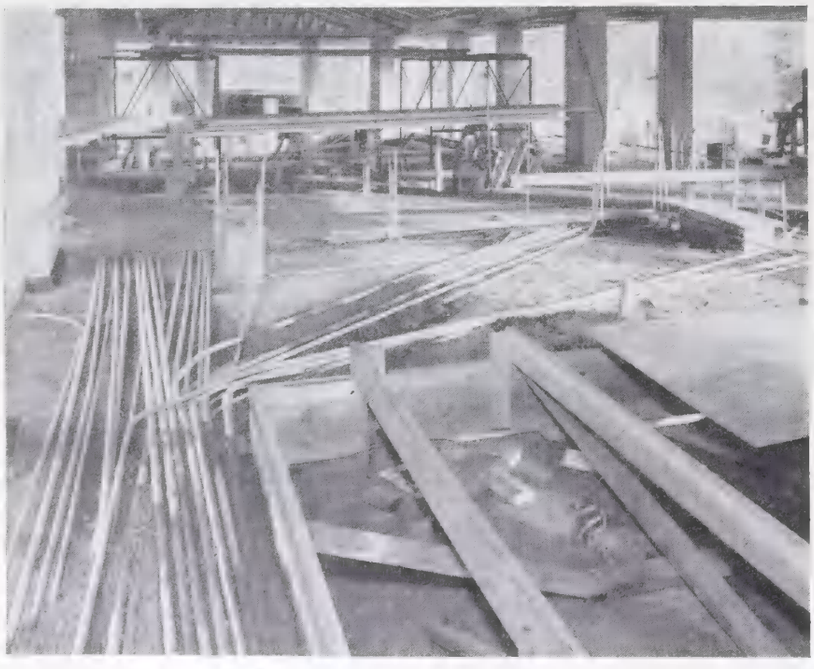


Reinforced concrete columns and floor slabs form the base structure for a steel- and wood-framed roof. Limestone facing is a mixture of variegated and buff, delivered pre-cut, ready to lay. Predrawn patterns specified the projecting stones to enrich wall texture with added depth dimension and bold shadow patterning. Veneer is kept free of concrete core to avoid efflorescence. Vertical slot is left to receive glass. Special back-cut stones, shown above, wrap around corners so actual veneer thickness is not evident.

Details of the Pace Setter construction on page 167.

The Construction of a Pace Setter

Here are the hidden ingredients and processes that go into the making of a really complete house in the 1960's



With concrete column cores carrying the weight of overhead construction, the roof was framed and weather-proofed before any finish work, even the setting of partitions, was done below. This view in living room looks through master bedroom suite clear to piers at far end of swimming pool. Mass of conduit for lights and controls in bedrooms and musical equipment wall will be buried in concrete slab. Framed-in pit at lower right will be the wood-floored resonance chamber under living-room music area.

● This is a building that can bear the name of no set style. Yet, because there is a basic logic and order underlying the planning and engineering, the final result has an over-all atmosphere of repose and assurance—the quality and dignity most people look to the traditions of the past to find.

In this house you can see the reflection of twentieth-century life at its best. Its assured character, an attribute usually associated with an established style or a familiar form practiced and refined over a period of time, is the result of taking fullest advantage of materials that industry and science have made available. The encouraging truth is that we can enjoy all of modern science and mechanics without any sacrifice, aesthetically.

In structural concept this house is a simple one—a pavilion of spreading roofs supported on rows of square masonry columns. These columns have a reinforced concrete core that permitted the complete construction of the basic (*Please turn to page* 162)



Tile Description: 1 1/16" Squares, c.e., Pan-O-ramics; Slate Textone, Azure Textone and Blue Granite Color Plate 116.

Welcome to House Beautiful's new Pace Setter Home with its inviting tiled entrance hall. As you read about this outstanding house elsewhere in this issue, you will see how American Olean ceramic tile has been used in room after room, on walls and floors—and outdoors as well. Nothing else so perfectly answers your wish for fresh and colorful decorative treatments. And of course, ceramic tile keeps its beauty forever with the least of care. Send ten cents for handsome color booklet "Color Planning with Ceramic Tile."

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Wishing for a barbecue so much you can *taste* it? Want to enjoy the foods, flavor and fun of charcoal-cooked meals any time of year? You can — with the convenient, permanent Majestic Char-Grill built-in barbecue!

Install this strong steel-framed unit in wood or metal kitchen cabinets — or brick it into a rustic setting in recreation room, patio or kitchen.

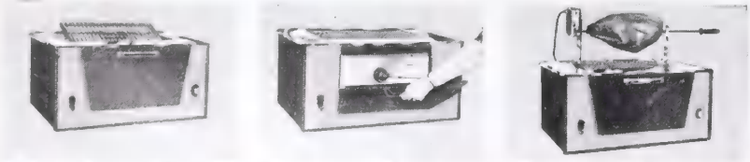
Gas, electric and charcoal models with features that make open-fire cooking so easy and enjoyable: adjustable fire pan height, tilt-top grille to reduce flame-ups from dripping grease, high-volume vent-hoods equipped with built-in blower to thoroughly exhaust cooking air.

Majestic has a full line of grilles, hoods and accessories. Write for complete brochures.

Majestic CHAR-GRILL®

built-in barbecue grilles

GAS • ELECTRIC • CHARCOAL



Tilt-top grille reduces flame-ups

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IT IS POETIC IN IDEA AND FORM

CONTINUED FROM PAGE 127

Decorative pattern of window grillwork throws shadows along passage to upper level bedrooms during the afternoon (above).



Low stone pier, repeating the structural motif of the house, serves as a pedestal for a piece of sculpture ("Triad" by Julie Polshek, in seafoam-green stone). It is placed in shrub enclosure outside living room.

that contributes to its vital order and its quiet repose.

The basis of this rhythmic organization is the unit system upon which the house was designed. This unit of measure establishes rhythm patterns in architecture in somewhat the same manner that bars and time-signatures establish musical rhythms. Multiples or divisions of the basic unit establish the dimensions and spacing of the elements of the structure. They appear in many forms and variations in the construction of the house.

The size of the rooms themselves are determined by this unit. It also determines the spacing of the stone piers and the spacing of the trellis openings in the roof. It appears in the ornamental detail edging the roof. It is in the division of the glazing between the piers, and the pattern of the wood ceiling in the living room. It is the basis upon which the pattern of the metal grillwork was designed.

Infinite variations upon these variations are added by the play of light and shadow during the course of the day and the cycle of the year. The rhythmic elements of the structure throw constantly changing patterns of light upon the floors, walls, and ceilings. At night artificial light adds a further variation of shadow pattern, revealing the structure in other aspects.

They may invoke the same kind of poetic awareness as that brought about by natural phenomena: a flickering flame, a rippling stream bubbling over stones, the play of leaf patterns within a deep wood. They reveal a fresh, unsuspected loveliness in our environment.



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TWO PHOTOGRAPHS BY LONGLEY STUDIO



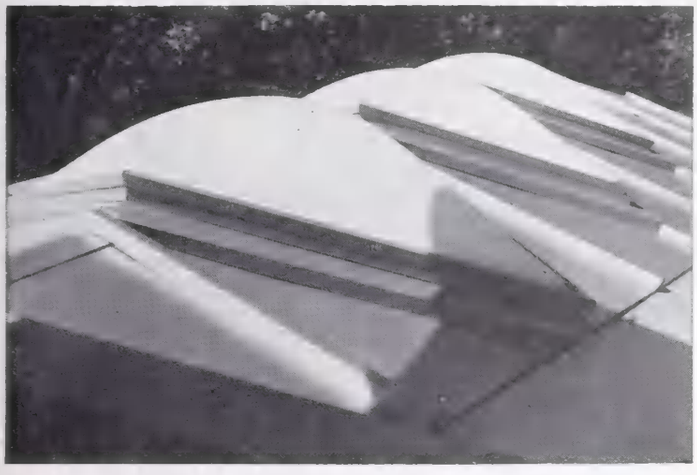
All parts are preformed and finished at the factory. Above, batten strips are set in place. Big aluminum sheets fasten to these battens for security against wind damage, yet system permits expansion, avoids buckling.



Batten covers protect seams neatly. Spacing follows unit system of floor plan. Soft turquoise coloring is factory-finished baked enamel, aluminum-pigmented for reflection of summer heat, one of 11 colors available.

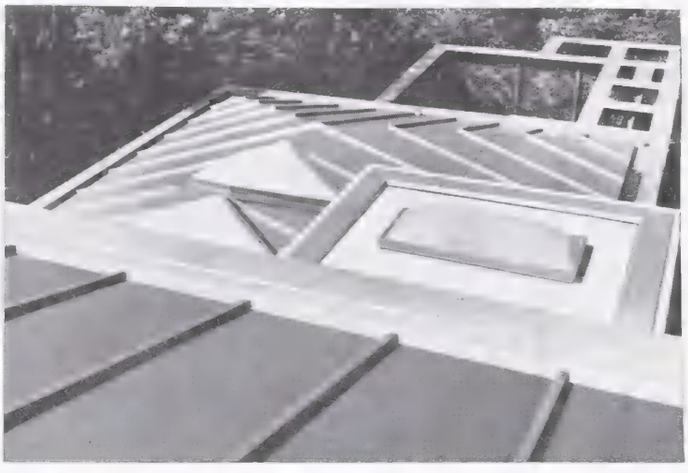
A new roofing for durable service and lasting beauty

The Pace Setter's crowning feature, in design and function, is its skylight-studded enameled aluminum roof



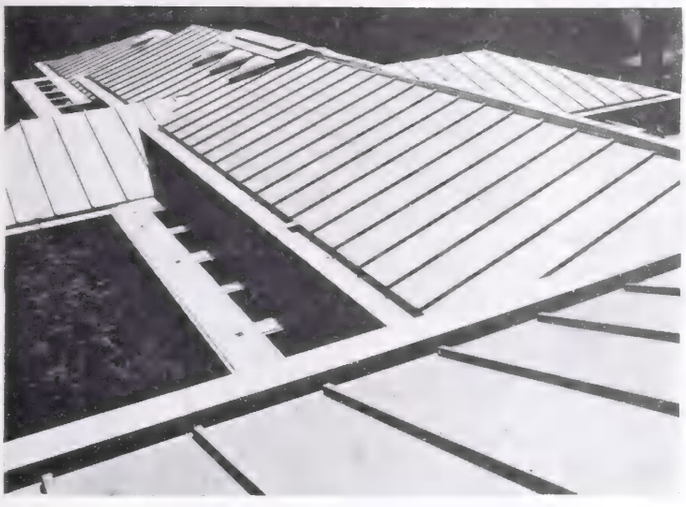
Generous skylights of molded plastic cover diamond-shaped openings along the ridge, glow at night like jewels. Ridge pole is not continuous, so opening below is uninterrupted. Aluminum frames are finished to match.

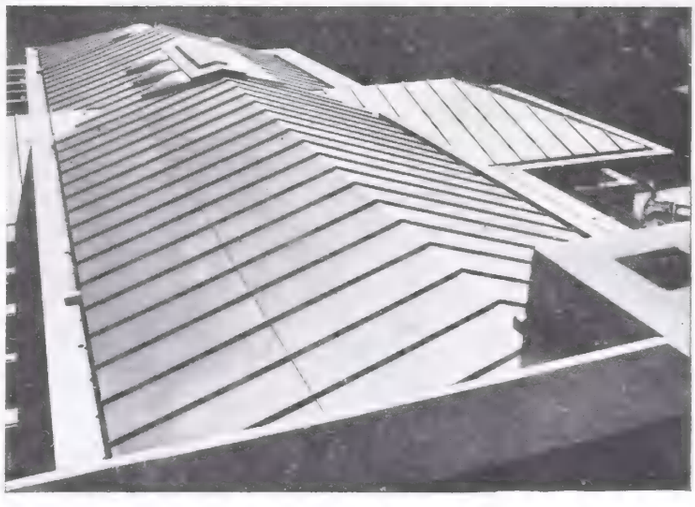
Since the house is approached from above, the roof offers its graceful parasol-like pattern as an especially important architectural feature.



Overlapping roof levels set up rhythmic interplay of patterns. Gutters, flashing are same aluminum as roof, making continuous, one-piece cover over entire house. 20″ x 52″ sky-dome (right) is standard unit.

Individual triangular toplights over master baths are grouped together with monitor that provides for bath, shower, and plumbing ventilation.





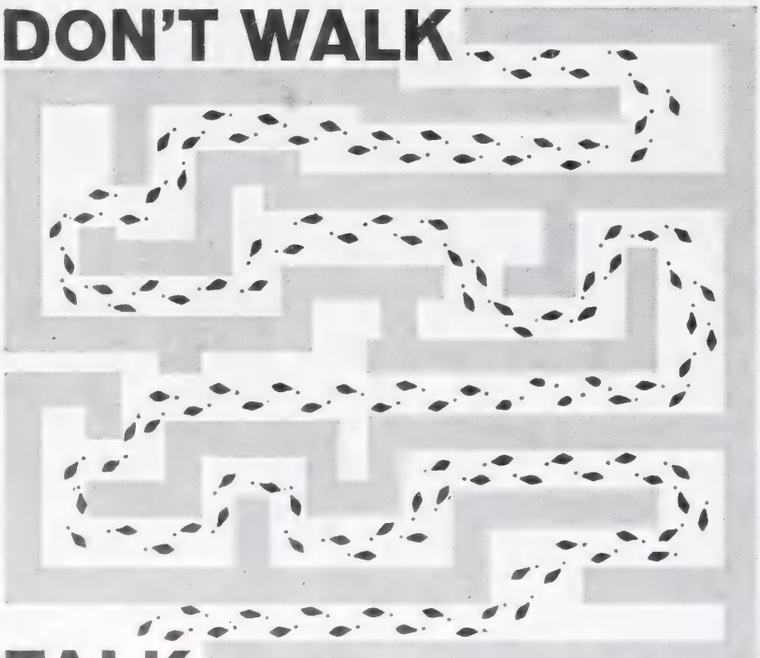
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Valued above all other

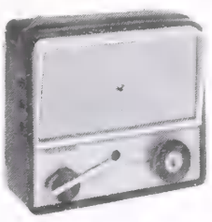


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WHERE CAN YOU GET A GOOD MEAL?

CONTINUED FROM PAGE 84

mealtime to roll around. Denmark, Italy, Switzerland have this gastronomic magic. And in France, regular attendance at meals from breakfast *croissants* to postprandial *fine* is the traveler's tribal ritual. As well it might be, because France, in our book, still tops the world in food.

But France has more than good food. It has the most dependable guide book to it—the *Guide Michelin*, as monumental a piece of literature as *War and Peace* and, what's more, one that is revised for annual publication every April by the tire company which puts it out. It's the work of a vast force of highly critical investigators who are constantly at work subjecting the hotels and restaurants of France to what seems like microscopic analysis and evaluation.

The *Guide* is a compilation of the ratings they bestow on these establishments. These are listed in a telegraphic system of abbreviations and symbols which seem so complicated at first sight that you may be tempted to forget the whole thing. But don't, we beseech you. Once you catch on to the meaning of the symbols, you can get from a single line of type a reliable and encyclopedic amount of information about a restaurant or a hotel, quality of accommodation, quality of food, the range of prices for rooms or meals, its specialties in food and wines, whether it has a garage, central heating, rooms with a bath, a fine view, historical significance. If *you* don't know what to expect from any given place, it won't be Michelin's fault. They told you!

THESE stern critics are masters of the fine distinction. Hotels, for example, rate in six categories; from "great luxury" down to "very simple but agreeable," the in-betweens shaded as "luxury," "very comfortable," "comfortable," and "simple." Symbols that designate these distinctions among hotels are tiny drawings of houses. The more turrets they have, the grander they are. A crossed knife and spoon is the restaurant symbol. See five of these in front of a restaurant listing and you know you're in for a big place, but not necessarily the greatest. (If a symbol is printed in red, this means the location is especially lovely—scenically.) Restaurants are rated in three grades. Three stars mean the restaurant is worth a special trip, two means worth a detour, and one means very good food is available.

The *Guide* costs $4, available in New York from the French Book Shop, 610 Fifth Ave., and it's a bargain in dependable directions, even if it were only for its section on Paris alone. If you're touring France by car, it's nothing short of a bonanza.

There are similar *Michelin Guides* for Italy and Switzerland and, come spring, Spain and the Benelux countries may be similarly evaluated. (*Michelin Green Guides* are something else again—comprehensive sight-seeing guides to individual areas of France—Normandy, etc.)

WE'VE gone into this because lately we've been musing on the plight of hungry visitors from abroad looking for a good meal in America. Since 1960 has been presidentially proclaimed to the world as Travel USA year, with foreign guests coming to the Winter Olympics at Squaw Valley, and a New York World's Fair scheduled for 1964, it seems clear that a powerful lot of strangers are going to need some dependable gastronomic direction.

It isn't as if America weren't awash with booklets, pamphlets, columns, and guide books telling you where to eat. The question is by what and whose standards are the places listed worth your time, money, and digestion? The innocent visitor to almost any given area is swamped with free literature in which the local restaurants advertise and are then glowingly praised for their Lucullan prowess in the editorial columns. The basis for these recommendations doesn't always seem to be the judgment of a discriminating palate.

The most dependable, certainly the most commonly used, of food guide books are Duncan Hines's *Adventures in Good Eating*, which is as standard equipment in glove compartments of American cars as the wiper cloth, and Gourmet's *Guide to Good Eating*. Making due allowances for personal tastes, the judgment of their compilers has not always been shared by us. Restaurants we have found rather ordinary seem to be reviewed with more favor than we think they deserve. Words like "excellent," "attractive surroundings," "delightful décor," seem to be bandied about rather freely, accompanied by excerpts from the menu, as if variety offered might be the gauge of a good eating place.

We do not believe, for instance, that there are 15 equally excellent restaurants in Toronto, any more than that there are 18 equally excellent restaurants in New Orleans, reputedly the bassinet of good regional cooking in the U. S. A.

We have no wanton desire to carp, either, for so far as we have discovered the restaurants listed are wholesome places, and the books certainly are a service to those looking for a square meal in the hinterlands. Their general intention is surely a step in the right direction and we do not question their sincerity, yet the impression comes through that they are written on the principle that if you can't say something nice don't say anything at all. This is hardly the spur that's needed to improve the quality of food-and-service generally found in American hotels and restaurants.

FOR the benefit of its citizens as well as for its visitors, it seems to us that what this country urgently needs is a standard of restaurant evaluation which, like the *Guide Michelin*, leaves no doubt in the consumer's mind about what he may expect, and at the same time keeps restaurateurs on their toes.

We've been told that one reason we've never had such a thing is that Americans themselves are too easy-going about the food they will accept in public places. Or, to put it more bluntly, the Americans don't know good food when they find it. A patent untruth. (Just let an American loose in Paris, or hear his reaction to Danish smorrebrod, and look at the sales of cookbooks and the growth of gourmet food shops in the past few years.)

But we *have* observed a curious supine-ness in Americans' reaction to indifferent restaurant food and service which few foreigners would tolerate, especially at the price. A friend from Israel asked us, "Why do you put up with this terrible bread? You know good bread when you taste it—why accept this tasteless stuff?"

No one needs to tell us how a Frenchman would respond to our experience in the largest, probably best known hotel in New York. At 1:00 A.M., hungry for a club sandwich and a cup of coffee, we discovered room service was closed, but we eventually got the sandwich in a brown paper bag and the coffee in the inevitable cardboard carton, sent in by the nearest open-all-night drugstore. *Quel luxe!*

Our foreign visitors are right. There'll be no change in the domestic public food scene unless we all demand something better—and for this we must be so knowledgeable about food and how it should be served that we can insist on public places giving us something as good and preferably superior to the food that we can enjoy in our own homes.

WE also have to overcome the snobbism that has conned us into thinking a restaurant is great as long as it is frequented by celebrities and has crêpes Suzettes or cherries jubilee on its menu. Fine flames do not a banquet make. Neither does "delightful décor." And huge portions, which guests from abroad are invariably floored by, can never compensate for lack of flavor, retained or enhanced by the artistry of the cook, and the way it is presented. The sooner we all become aware of this, the better our chances for raising the standards will be.

In Canada's Province of Quebec, hotels and restaurants are wisely taking steps to improve the quality of their area's gastronomy, vying with each other in food-tasting competitions, just as they vie with each other to hire the most accomplished chefs. Already one begins to taste results. A meal at Camus in Quebec City deserves a star. (Camus, whose chef-owner was formerly proprietor of a Michelin-starred restaurant in Burgundy, is quite properly listed in the Gourmet *Guide*.)

If there's been any such concerted, self-disciplining movement on the part of meal-purveyors in the U. S. A., we haven't heard of it. Until that time, it's up to their patrons to do the needling.

Troubled by tipping?

This restaurant talk reminds us of tipping, the universally confusing problem of where, when, and how to tip appropriately. The AAA has come up with a tidy, pocketable booklet that tells you quite clearly how to cope with European tipping on land, sea, and in the air (where you don't tip). And that's only one section in the book which also gives you sound advice on shopping, climate, money-changing, time-telling, and similar essentials for the enjoyment of a trip abroad. It's yours from: Travel Department, House Beautiful, 572 Madison Ave., New York 22, N. Y.



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LITTLE PEAS *with Verve*



According to medieval legend, the thunder-god Thor gave peas to men. And men respectfully ate peas only on his day, Thursday.

Today, however, the rare taste of two exceptional kinds of peas has caused the bolder sort of men to eat peas more often. One of these kinds, as you well know, is the celebrated *petits pois* of France. The other is its only rival, a special kind of peas being grown on certain acres in this country.



These little American peas are very sprightly to the taste. They're little peas with verve. Very young and tender. Their flavor quite unlike that of any other peas you may have tasted.

This most unusual flavor begins with the genealogy of these little peas. They are grown from seed developed through hundreds of recorded breedings and crossbreedings. This seed is planted in soils specially reserved for its nurture, in a climate peas like best.

The stripling plants are carefully tended during their brief life. And when the little peas have achieved their peak flavor, they are picked and packed promptly to retain all their succulence.

These verve-y little peas are called Le Sueur Brand peas. Finer grocers do their best to keep them in supply. May we suggest that you order several tins and enjoy them tonight? Or Thursday?

LE SUEUR BRAND
Very Young Small
PEAS

Green Giant Company, headquarters, Le Sueur, Minnesota
"Le Sueur" Brand Reg. U.S. Pat. Off. ©GGCo.

THE FIRST GOURMET APPROACH TO REFRIGERATION

CONTINUED FROM PAGE 145

the chef's art. He is *totally* French, but he has the American point of view—that modern mechanics should be exploited to help the art of the chef. He knew that if food is too warm, it spoils; if too cold, the flavor freezes out. He knew that, besides temperature, there must be a circulation of fresh air and, ideally, moving air of the proper temperature and humidity.

So he designed his own refrigerator system for his inn and restaurant—ten separate units with ten different temperature possibilities. You need only eat at Le Prieuré to know that you are in the presence of a great gastronomic authority, someone who will spare no pains to get things perfect.

The new gourmet refrigerators in the Pace Setter House of 1960 are patterned on the prototypes in Le Prieuré. They have the same variable temperature settings as M. Mille's. They have proper air circulation, from 25 to 28 cubic feet per minute. (The average refrigerator has an air change of about one cubic foot per minute.) Such air movement (25 to 28 c.f.m.) has this advantage: you don't accumulate frost, so less moisture is pulled out of the air and the food. Result: The food dehydrates less.

This new type of refrigerator fittingly carries the name "Gourmet" and is made by Revco, Inc. The first appearance of this product is here in our 1960 Pace Setter. It will be on the market in April of this year.

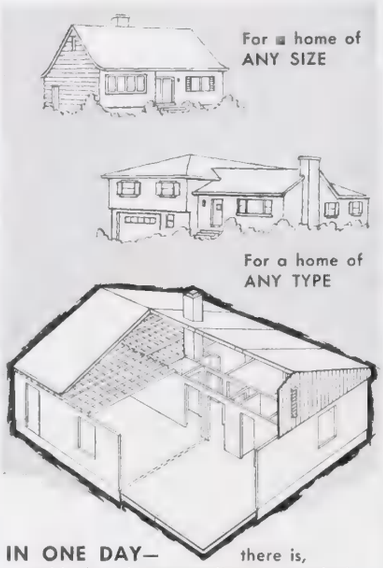
Each box has a temperature control that can be set from 32° to 55°. Since you generally buy several of these 9-cubic-foot boxes, you can run each at a different temperature, according to the season and the needs of different foodstuffs.

A variety of interior fittings are offered—all interchangeable. The same box could be rigged out entirely for crisper drawers in summertime, or it could be switched over entirely to wine racks for a special party.

Such variability, in both temperature settings and interior arrangements, permits you to have true custom handling of foods. Most refrigerators, up to now, have maintained in general about 37°, plus or minus about 1½ degrees, with the meat box possibly going to 30° or 32° and the crisper going to 35°. This is too cold for maintaining flavor in delicate fruits (such as berries), tomatoes, melons, and some cheeses. And it is too cold for the proper chilling of white wine, which should be about 42° at serving time.

Running several boxes at different temperatures also lets you isolate foods that give off odors from those that pick them up. Melons, fish, and some cheeses give off flavor, while other cheeses, butter, fruit, eggs, and cream pick up flavor. (M. Mille very carefully isolates these foods from each other at Le Prieuré.)

The 1960 Pace Setter has four refrigerator boxes plus three freezer boxes. They are located in the kitchen and the service room. Vegetables not requiring refrigeration are stored on open shelves in the service room where they get plenty of ventilation.



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WITH
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This is not a sudden miracle—it is the result of 24 years of research—plus the actual building of many millions of dollars of homes on the results of that research.

In essence, all the major components of your home (the ones that enclose the structure from floor to roof) are custom-built to carry out *your plan*. They are "Precision-Built" in the nearby plant of your building material distributor—from first-quality materials and with absolute precision. When they come to your property, they go together in one day.

Your walls and partitions are not of some limited, arbitrary length or width, but *room-size*—with either exterior finish or sheathing applied and with the interior finish applied. They can even be wired for electricity. Floor components are built mainly 8 feet in width and of the length needed; the underflooring is insulated and the factory-finished flooring already in place. Ceiling components have the ceiling material already in place. Roof and gable components have the sheathing already in place. You have full choice of both exterior and interior finishes.

To build your new home this way, you buy (or have your builder buy) P-B Component Parts from your local lumber dealer. Manufactured under controlled conditions, you get the highest quality for the minimum of cost. In addition, you get a home free from dampness, drafts and bathroom noises—a home that is quiet and unbelievably cool and comfortable in Summer, and with low heating costs in Winter.

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A PROPER PLACE TO INSPIRE THE ART OF COOKING

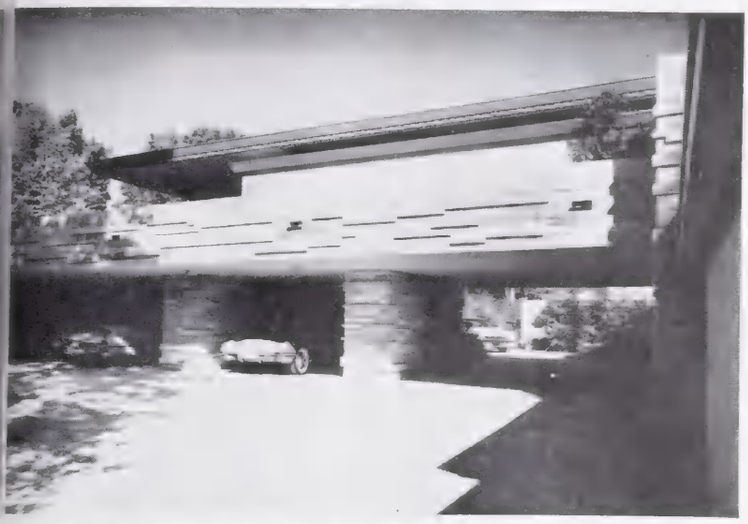
CONTINUED FROM PAGE 130

the confines of the room and make it seem open, larger than its actual size. The use of so much glass meant some sacrifice of wall storage space. Storage gained in the center island makes up for this. By careful detailing, it was possible to store all items at point of use.

To its beauty and convenience was added one more important feature, ease of care. Both materials and equipment are as maintenance-free as possible. The ceramic tile floor is easily cleaned with detergent and water, quickly mopped and dried by the wet vacuum that is part of the built-in cleaning system. Plastic laminate counter tops and cabinet doors can be wiped clean with a damp cloth. Stainless steel, chrome, and copper equipment is as easily taken care of. Even the elegant curtains that pull across the windows are made of washable glass fiber.



The Pace Setter carport—

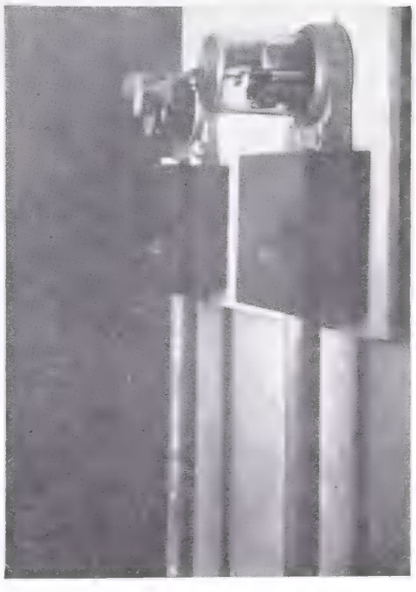


Three cars can be stored in the Pace Setter carport, which is buried in the hill, completely hidden from the entrance drive (see lower photo, page 97). It occupies the space beneath the second-floor wing, which extends horizontally onto the hilltop. Its overhang protects the walk to the entrance.

—accessible, cleanable, usable



Gravel pits at each parking slot absorb oil or grease drippings from the cars, prevent tracking into the house. It can be renewed when too soiled. The side and center walls of the carport are lined with cabinets for storage and maintenance of equipment. Space is wide so car doors open fully.



Electric meters are located on the wall of the carport to make meter-reading possible without disturbing the occupants of the house. Two service entrances, totaling 600 amps, handle the loads for power and lighting separately. Within the house, the power is divided into 120 circuits.

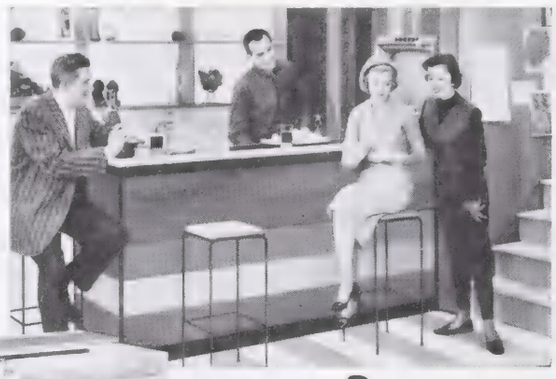


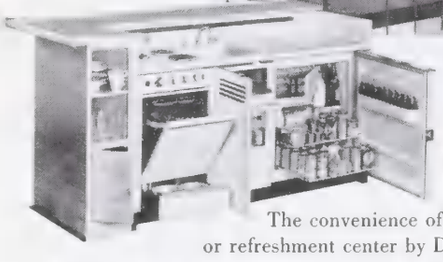
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SELECTED FOR THE
1960
PACE SETTER HOUSE
BY THE EDITORS OF
House Beautiful

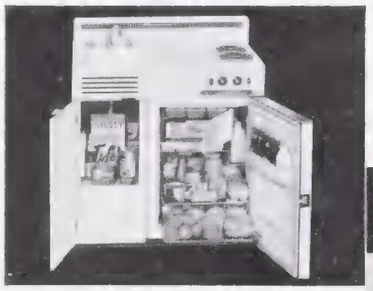




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THE SERIES 39, as featured in the 1960 Pace Setter House. A "second" kitchen in only 39″. Ample work surface and storage, gas or electric rangetop, deep sink. Five-plus cu. ft. refrigerator with roll-out shelves, big freezer. Lifetime porcelain finish. Other models, recess or standard, 51″ to 69″ wide.

Dwyer
SNACK BAR

Send for full particulars, Snack Bars or Compact Kitchens.
Dwyer Products Corporation
Dept. K-1002
Michigan City, Ind.

THE IDEAL MASTER SUITE

CONTINUED FROM PAGE 121



All mirrors in the Pace Setter bathrooms are installed in conjunction with even, glareless light. In the master's bath, his shaving mirror is a 7″-round of optical, magnifying glass, lighted from below by a built-in light. It pulls out from the wall on a hinged arm. Mirror itself swivels.

Ride up and down stairs



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Home Elevators

- Easily, quickly installed without major alterations
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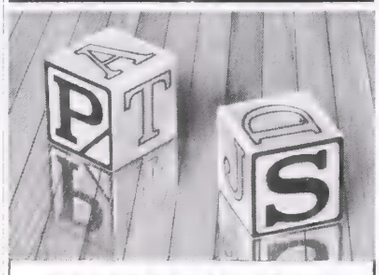
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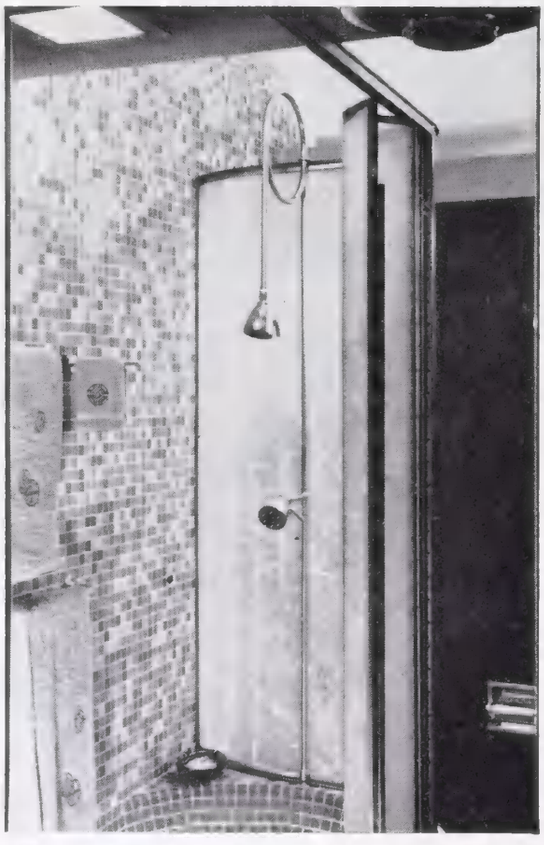
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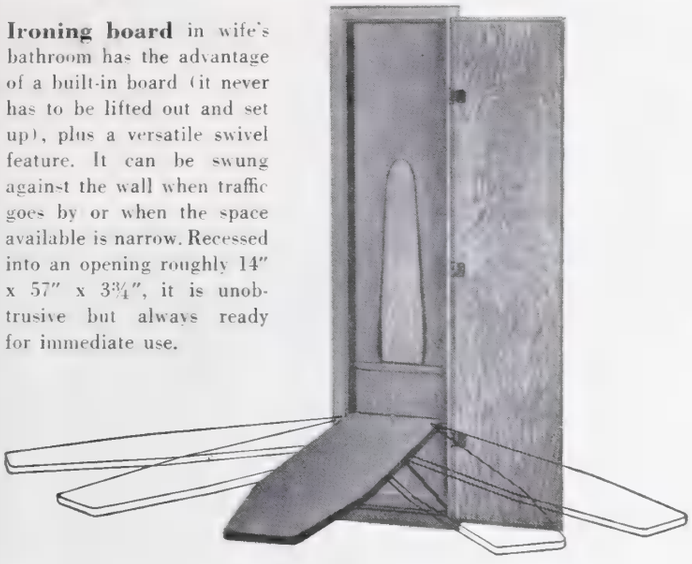


For really adequate showering, spray should hit the body at both shoulders and torso. In wife's bath, two separate heads have individual cut-offs. Shower shield of bubbled acrylic plastic is stationary at the back curve of tub. Paneled side folds like accordion on a track.



On the wife's lavatory-dressing table, this portable mirror assures her of perfect grooming. One side of this 6"-disc is magnifying glass; the other is a normal beveled mirror. The mirror flips over to either surface within its chrome frame, which is designed to convert from a hand mirror (above) to an easel mirror. The handle forms a stand.

Ironing board in wife's bathroom has the advantage of a built-in board (it never has to be lifted out and set up), plus a versatile swivel feature. It can be swung against the wall when traffic goes by or when the space available is narrow. Recessed into an opening roughly 14" x 57" x 3¾", it is unobtrusive but always ready for immediate use.





The lady of the house can enjoy the relaxing, luxurious therapy of massage as she takes a bath, for her tub is equipped with a motorized device to agitate the water, whirling it around the body. Force and direction are adjustable. Same principle is used in clinical hydrotherapy to soothe tense muscles and stimulate circulation. The apparatus is available from surgical supply dealers. It may be installed in any tub, but here in this perfectly detailed bath the tub was especially designed with a rounded niche to accommodate it.

Slender Splendor in brass



Write for color brochure describing this bedroom ensemble and other accessories for the home.

Sparkling brass plated metal furnishings make any boudoir light and airy . . . gracefully feminine . . . always fashionable . . . enduring for years. These are the accessories for Leisure Living.

GEORGE KOCH SONS, INC.

EVANSVILLE 4, INDIANA

PICTURE your home elegantly accented with these sparkling brass accessories. Their slender splendor is truly an inspiration in graceful simplicity. Their free-flowing lines are achieved only through the skill of master craftsmen in enduring metal. The soft luxurious fabrics of the upholstered pieces accent the rich brass finish. Also available in several hues of pastel enamel finishes. See the Koch collection of "Leisure Living" Metalcraft at better stores everywhere.

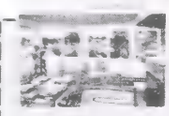


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Open your kitchen to the outdoors by installing a row of beautiful Andersen Gliding Windows over your sink. They'll admit oceans of cheerful sunshine and fresh air. Close weathertight to seal out drafts and dirt. And they'll let you keep tabs on backyard play while you work . . . or enjoy a restful view. Get 32 more ideas FREE by mailing the coupon below. For additional planning help, consult your architect, builder, lumber or millwork dealer.

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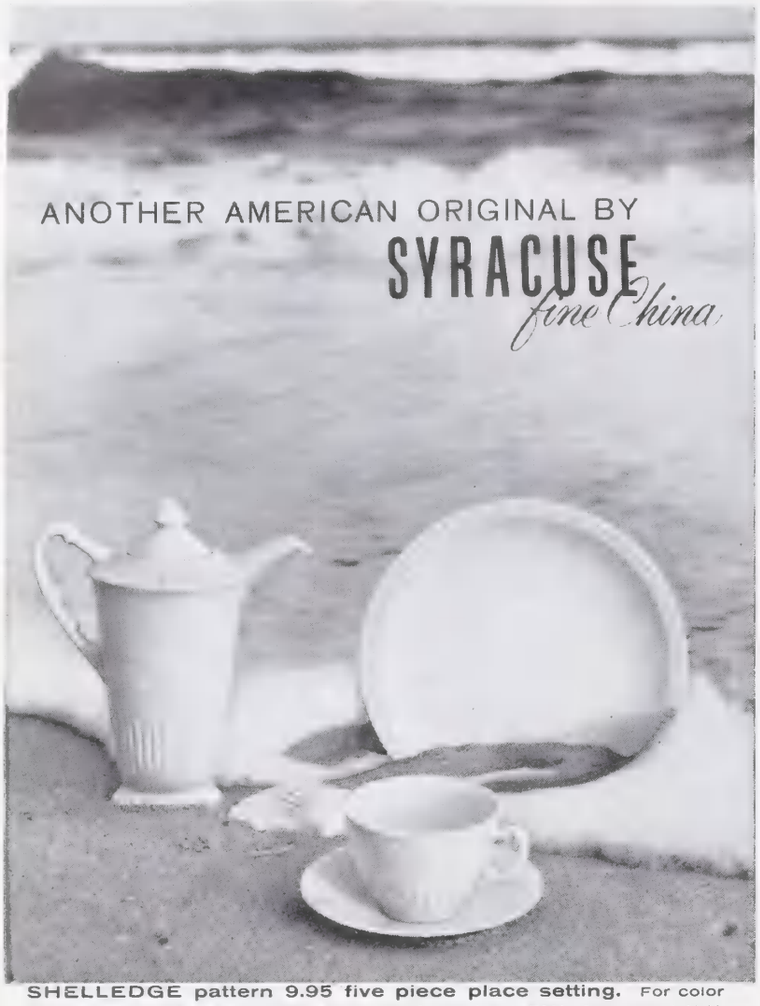
To: Andersen Corporation, Bayport, Minn. HB-20

Please send my FREE copy of "32 Ideas for Window Beauty" plus other planning tips.

Name_____

Address_____

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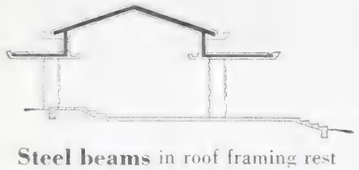


SHELLEDGE pattern 9.95 five piece place setting. For color brochure and dealer name, write Syracuse China, Dept. **F260**, Syracuse 1, N. Y.

THE CONSTRUCTION OF A PACE SETTER

CONTINUED FROM PAGE 150

structure plus the roof before any finish work, even the stone veneering, was started. Therefore, glazing, tiling, and all interior partitions with gypsum board application were done under the protection of complete cover. The roof structure is of steel and wood framing,



Steel beams in roof framing rest on concrete columns, 9′ on centers.

covered with factory-finished aluminum. Glazing in the openings between the masonry piers is in light steel framing, delivered to the site in units ready to set in place.

This is not a handcrafted house. It is the elegantly luxurious product of components industrially manufactured. All this means that the handcrafting methods of the past have been replaced by industry products that can make possible a house that is not only functionally more efficient, but aesthetically more highly developed.

This house is pace-setting in its application of the most up-to-date construction methods and industrial products to create a building with a depth of quality and beauty that in the past would have been the extravagant exception. Its finesse and intricate completeness are economically possible only by using modern standardized materials.

The rooms are not dependent on special effects or one-of-a-kind decorative features. The whole house gains interest and variety without reliance on applied tricks introduced after the structure was finished.

Since the major expense in building today is the man hours of labor involved, saving labor on the job is the best economy, and taking fullest advantage of factory-finished products is of the utmost necessity. Far from being a drawback, this ever-increasing wealth of production offers more each year to the enrichment and extension of beauty in building.

Some of these new products, like acrylic panels and plastic laminates, offer new solutions for old problems. However, they are not merely replacements for materials of the past, but a whole genre to be explored and exploited for new services they can perform, as well as for their own special beauty.

Along with these laboratory wonders, ancient materials, like limestone and ceramic tile, are more readily available than ever before.

Basically, the structure of this house is reinforced masonry—concrete floor slabs and stone piers with reinforced concrete cores. This system permitted the framing of the roof as soon as rough concrete work was completed. In an unpredictable climate like the Ohio River valley, the sooner the overhead protection could be done, the better, leaving the contractor free to schedule the arrival of the various trades and keep work progressing without weather delays. It made the work of all the trades easier and faster and saved the concern of protecting finish materials. In effect, the house was completed from the top down, roof first.

Services that used to require an enormous aggregation of assorted appliances are integrally incorporated within the structure of this house. A network of ducts, pipes, and conduits, like veins, arteries, and nerves, makes the house a responsive instrument for efficient, beautiful, and comfortable living.

To take fullest advantage of these centralized mechanical aids required extraordinary care in the pre-planning. Even furniture layouts were worked out in the early stages of planning to assure the correct placing of built-in lighting and the convenient locations for switches and controls. Air-circulation had to be considered, too, in relation to the final interior arrangements so the duct outlets could be placed where they would serve efficiently without creating drafts and without imposing restrictions on furniture placement.

Here is what this house delivers through its internal system of air passages and pipelines:

- Separate air conditioning and control for each room.
- Plumbing to supply five baths and two lavatories plus a swimming pool and a watering system for indoor plant areas.
- Low-voltage wiring for 120 circuits of built-in lighting with remote controls throughout the house and dimming controls.
- An electronic intercommunication, radio, and door-chime system.
- Stereophonic speakers in each room wired for AM-FM radio,

(*Please turn to page* 165)



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It's a promise fulfilled . . . for a luxurious after-dinner adventure, there's nothing like a dram of Drambuie. It is the cordial with the Scotch whisky base, made in Scotland since 1745 from Bonnie Prince Charlie's secret recipe.

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in the most complete organ ever built for the home!



THE MAGNIFICENT BALDWIN MODEL 45 H

The Baldwin Model 45H places at your command more than twice the tonal power of the average home organ—50 watts balanced between two amplifiers. At whatever level you play, you will hear undistorted richness of tone. Keyboards and pedals have separate 15-inch speakers for true stereophonic sound. Two full 61-note manuals and 25 pedals far exceed the usual playing range of home organs—let you bring out the real beauty of the classics and create new excitement in popular music. Modern percussion effects* include vibra harp and guitar . . . and by adding a Baldwin-Leslie tone cabinet* you can achieve an extra deep tremolo such as you hear only on the largest theatre organs. The centrally located, color coded controls make the Baldwin easy to play. Admire the finest of all home organs at your Baldwin dealer's today. Model 45H comes in your choice of 4 hand-rubbed woods in the new "Transitional" cabinet styling.

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FREE BOOKLET, "Questions and Answers about Home Organs." See your Baldwin dealer or write the Baldwin Organ Division, Bldg. Q-1, Cincinnati 2, Ohio.

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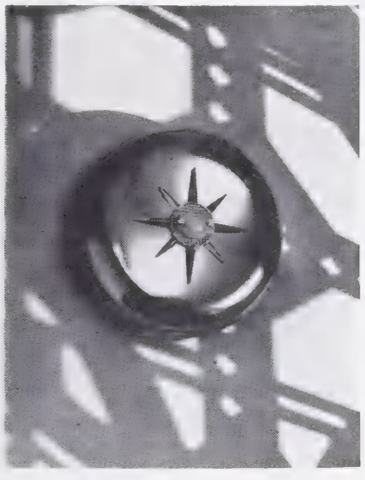
THE CONSTRUCTION OF A PACE SETTER

CONTINUED FROM PAGE 162

phonograph, and tape recordings.

- Television aerial connections in each room.
- Six telephone installations accommodating three incoming lines, with microphones and speakers as well as hand sets, plus 7 jacks for portable phones.
- Built-in vacuum cleaning installation, with intakes in each room to suck dirt out to disposal bin in carport.
- The heating, circulating, and filtering of swimming pool water.
- Provision for future wiring by installing one extra electrical conduit for every two now in use to allow for tomorrow's necessities.

A new fire alarm that requires no wiring or batteries guards the Pace Setter. A unit, placed in each room near the ceiling, will ring nearly five minutes, can be heard a quarter of mile away. Only 136° of heat will set it off. Owner can test, rewind, and re-fuse it without need of factory service. Unit is only 6" across.



These services are provided for within the floor slabs and along the overhead decks.

Ceilings throughout the house follow the contour of the roof framing so there is no attic space. The ceilings are insulated with mineral wool in blankets with reflective aluminum surfaces, top and bottom. Ventilation between the rafters is provided by continuous aluminum breather-strips in the eaves (seen in several exterior photographs). Over the sheathing of the roof is a factory-finished aluminum roofing which provides additional reflective insulation. Gutters and flashings are of the same material. (See page 155.)

The structural columns and other concrete walls in the house are all faced with Indiana limestone, the same stone that is familiar on bank fronts, skyscrapers, churches, and schools. But here the faces are split, rather than smooth-cut. It is laid in a traditional random ashlar pattern, but with stones of varying thickness to accentuate the horizontal pattern. These projections of one and two inches greatly enrich the textural appearance of the walls and point up further the natural irregularity of the stone.

Special corner-stone units were back-cut to wrap around the corners of the columns. These are split on two faces. They eliminate the usual telltale joint in a veneer, where the lack of thickness shows at the corners and destroys the appearance of a solid mass.

All this stone was delivered to the site pre-cut to order, ready to be set in place, according to numbered patterns, without shaping on the job.

The main floor slab and terraces are surfaced with one-inch ceramic tiles in four shades of gray blue, a random pattern that is continuous through all the rooms, except where areas of carpet are laid directly over the concrete. Second-floor bedrooms have a flooring of thin walnut in tile-size squares. It comes mounted on sheets and was applied to the concrete slab with mastic. See this floor on page 149.

Because of the spread-out arrangement of the plan, there are not many dividing partitions within the house. Those walls that were needed are simply privacy screens, of light construction, since they are non-loadbearing. Gypsum wallboard in double thickness was used to face all these partitions and the ceilings. Two coats of sand-finish paint give these surfaces a soft, velvety texture homogeneous with the character of the stone and tile, matching the cement plaster soffits outside. For the ceilings in the kitchen and the swimming pool, where noise might be a problem, acoustical plaster was used.

All the glazing, both full-length doors and windows, is mounted in steel sash and frames. These complete units were delivered preassembled to fit into the seven-foot-wide openings between the stone piers. Casements and doors are all 27" wide, following a mullion spacing of 54" which is maintained throughout the house. This spacing was arrived at through the dimensional unit system, or module, underlying the layout of the floor plans. A theoretical grid (in this case 54" squares), a unit system is like measures in music. It establishes a consistency in proportion and rhythms within the pattern of the structure. In this case it makes of the fenestration a consistent element interwoven through the structure, appearing in the same proportions, scale, and pattern regardless of the opening size.

Decorative cast grillwork was used extensively wherever semi-openness was wanted and ornamentation desirable. Individual units are 18" square. Since the pattern is non-directional, these squares can be bolted together horizontally or vertically to build up panels of any size, and since they are aluminum, they are light enough to handle easily. Their lacy delicacy lends great enchantment both indoors and out for they are used in quantity as privacy screening in the garden and sun-court as well as for folding screens in the interior and, most prominently, as a frieze in the living-room clerestory. Here they filter daylight in a double row, one inside the glass and one outside.

Night lighting is also between the two rows. These richly ornamental units are still another example of how the efficiency of mass production is providing lavishness of intricate detailing for modern building. The panels are available either in natural aluminum, primed for painting, or anodized. Where grilles are against glass they are mounted in aluminum channels so they will slide out for window washing.

For a complete list of all the products used in this Pace Setter, please turn to page 167.



Ceilings follow slope of rafters. Insulation above is mineral wool blanket with aluminum foil vapor barrier on lower side. Aluminum coated breather-cover on top gives reflection needed against summer heat.



Kitchen and swimming pool ceilings have heavy-duty acoustical plaster. After troweling, whole surface was pierced with spiked blocks to produce over-all ¼"-deep perforations to deaden sound.

NEW PRODUCT



New type filter stops five times the fine dust

A new type of air filter is now available throughout the country. It will especially interest those who've found many popular kinds of filters unequal to the demands of modern forced-air heating and air-conditioning systems.

Replaceables Not Replaced. Filters designed for periodic replacement are probably the worst offenders. Since the need to change them frequently is rarely emphasized, users merely take them out and shake them off every once in a while. Under such conditions, they cannot filter properly.

Expensive Filters No Answer. Even when more expensive, so-called "permanent" filters are used, there are problems. Many of them require regular reoiling – a messy proposition at best. And they're only permanent in comparison with the short-lived throwaway types.

Traps Fine Dirt. It's easy to see, then, why the new PLIOTRON CR Filters have created so much enthusiasm among the technicians who put them through their paces. Trapping dirt with the help of electrostatic action, they stop as much as five times as many of the tiny, hard-to-catch dust particles. And their full filtering efficiency can be restored by an easy vacuum-cleaning or simple water rinse.

Lifetime of Filter Service. Best of all, PLIOTRON CR Filters are really permanent – serving at full filter-power for the life of the heating or air-conditioning system. You can get complete information by filling out the coupon below—or see your heating or hardware dealer.

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P. O. Box 52, Akron, Ohio

Please send me full information on the new PLIOTRON CR, the permanent type filter that traps up to 5 times as much fine dirt.

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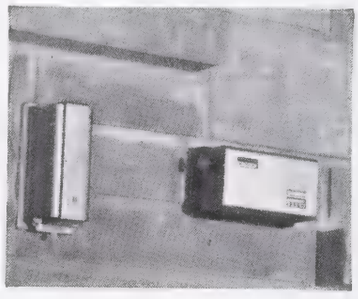
City ..... Zone ..... State .....
(or County)

PLIOTRON – T. M.
The Goodyear Tire & Rubber Company, Akron, Ohio

COMPLETE AIR CONDITIONING

CONTINUED FROM PAGE 146

of these zones, regulated by thermostats in the rooms. At all times there is a continuous gentle flow of freshened air through all these rooms, tempered in each zone to whatever its thermostat calls for. Heating and cooling can go on simultaneously in different rooms. For instance, a large gathering in the living room, or an extra heat load in the kitchen, might call for cooler air when an upstairs bedroom or the swimming pool requires heat. When this happens,



Room controls for swimming pool include thermostat and humidistat to handle extra moisture.

zone dampers within the main unit channel the living room and kitchen zones over cooling coils, while bedroom air is heated.

Zoning allows for the utmost in human comfort and well-being because its flexibility lets each member of the family regulate his own domain. The removal of pollens and irritants is an obvious aid for good health and alert efficiency. All year, accurate control of temperature and humidity are as great a relief of strain for the human body as they are for the materials of the structure. The healthiness of thriving plants inside this house is visible testament to the naturalness of this indoor climate.

The entire system, designed and engineered by the Carrier Corporation, has as the main unit a "Zoning Weathermaker." This compact unit handles the air in eight channels, each controlled by a separate room thermostat. This single central housing supplies both heating and cooling.



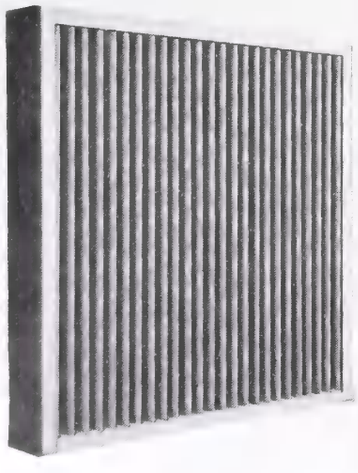
Electrostatic filter removes soot, smoke, pollen, spores, dirt. Spray washes dirt away.

There were some special conditions to provide for within the house. The swimming pool zone, with a high moisture problem, has an auxiliary heating element so the air for this enclosed area can be cooled to an extreme to remove excess moisture, then reheated to 72°, or whatever the thermostat setting calls for, before entering the room. A humidistat in the room automatically regulates this balance of cooling and heating according to its setting.

In the kitchen all heat-producing appliances are vented outdoors. Heat from ranges, ovens, indoor barbecue, refrigerators, freezers, and laundry equipment is drawn out through exhaust hoods and flues so grease, odors, and added temperature will not burden the system.

The duct installation throughout the house is a perimeter type, with floor registers near the outside walls supplying air to the rooms. Return-air intakes are located in interior walls. Generous ducts and ample outlets result in a quiet, draft-free air circulation.

The house was designed to cultivate this interior climate, with pro-



Activated-charcoal filter disposes of toxic gases, smells. Same filtering is in submarines.



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Fireplace Beauty...
yours in just 60 seconds!

Now, thanks to Flexscreen, you can transform your fireplace into the most inviting beauty spot of your home . . . in less time than it takes to read this ad.

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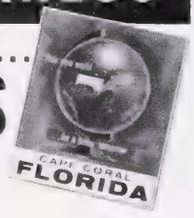
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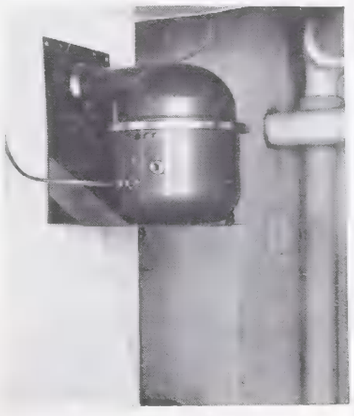
Name .....
Address .....
City .....Zone....State.....



Main air-conditioning unit, in background, is the "Weathermaker." It supplies separate room zones with warm or cool air. Unit at left is water-cooling tower to remove heat from the refrigerant.

tection from summer sun by broad overhangs and an insulated reflective roof overhead and terraces patterned with areas of greenery to reduce glare and heat bounce through glass walls. A blanket of spun mineral wool prevents heat loss in winter.

The benefits of this engineering skill and technological know-how are more than physical assets and seasonal comforts. Interior air and climate is important now as an architectural element to be considered in structural planning and a powerful contribution to a beautiful home atmosphere.



Humidifier accurately maintains right moisture content all year, regardless of air temperature.

DETAILS OF THE 1960 PACE SETTER

Following is a list of detailed information on the construction materials, equipment, and furnishings in HOUSE BEAUTIFUL'S 1960 Pace Setter house in Cincinnati, Ohio.

CONSTRUCTION

FOOTINGS, FOUNDATION, FLOOR SLAB AND STRUCTURAL COLUMNS: Reinforced concrete, Portland Cement Assn., Chicago, Ill.

STRUCTURAL FRAMING AND EXTERIOR WOOD SURFACES: Partitions, roof framing, and sheathing, Douglas fir, West Coast Lumbermen's Assn., Portland, Ore. Structural steel beams, and galvanized nails throughout, Bethlehem Steel Co., Bethlehem, Pa. Exterior wood trim throughout, cypress, Southern Cypress Assn., Jacksonville, Fla. Herb garden planter, redwood, California Redwood Assn., San Francisco.

ORNAMENTAL METALWORK: Cast aluminum grilles, Tennessee Fabricating Co., Memphis, Tenn.

ROOFING: Standing seam aluminum roofing, "Alumalure," on all sloping roofs; aluminum flashing, and soffit vents, "Breather Strip," Aluminum Co. of America, New Kensington, Pennsylvania.

MASONRY: Stone veneer throughout, Indiana Limestone, Indiana Limestone Institute, Bedford, Ind.

DOORS AND WINDOWS: All exterior steel sash and frames equipped with bronze hardware, Hopes' Windows, Inc., Jamestown, N. Y. Interior folding wood doors and hardware, "Modernfold," New Castle Products, Inc., New Castle, Ind.

GLASS: Clear polished plate glass and mirrors throughout, Pittsburgh Plate Glass Co., Pittsburgh, Pa.

SKYLIGHTS: Plastic skylights, "Daylight Domes," Wasco Products, Inc., Cambridge, Mass.

HARDWARE: Interior lever handle latch sets: interior turn and exterior lock sets: master key lock sets, Schlage Lock Co., San Francisco, Calif. Cabinet door and drawer pulls, and brass pivot hinges, The Peabody Co., Inc., Div. of Schlage Lock Co., Los Angeles, Calif. Adjustable shelf cabinet hardware throughout, Knape & Vogt Mfg. Co., Grand Rapids,

(*Please turn the page*)



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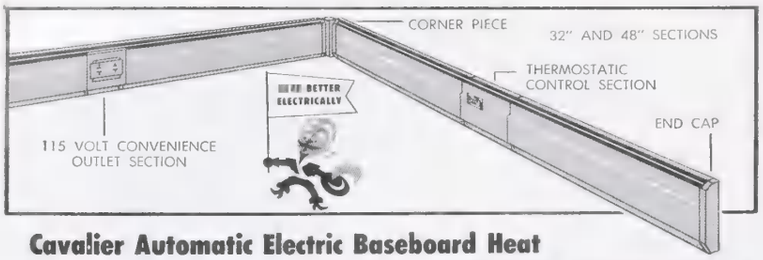


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Bring new charm to your home with lovely, translucent glass by Mississippi. Available in a wide range of patterns and surface finishes wherever quality glass is sold.

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DETAILS OF THE 1960 PACE SETTER

CONTINUED FROM PRECEDING PAGE

Mich. Continuous piano-type brass hinges. The Stanley Works, New Britain, Conn. Drawer extenders, Grant Pulley & Hardware Co., Flushing, N. Y. Door catches and openers, "Tutch Latch," National Lock Co., Rockford, Ill. Olive knuckle hinges and invisible hinges, Soss Mfg. Co., Detroit, Mich. Flush ring door latches, The J. B. Schroder Co., Cincinnati, Ohio. Double-action pivot hinges, Oscar C. Rixon Co., Franklin Park, Ill. Cabinet door and folding panel catches, Glynn Johnson & Co., Chicago, Ill.

PLASTIC DRAWERS: Plastic panels with formed-in sides supporting modular plastic drawers (dress storage room, wardrobes, owner's headboard, kitchen), "Stratapanel," The Moulded Structures Div., Robert A. Schless & Co., Inc., Elizabethtown, N. Y.

INSULATION: Reflective insulation blanket in wood framing of walls and roof, "Gold Bond," National Gypsum Co., Buffalo, N. Y.

SWIMMING POOL: Swimming pool, recirculating pump, filtering system, permanent and removable ladders, National Pool Equipment Co., Florence, Ala. Swimming pool heater, Edwin L. Wiegand Co., Pittsburgh.

TILE: Ceramic tile flooring and terrace surfacing main level, swimming pool liner, decorative pool liners, floors and walls of all baths, powder room, and stairway to second floor, American Olean Tile Co., Lansdale, Pa.

PAINT AND WOOD STAIN: All interior and exterior paint and stain, Martin-Senour Co., Chicago, Ill.

INTERIOR SURFACES: All interior wood surfaces, walnut, American Walnut Mfrs. Assn., Chicago, Ill. Wood tile flooring (second floor, and second-floor counter-tops), "Italian Microsaic," Miller Bros. Co., Johnson City, Tenn. Gypsum wallboard, and acoustical plaster on swimming pool and kitchen sloping ceilings, National Gypsum Co., Buffalo, N. Y. Decorative acrylic plastic panels for lighted partitions in bedroom, and bath-swimming pool wall, "Acrylite," Wasco Products, Inc., Cambridge, Mass.

EQUIPMENT

BATHROOMS: Plumbing fixtures and fittings for all baths and powder room, Crane Co., Chicago, Ill. Tub and shower enclosures of decorative acrylic panels, "Wasco Acrylite Showerwall," Wasco Products, Inc., Cambridge, Mass. Thermostatic shower-tub controls throughout, "Hydroguard," The Powers Regulator Co., Skokie, Ill. Towel bars, The Charles Parker Co., Meriden, Conn. Pull-out towel bars, Hall-Mack Co., Los Angeles, Calif. Shower heads, "Anystream," Speakman Co., Wilmington, Del. "Built-in Scales," moisture-proof exhaust fans, recessed overhead heater lights and exhaust, "Heat-A-Vent Lite," NuTone, Inc., Cincinnati, Ohio. Built-in swivel-type ironing board, wife's bath, L. H. Eubank & Son, Inglewood, Calif.

ELECTRICAL: Door chimes, "Golden Eight," NuTone, Inc., Cincinnati, Ohio. Low voltage remote control electrical system, Touch-Plate Mfg. Corp., Long Beach, Calif. All interior and exterior built-in incandescent light fixtures, Prescolite Mfg. Corp., Berkeley, Calif. Fluorescent light fixtures, Pittsburgh Reflector Co., Pittsburgh, Pa. "Lumiline" light fixtures, Luralite Corp., New York, N. Y. Light-dimming devices throughout, "Luxtrol," Superior Electric Co., Bristol, Conn. Counter-top lighting fixtures (service room), Mutschler Bros. Co., Nappanee, Ind.

FOUNTAINS: Adjustable jets and recirculating pumps, Canal Electric Motor, Inc., New York, N. Y.

TELEPHONE SYSTEM: Built-in drawer-type and recessed wall-type telephones equipped with two-way speakers; telephone jacks, "Princess" telephone instruments, and standard telephone instruments, American Telephone & Telegraph Co., New York, N. Y.

FIRE ALARMS: "Vanguard Alarm," Vanguard-Interstate Corp., Anaheim, Calif.

WATER DISTRIBUTION: Hot-water heater, gas-fired, "Hoffman Alumilux," Clayton & Lambert Mfg. Co., Louisville, Ky. Water softener, Culligan, Inc., Northbrook, Ill.

AIR CONDITIONING: Boiler (gas-fired), compressor, condenser, and "Weathermaker," Carrier Corp., Syracuse, N. Y. Electrostatic air filtering system, Electro-Air Cleaner Co., Inc., McKees Rocks, Pa. Air purifier (activated charcoal type), Barnebey-Cheney Co., Columbus, Ohio. Cooling tower, Dover Mfg. Co., Independence, Mo. Thermostatic controls, Minneapolis-Honeywell Regulator Co., Minneapolis, Minn. Built-in humidifying system, Walton Laboratories, Inc., Irvington, New Jersey.

SOUND SYSTEM: Equipment for stereo sound system, NuTone Inc., Cincinnati, O. and Bell Sound Systems Inc., Columbus, Ohio. Organ sound chamber equipment, engineering, and installation, The Baldwin Piano Co., Cincinnati, Ohio. Complete two-way intercom door-chime system, NuTone, Inc., Cincinnati, Ohio.

INCINERATOR: Incinerator unit, gas-fired, Waste King Corp., Los Angeles, Calif.

VACUUM CLEANING SYSTEM: Built-in "Vacu-Flo" and "Wet-Vac" systems, H-P Products, Incorporated, Louisville, Ohio.

KITCHEN

CABINETWORK: Plastic laminate cabinet fronts, counter tops, and open

shelves, Formica Corp., Cincinnati, Ohio. Cabinet door pivot hinges, "Washington Line," Washington Steel Products Co., Tacoma, Wash. Sliding drawer extenders, Grant Pulley & Hardware Co., Flushing, N. Y. Cabinet door and drawer brass pulls, The Peabody Co., Inc., Div. of Schlage Lock Co., Los Angeles, Calif. Plastic panels with formed-in sides supporting shelves and modular plastic drawers, "Stratapanel," The Moulded Structures Div., Robert A. Schless & Co., Inc., Elizabethtown, N. Y.

EQUIPMENT: Drop-in, brushed chrome, electric cooking top; "Fold-Back" electric cooking surface units: built-in, "Imperial," drop-leaf, electric wall oven; and built-in, French door, electric oven, Frigidaire, Div. of General Motors Corp., Dayton, Ohio. Built-in, under-counter brushed chrome ice cube maker, "RCA Whirlpool Automatic Ice Cube Maker," Whirlpool Corp., St. Joseph, Mich. Built-in, electric, under-counter dishwashers, stainless-steel "Super Dishwasher-Dryer," and "Imperial Hush" food waste disposers, Waste King Corp., Los Angeles, Calif. Built-in wall "Custom Freezers"; built-in under-counter freezer; built-in wall "Gourmet" refrigerators with wide-range control; and built-in wall "Custom Ice Maker" refrigerator, Revco, Inc., Deerfield, Mich. Stainless-steel sink unit with standard double sink compartment, and shallow sit-down sink, Elkay Mfg. Co., Chicago, Ill. Lever-arm swivel faucets equipped with spray attachment, Delta Faucet Div., Masco Screw Products Co., Dearborn, Mich. Copper-tone ventilating hoods over cooking tops and oven, built-in "Food Centers," and recessed clock intercom and door-chime master panel, NuTone, Inc., Cincinnati, Ohio. Infra-red direct radiation food warmer, "Chadick Sta-Hot," Charles L. Dick Co., Kent, Wash. Built-in electric can opener, "Canolectric," Hunter Div., Robbins & Myers, Inc., Memphis, Tenn. Stainless-steel triple paper dispenser, A. Marchand, Inc., New York, N. Y. Built-in electric "Deluxe Automatic Appliance Center," Westinghouse Electric Corp., Mansfield, Ohio.

KITCHEN ACCESSORIES: Round, rolling, adjustable-height drop-leaf tables with Formica plastic laminate tops, and posture chair with casters, "Ajustrite," Ajusto Equipment Co., Bowling Green, Ohio. Blue naugahyde upholstery, U. S. Rubber Corp., N. Y. C. Wrought-iron frame chairs with rattan seat and back, Sherrill Furniture Corp., New York, N. Y. Portable television, "Slim Classic," Zenith Radio Corporation, Chicago. Serving cart equipped with built-in warming tray, "Salton HoTable Cart," Salton Mfg. Co., Inc., New York, N. Y. Pastel walnut HoTray cart, Brown-Saltman of Calif., Southgate, Calif. Barbecue Tools, "Patio Party Set," Ace Products Co., Chalfont, Pa. All aluminum cooky tins, roasters, ladles, cake pans, pie pans, molds, colanders, strainers, measuring cups, "Wear-Ever," Aluminum Cooking Utensil Co., New Kensington, Pa. Apothecary jars in various sizes, Anchor Hocking Glass Corp., Lancaster, Ohio. Copper stock pot, pot with handle, saucepans, and wooden ladles, Bazar Français, New York, N. Y. Stainless-steel cutlery set, "Carvel Hall," Charles D. Briddell, Inc., Crisfield, Md. Blue stainless porcelain-finish cast aluminum saucepans and casseroles "Holiday," Club Aluminum Products Co., Chicago, Ill. Glass mixing bowls, measuring cups, custard cups, refrigerator dishes, "Pyrex," Corning Glass Works, Corning, N. Y. Teak salt container and pepper mill, carving board, black stoneware casserole, and souffle casserole, "Flamestone," cane and teak ice bucket, "Festivaal" tray, "Kongo" carving set, and stainless-steel flatware, Dansk Designs, Inc., Great Neck, N. Y. Three-tiered jar, "Roly-Poly," Designed for Living, New York, N. Y. White plastic trays, Waverly Products, Scranton, Pa. Purple linen napkins, Leacock Co., Inc., New York, N. Y. Red napkins, Belgian Linen Assn., New York, N. Y. Red hand-blocked Adriatic tablecloths, Linens by Vera, Inc., New York, N. Y. Japanese covered soup bowls, Dean Trimble Imports, San Francisco, Calif. Polyester film for shelf and drawer lining, "Mylar," E. I. Dupont de Nemours & Co., Film Dept., Wilmington, Del. Wall-mounted stainless-steel kitchen tool set, Evans International, Acton, Mass. Fresh lemon and apple holders, Flairtime by Silvestri, Inc., New York, N. Y. Large yellow bowl, The Walter Hatches, Inc., New York, N. Y. Step and bar stool, "Cosco Deluxe," Hamilton Cosco, Inc., Columbus, Ind. Platter in white and yellow, "Nordika," International Designers Group, New York, N. Y. Square wood bowl by Dirk Rosse, large lime bowl, blue bowls with handles, blue and black bowls and saucers by Krenit. "Perstop Plattans," yellow enamel stainless-steel serving trays, "Cane" pattern flatware, by Dansk, Georg Jensen, Inc., New York, N. Y. Stainless-steel "Coffeematic," "Coffeeminder Timer," thermostatically controlled fry pan with cover, Dutch oven, and four-slice toaster, "Universal," Landers, Frary & Clark, New Britain, Conn. Glasses with bamboo holders and pitcher with bamboo handle, "Stak," and yellow and orange metal tray, Ed Langbein Originals, New York, N. Y. Amster blue stoneware, Bonniers, Inc., New York, N. Y. Copper pitcher and wood jug, bamboo mats, covered soup bowls, Luten-Clarey-Stern, New York, N. Y. Round brass tray and brass tiered picnic box, Products of India, New York, N. Y. Formica and brass tray "Gorham Giftware," the Gorham Co., Provi-

(*Please turn the page*)

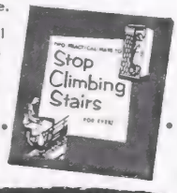
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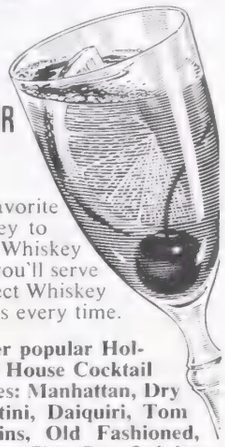
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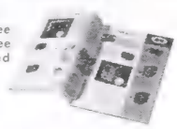


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DETAILS OF THE 1960 PACE SETTER

CONTINUED FROM PRECEDING PAGE

dence, R. I. Food slicer, "Electri-O-Matic," Rival Mfg. Co., Kansas City, Mo. Wastebasket, "Car-N-Home," 3-drawer vegetable bin units, large kitchen wastebasket, "Shelf Kushion," for all cabinet drawers, Rubbermaid, Inc., Wooster, Ohio. Gold color pitcher, 3-tiered brass epergne, brass compote, Mary Ryan, Inc., New York, N. Y. Gold enamel on aluminum bowl and plate, enameled percolator and casserole, Seabon, New York, N. Y. Spices, herbs, vinegars, and teas, Spice Islands Co., South San Francisco, Calif. Roaster, "Magnalite," Wagner Mfg. Co., Sidney, Ohio. Saucepans, "Epicure," Wallace Silversmiths, Wallingford, Conn. Storage bin units, disappearing pot racks, knife holder, utility shelf, and lid holder, Washington Steel Products, Tacoma, Wash. Kitchen towels, "Martex," Wellington Sears Co., New York, N. Y. Dishes in dishwasher, "Mediterrania," Redwing Potteries, Redwing, Minn. Blue glass tumblers, Blenko Glass Co., Milton, W. Va. Pewter coffee service, Reed & Barton, Taunton, Mass. Blue cups and saucers, Bloomingdale's, N. Y. C. Hauling truck and dolly, "Chore-Saver," Jones-Co Products, Wabash, Ind. Step-on cans, trash baskets, and 22-gallon trash cans in gray, Loma Plastics, Inc., Ft. Worth, Tex.

KITCHEN COURT: All furniture, Scroll Furniture Co., Miami, Fla. Breakfast trays, Waverly Products, Scranton, Pa. Pewter creamer, sugar bowl, tray, Reed & Barton, Taunton, Mass. Coffeepot, "Mediterrania," Redwing Potteries, Redwing, Minn. Amethyst goblet, Fostoria, Moundsville, W. Va. Plastic dishes, Texas Ware Mfg. Co., Dallas, Texas.

SERVICE ROOM

CABINETWORK: All wood cabinets, cadet blue, Mutschler Bros. Co., Nappanee, Ind. Plastic laminate counter tops and wall tile, Formica Corp., Cincinnati, Ohio. "All Fabric Automatic Washer" and "No-Vent Electric Dryer" The Maytag Co., Newton, Iowa. Double stainless-steel laundry tray, Elkay Mfg. Co., Chicago, Ill. Lever arm swivel faucet, Delta Faucet Div., Masco Screw Products Co., Dearborn, Mich. Built-in "Automatic Ironer" with posture chair, Ironrite, Inc., Mount Clemens, Mich. Built-in sewing machine, "Slant-O-Matic," Singer Mfg. Co., New York, N. Y.

ACCESSORIES: Laundry sorter and "Wheeleasy Ironing Caddy," Cal-Dak Co., Los Angeles, Calif. Woven wood gardening basket with three tools, The Walter Hatches, Inc., New York, N. Y. Steam iron, portable ironing board, cord holder, ironing board pad and cover, Proctor Electric Co., Philadelphia, Pa. Wall-mounted fire alarm, Vanguard-Interstate Corp., Anaheim, Calif.

SECOND-FLOOR SERVICE CLOSET

Floor polisher, "Electrikbroom," Regina Corp., Rahway, N. J. Steam iron, portable ironing board, cord holder, ironing board pad and cover, Proctor Electric Co., Philadelphia, Pa. Roll-away cot with mattress, Haggard & Marcussion, Inc., Chicago, Ill.

SECOND-FLOOR KITCHEN

Built-in electric kitchen unit with overhead storage cabinets and built-in light fixture, Dwyer Products Corp., Michigan City, Ind. Built-in electric exhaust fan, NuTone, Inc., Cincinnati, Ohio. Portable electric can opener, "Supreme," A. S. R. Products Corp., New York, N. Y. Kitchen tool holster with cutlery, "Susan," Ekco Products Co., Chicago, Ill. White plastic trays, Waverly Products, Scranton, Pa. Purple linen napkins, Leacock Co., Inc., New York, N. Y. Red napkins, Belgian Linen Assn., New York, N. Y. Red hand-blocked Adriatic tablecloths, Linens by Vera, Inc., New York, N. Y. Japanese covered soup bowls, Dean Trimble Imports, San Francisco, Calif.

MAJOR FURNISHINGS

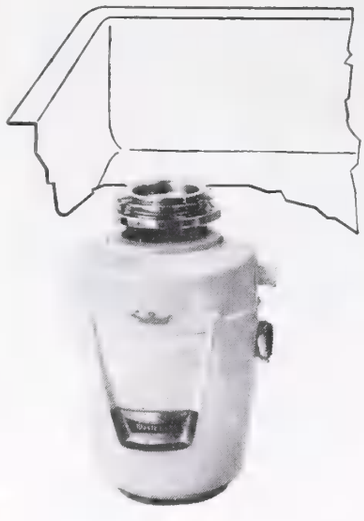
Terrace furniture, Scroll, Inc., North Miami, Fla. Upholstered and case goods furniture, Henredon Furniture Industries, Inc., Morganton, N. C. Seven-foot grand piano, The Baldwin Piano Co., Cincinnati, Ohio. Electric organ, "Home Organ," The Baldwin Piano Co., Cincinnati, Ohio. Fabrics for draperies, upholstery, bedspreads, F. Schumacher & Co., New York, N. Y. Draperies and bedspreads made by workroom of H. & S. Pogue Co., Cincinnati, Ohio. Carpets, living-dining areas, master bedrooms, Archibald Holmes & Son, Philadelphia, Pa. Carpets and rugs all bathrooms and powder room, nylon "Wunda Fluff"; boy's room, wool plush, Wunda Weve Carpet Co., Greenville, S. C. Carpet underlay, "Marvelaire," U. S. Rubber Co., New York, N. Y. Recessed brass traverse drapery hardware, The Gould Mersereau Co., Inc., New York, N. Y.

ACCESSORIES AND APPLIANCES

ENTRY: Hanging planters and planters in pool, Architectural Pottery, Los Angeles, Calif. Steel chain (bronze plated) supporting hanging planters, Eastern Chain Works, Inc., New York, N. Y. Porcelain garden stool, Macy's, New York, N. Y. Brass Indian jug on exterior steps, Luten-Clarey-Stern, New York, N. Y. Rabbit's-foot ferns, Julius Roehrs Co., Rutherford, N. J. Antique Chinese jar, Nuri Farhadi, N. Y. C.

LIVING ROOM: Steel mesh fireplace curtain, "Britesilver" plate, Modernscreen, Portland Willamette Co., Portland, Ore. Folding chairs and folding tables, Norquist Products, Inc., Jamestown, N. Y. Folding lap tables, Howe Folding Furniture, Inc., New York, N. Y. Floor lamps and enamel ash trays, Holland House of Art, New York, N. Y.

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Brass bowl with cover. Korean Trade Center. New York. N. Y. Cigarette cup and ash tray, Lee and Pup McCarty. Hammer Galleries. New York. N. Y. Lacquer game box. Cincinnati Museum of Art, Cincinnati, Ohio. Brass tray. The Fan Co.. New York, N. Y. Silk throw on lounge chair. Products of India, New York, N. Y. Bronze bowl, Japanese bronze bowl on deck, and round brass engraved Indian box, Luten-Clarey-Stern. New York. N. Y. Pottery planting bowl in walnut stand. Architectural Pottery. Los Angeles, Calif. Brass log cradle. Edwin Jackson Inc.. N. Y. Other antique accessories. Nuri Farhadi. N. Y. C.

LIVING ROOM ENTERTAINMENT AREA: Screen for rear projection television, Polacoate. Inc.. Blue Ash. Ohio. Projecting television set. American Teletronics. Inc.. Anaheim, Calif. Portable motion picture screen. Raliant Mfg. Corp.. Morton Grove. Ill. Antique music stand. Phillip Colleck. New York. N. Y. Antique lyre chairs. Churchill Brazelton. New York. N. Y. Adjustable piano bench. Manual Arts Furniture Co., Cincinnati, Ohio. Horsehair piano-bench cover. Arundell Clarke, N. Y. C. Round Chinese stand, all other antique accessories. Nuri Farhadi, New York. N. Y.

DINING AREA: Dining service: Gold service plates, "Midas," blue and gold banded china dinner service, "Contessa." Flintridge China Co., Pasadena. Calif. Crystal stemware "Montaigne." Baccarat & Porthault. Inc.. New York. N. Y. Flatware, sterling silver, "Gold Tip." The Gorham Co., Providence. R. I. Napkins. white and gold, Carole Stupell Salon. New York. N. Y. Wine cooler. Herschede's. Cincinnati. Ohio. Silver tray. Gorham Mfg. Co.. Providence. R. I. Crêpe Suzette dish, cafe brulé bowl and ladle. "Holloware." International Silver Co.. Meriden. Conn. Candles. Will & Baumer Co.. Syracuse. N. Y. Gold obi for table runner. Comerford Gallery. New York. N. Y., antique accessories. Nuri Farhadi. N. Y. C.

MASTER BEDROOM: Electrically controlled bed. "Select-A-Rest." Dura Corp.. Oak Park. Mich. Blue percale sheets, cases. Dan River Mills. Inc.. Danville. Va. Blanket. "Elegance," Chatham Mfg. Co., New York. N. Y. Brass light fixtures mounted on headboard. Hansen Lamps. New York. N. Y. Brass desk lamps. Nessen Studio. Inc.. New York. N. Y. Desk accessories and water carafe. Mark Cross Co.. New York. N. Y. Clock. "Miracle," Sessions Clock Co.. Forestville. Conn. Electric shoe polisher. Dremel Mfg. Co., Racine. Wis. Brass jugs, Products of India. Inc.. New York. N. Y. Chinese porcelain stool. Macy's. N. Y. C. Other antique accessories. Nuri Farhadi. N. Y. C.

MASTER BATH: Towels. "Martex," Wellington Sears Co.. New York. N. Y. Rug. "Wunda Fluff." Wunda Weve Carpet Co.. Greenville. S. C. Shaving mirror, The Acme Specialty Mfg. Co.. Toledo. Ohio. Lotion bottles. Venini Glass Co.. New York. N. Y. Lacquer tissue box. Morrison Imports. San Francisco. Calif. Glass tumbler. Fostoria Glass Co.. Moundsville. W. Va. Shell soap dish. McArthur Shop. N. Y. C. Towel stand, Maxwell-Phillip Co.. Inc.. N. Y. C.

WIFE'S BEDROOM: Piano. "Acrosonic Spinet Modern." The Baldwin Piano Co.. Cincinnati. Ohio. Antique camphor-wood chest. Macy's N. Y. C. Antique desk. Belgravia House. New York. N. Y. Desk accessories, Mark Cross Co.. New York. N. Y. Antique lyre chair. Churchill Brazelton. New York. N. Y. Other antique accessories. Nuri Farhadi. New York. N. Y. Electrically controlled bed. "Select-A-Rest." Dura Corp.. Oak Park. Mich. Pink sheets and cases. "Lady Pepperell." carnation pink Acrilan blanket. Pepperell Mfg. Co.. New York. N. Y. Round brass side table. plastic laminate top. Hudson-Rissman. Inc.. Los Angeles. Calif. Porcelain bedside lamp. The Fan Co.. New York. N. Y. Ormolu candlestick desk lamp. Warren Kessler. Inc.. New York. N. Y. Floor lamp. Hansen Lamps. New York. N. Y. Glass bowl. Venini Glass Co.. New York. N. Y. Electric Clock. "Love Alarm." Sessions Clock Co.. Forestville. Conn.

WIFE'S BATH: Towels. Cannon Mills, Inc.. New York. N. Y. Floor Covering. "Wunda Fluff." Wunda Weve Carpet Co.. Greenville. S. C. Portable magnifying mirror. The Acme Specialty Mfg. Co.. Toledo. Ohio. Whirlpool bath. Jacuzzi Co.. Berkeley. Calif. Glass scent bottles. Kosta crystal bottle. Ebeling & Reuss, N. Y. C. Shell soap dish. McArthur Shop. N. Y. C. Dressing stool cover, Imperial Silk. Viertex Sales Corp., New York. N. Y.

DRESS STORAGE ROOM: Stacking plastic shoe boxes. Pandora Co.. Los Angeles. Calif. Round standing table-top mirror in brass frame. Sherrill Furniture Corp., New York. N. Y. Counter-top and floor-model sun lamps. Hanovia Lamp Div.. Engelhard Industries. Inc.. Newark. N. J.

TERRACES: Clamp-on umbrellas, Soovia Janis. Inc.. New York. N. Y. Copper and brass braziers with covers. Mauretania Fabrics. Inc.. N. Y. C.

LANDSCAPING: Grass seed. "Scotts Family." O. M. Scott & Sons. Marysville. Ohio. Special plant material. Detmer Nurseries. Tarrytown, N. Y.

MOTOR CARS: "Corvette." Chevrolet Motor Div.. General Motors Corp., Detroit. Mich. Cadillac convertible coupe and four-door sedan, Cadillac Motor Car Div.. General Motors Corp., Detroit. Mich.

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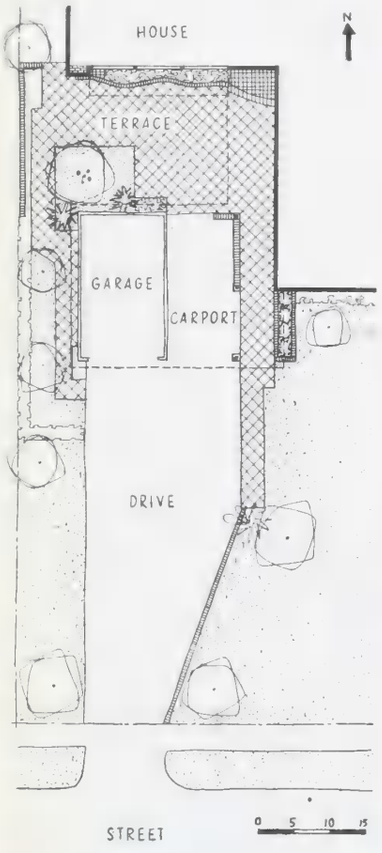


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Without the protection of the garage-carport structure, this 36′ x 20′ terrace would have been completely exposed to the street. Now it is a private court, large enough for children's play, secluded enough for outdoor entertaining. Traffic on the street (in background) hardly impinges on the life that is lived here.



Plan at left shows how garage was set forward on the lot to form the inner court. If it had been placed back against the house in the more usual position, this would be just another front yard. From the street (below) you can see very little of the court, even less when there is a car in the driveway. Brick walk clearly defines approach to front door. Wide sweep of roof from house over entry walk, carport, and garage unifies the area, makes inner court more a part of the house than garden.

How to steal living space from the street side

By putting the garage forward on the lot, well away from the house, protected space can be gained. Here it serves as a terrace and play area



Large windows like these would have been impractical if they had not been well shielded from the direct view of the street. Now the owners look into a private court instead of at passing traffic. Max Sandfield, owner-architect; Marie and Arthur Berger, landscape architects.

PHOTOGRAPHS BY MAYNARD PARKER



Our Kitchen Garden Starts in the Kitchen

—or how a sunny window sill can give you a head start on the planting season

By WILLIAM ALVADORE BUCK

■ "You're so fussy," complained my favorite wife. "Do all these plants have to clutter this window sill? The window in the dining room is almost empty."

Notice that I was the fussy one, not the seedlings which would droop and die if they did not get enough sun. The dining-room window faced northeast and was shaded by two trees. The ledge where I was starting a few plants faced southwest—fair enough, for they receive about six hours of direct afternoon sun, but a more southern exposure would have been better. Well, he who knows when to be fussy and when to be at ease knows the secret of life. That's what I should have said but didn't.

Starting vegetables and annual flowers indoors for transplanting to the garden is in some measure a fussy job for a fusser, but not nearly so exacting as it was in a less scientific time.

The reasons "why"

You may ask, why bother? There are several good reasons: With some plants I want to get an early start on the season. Zinnias, for example, will bloom until frost, and it seems that we want the first as early as possible. China asters and lettuce, on the other hand, have their seasons and then are finished, but that season is all too short for our household, so we prolong it for weeks by starting some indoors and others outdoors after the danger of frost is past. Tomatoes are so slow in maturing fruit that, if you want to eat them before September in our climate, you or the greenhouse must start them eight weeks before they would be safe against the cold outdoors.

I have never started plants for my main crops of tomatoes or members of the cabbage family on the window sill, for these particular crops need better conditions than my kitchen offers. The plants are cheap and the varieties I want are in every garden shop.

I may try my luck with tomatoes this year, just three or four plants, of a variety I have not grown before, which I may not be able to find in the garden shops. Manalucie, perhaps, or Red Rich. Here, then, is a second reason for cluttering the window sill. One can choose his variety, or genus and species, for that matter, instead of taking whatever the man in the greenhouse thinks will sell this year.

This illuminates, in fact, one of the best reasons for planting a garden at all, indoors or out. We are all aware that the grocer seldom has vegetables that are fresh and at their best; and he can seldom get the best varieties for the table. Where do you see Kentucky Wonder beans or the Tender-green type of snap bean? Yet these are so superior that he who gardens for good eating will not grow any other. So it is with many vegetables.

The truck farmer and shipper need quite different qualities from those the gardener desires and the market strains have been developed to fill his needs. The flavor is often bred out of a crop in the interests of production. This is not always so; Rutgers tomatoes are as fit for the garden as the field. But, if you want to arouse the sin of envy in friends that come to dinner, marry a good cook, grow a garden, and look twice at the phrase "a favorite of commercial growers" in the seed catalogs you read.

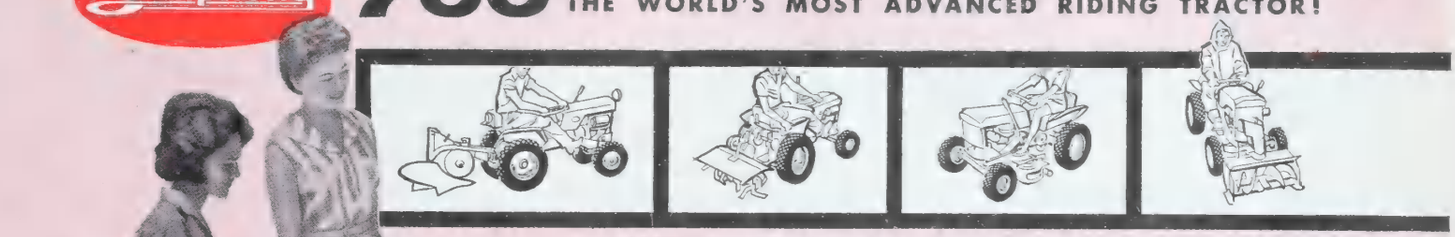
Enter, a villain

The worst of the malefactors against sprouting seeds are the damping-off fungi that live in the soil. The disease is incurable, spreads fast, and when a baby plant droops with damping-off, there is no course but to pull it out to prevent further infection. But modern medicine certainly does make the doctor look good, and what he cannot cure he can often prevent. Lately a number of fungicides that are effective against the disease have entered the market under several trade names, Semesan, Spergon, Captan, Arasan, Cuprocide, Thiram, Zerlate, and others. Be careful in using them, for they are violent poisons.

(Please turn the page)

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OUR KITCHEN GARDEN STARTS IN THE KITCHEN

CONTINUED FROM PRECEDING PAGE

There are other ways. Commercial greenhouses have long practiced sterilizing the beds with live steam, and you can accomplish the same on a smaller scale by roasting soil in an oven at 200° for an hour.

Some prefer to start seeds in vermiculite or milled sphagnum moss. Vermiculite is exploded mica, made in the same way as puffed wheat; it is sterile and has a great capacity for holding water. Sphagnum moss, the dried bog moss of several species that ages into the product called peat moss, is also sterile, for some unknown reason, and also has a large capacity for holding water. It is better than vermiculite for planting tiny seeds, for the milled moss is much finer in grain.

Seeds range in size from those of the begonia, which are like dust, to those of the double coconut, which are often 18 inches long and weigh 40 pounds. Indoors or out, the traditional rule is that seeds should be sown at a depth three times their diameter, though in the drought of summer they can go deeper. The tiniest seeds hardly need covering at all; merely press them into close contact with soil and sprinkle them lightly until a film of mud forms. Planted in any environment, seeds need this close contact and that is why gardeners tamp the row after covering the seed.

Tyro gardeners make themselves trouble by sowing seed too thick; 20 to the foot is as close as is ever necessary, and this only for radishes and such that stand, after thinning, an inch apart. Read the directions on the pack. There is one exception to this rule: when you plant old seeds sow them thicker.

The reason why you do not want too thick a row is that they must be thinned, and thinning is a tedious nuisance, which can do damage to tiny roots in a crowded row. Some gardeners take the trouble, in fact, to clip the unwanted stems at soil level instead of pulling them.

Good soil-substitutes

Vermiculite, sphagnum moss, and similar mediums are particularly useful where a quick and sure start is wanted, but the real growing is to take place elsewhere. These contain no plant food whatever. However, for this beginning, the seed carries its own rations, enough to nourish root growth and the first leaves, which are called cotyledons. Most advanced plants have two cotyledons and are called dicotyledons; grasses, sedges, lilies, iris, orchids, palms, and others have only one and are called monocotyledons or monocots. These differ from true leaves in several ways, most notably in that they cannot perform the supreme mystery (to earth-bound mortals) of photosynthesis, and thus cannot feed the growing plant.

If you leave your seedlings in this material after the true leaves appear, you must feed them with a liquid plant food. In these mediums you will get high and sturdy germination. For the water that oozes through the seed case will be pure. The less fertilizer that reaches the seed, before the second leaves appear, the better the chances of sprouting. If your tap water smells of chlorine now and then, better let it stand for a couple of hours before you use it on seedlings or any other plants. This method makes a good seed bed if you are sprouting many plants. The shock of transplanting from the bed to the garden is small. The vermiculite or moss clings to the roots when you loosen the seedling—with the point of a pencil—and there is little root loss. Better treat the seed with a fungicide before you plant it in the starting bed.

Choosing soil and containers

I have started both vegetables and flowers in Styrofoam, vermiculite, sand, soil, sods, Fertl cubes, peat moss pots, coffee cans, the aluminum containers from frozen chicken pies, plastic pots, pans, flats, plant bands, and plain old two-and-a-half-inch clay pots filled with dirt.

None of these has proved impractical, but now, for a few dozen plants, I use plastic or clay pots exclusively. The pots must have drainage holes, of course, and should be scrubbed to remove any lingering spore or germ. The dirt is one-third peat moss and two-thirds garden loam; my soil happens to be sandy, so this mixture about fills the standard formula for a good potting soil, which is one-third peat moss, leaf mold, or compost, one-third garden loam, and one-third sharp sand. But let us not be intimidated by a formula. The earth for our pots should be sifted fine, should retain water, and have space for the air that is necessary to root growth.

I treat the seeds with a fungicide, sterilize the soil in the oven, put a pebble over the drainage hole, fill

the pot, and plant. I write the name of the specimen on the outside of the pot with a pencil. A flat is lined with a waterproof plastic, so the housekeeper shall not be bothered by drippings on the waxed floor. I arrange the pots in the flat and put it in the southwest window. Fluorescent light, placed about five inches above the plants, is as good as sunlight for this short starting season, and has the advantage that under overhead light the seedlings can grow straight upward. On the sill they reach toward the light and nearly every day you must turn them around. With all your plants in one flat, however, this is no great trouble.

Sowing takes time

Of course, all this sowing is not done in one day. It is not wise to take a lead of more than eight weeks on the season, for plants grown too long indoors get leggy and weak. In our climate, five miles crow flight from the Bronx, those that can take some frost and go out to the garden as soon as the ground can be worked, may be started indoors in late February and set out after April 10. Tender things, like tomatoes, should not be exposed to the rough winds of spring before May 10. They are planted indoors about March 21.

Exceptions being excepted. I have heard tell of a woman in Kentucky, who, aroused by the neighborhood tomato race, started hers before Christmas, nursed them along in a coolish cellar, cut off the tops of those that grew more than a foot tall, and put them into the garden in early May.

Every old gardener knows that tomatoes need a sturdy start, that leggy tomatoes are too puny for this leathery world, and that a tomato should not be topped. Her plants, however, never learned these facts of life and she harvested her first fruit early in June, winning the race by three weeks. No. I believe her—gardeners and fishermen belong to different varieties of the same species, but I wonder how those plants fared during the balance of the season.

Tomatoes seem to recover easily from damage, a capability which some plants do not possess. Many kinds cannot be transplanted at all, really, such as corn, beans, peas, carrots, cucumbers, okra, parsnips, Jerusalem artichokes, potatoes, radishes, squash, pumpkins, turnips, and a host of flowers, including some of the wildings you may want to bring into your garden from the forest or field. But if moving from seed flat to garden is done without disturbing the roots most anything can be "transplanted."

I prefer seeding in pots. When you transfer the plants to the garden, you hold the pot in your left hand upside down, with fingers on each side of the stem across the pot, tap the pot with a trowel, and the entire root ball falls out into your hand. There is no damage; growth is so little hindered that it is not worth the bother to give the young leaves shade for a couple of days, as should be done after the shock and wilting of more vigorous transplanting.

I use pots for seeding instead of the little cubes. The cubes, today made of vermiculite, I believe, tend to fall apart and the roots stray and may be damaged. Pots of compressed peat moss are buried whole at transplanting and are supposed to disintegrate, but I have found them intact at the end of the season. Some roots had penetrated the peat wall; others were bound within it. I had been somewhat disappointed at the progress of these particular annuals, but had not suspected that they might be rootbound. I learned later that manufacturers recommend soaking pots thoroughly before planting to speed disintegration.

Bundle of ambition

So, we have the seeds in their pots raring to sprout—a seed may, in fact, be described as a tiny bundle of ambition. The rest is nothing much but ease and satisfaction; with that old devil damping-off exorcised, the only important matters are temperature, water, and sun. The best air to bring up seeds is humid and warm, at least 70°; hence, some think it best to cover the pots with glass or heavy paper until the seeds push through. After that they can stand cooler weather, but still like more humidity than exists in the Great American Desert or average home.

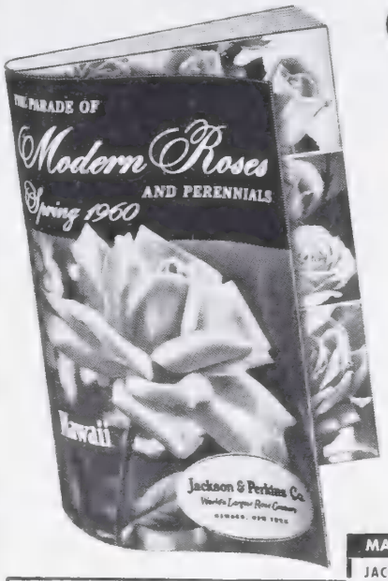
The soil should never be soggy for any length of time, however, and the best watering device is a spray. Now and then I sprinkle pots with a little hand squeezer, plastic lining and all, and hope the atmosphere around the seedlings never gets too dry. They grow. Within the first three or four weeks they are thinned to one for each pot, selecting always the sturdiest to keep—and the sturdiest is not always the tallest. Before they are transplanted to the garden, carry them outside to harden in the weather for a week.

The only real problem in all this is staking out your claim on that sunny window sill.

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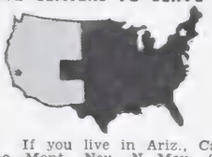
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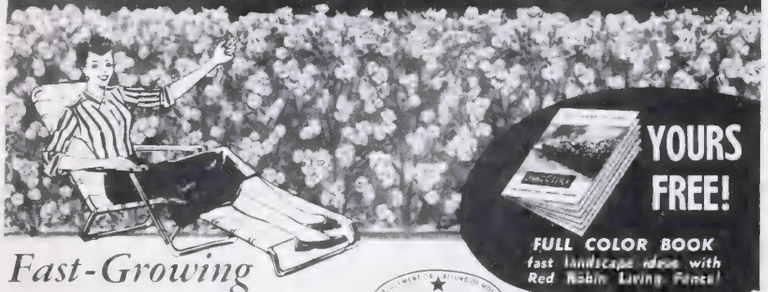


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CONTINUED FROM PAGE 96



Entrance pylon. A handsome stone pier was placed near the street to mark the entrance drive. The decorative feature, incorporating the metal grillwork of the house, contains lighting to make the entrance visible at night. The inclusive design thus begins at the very boundary of the site.

no sense of an intrusion or the imposition of an unsympathetic element. The materials blend quietly and unassumingly with the textures and colors of nature. In its assured repose there is no strident clamoring for attention.

The whole house, inside and out, is marked with the thinking that recognizes nature not as something to be mastered and dominated but as something to be understood and appreciated. In place of the unfeeling attitude of exploitation that has characterized too much of our recent building, there is an almost affectionate regard for the landscape. A poetic insight into the qualities of the site are joined with a desire to make it more beautiful.

It is a lack of this feeling which accounts for the many buildings that stand as an affront to the landscape. This insensitivity, or lack of manners, with regard to our environment would not be tolerated in the social world.

The main forms of the house are placed to reveal and enhance the land forms with a counterplay of architectural forms. The largest element of the house has been placed across the ridge of the hill to emphasize it by contrast of direction. Any horizontal line in the landscape, except when placed parallel with the ground contours, will make its slope more apparent. The two-story element, perpendicular to the main element of the house, has been placed parallel to the slope of the ridge. By bridging between the crown of the hill and the main element it makes the viewer aware of the general slope toward the river. It also directs attention to the view as one approaches the house.

Interior floor surfaces are extended outward as terraces or balconies. Roofs are strongly horizontal and reflective of land forms.

The terraces provide a strong base, in a visual sense, on which the house rests. In a few places these terraces, at their outer edges, become broad steps—a transition between structure and site.

In the forms of the house there is a recognition not only of land forms but of the climatic conditions.

This is a house which offers its habitants logical and rational shelter against the realities of sun, rain, and cold. Its interior has an openness that offers summer comfort even without air-conditioning. It also has a substantiality which furnishes winter security.

The rooms of the house are placed to secure a view down the hillside and toward the Ohio River in the middle distance with the blue hills of Kentucky beyond. They are also placed to take advantage of the sun during the course of the day. This advantage is never allowed to become a liability.

From the interior the surrounding landscape is seen framed in an architectural setting of stone piers and extended floor and ceiling surfaces. These direct one's attention toward the view and reveal previously unsuspected and unrealized qualities in it, making the landscape an ever-present decoration.

LANNED FOR HE ENHANCEMENT F LIVING

ONTINUED FROM PAGE 115

t fully exposed to view, only nptingly revealed to suggest yet seen and unexplored delights.

As an experience it is a kind of peration, a disclosure of prospects d possibilities of which one was t aware.

Although this house is formal in ality, having a disciplined order the strong rhythm of its piers, the shaping of its space, and in e relationship of its forms that tends even into the minor details, is could not be mistaken for the rict and unbending formality of assic symmetry. Within its sense order there is also a quality of eedom and a relaxed casualness at does not degenerate into dis-der or sloppiness.

There is a quality of elegance this house, but it is not the sac-harine and sentimental elegance at verges on decadence nor the ffected elegance of haut poseur.

There is a freshness and an as-rance about it that can stand in he daylight beside the elegance of he natural world, and not suffer y comparison nor seem inappro-riate. A similar quality of ele-ance is perhaps found only in apanese life and architecture.

Part of the architect's task, as n artist, is to act as an intermedi-ry between man and nature. Not nly does he shelter us from the lements, but he seeks to reveal to is the beauty of nature and to ring our lives into harmony with he wider orderliness and beauty f the universe.

Many architects, in their concern vith the partial and personal, have ost sight of this larger objective. n their preoccupation with tech-iques they have mistaken the neans for the end. In this concen-ration upon bits and pieces is ome explanation of the fact that. lthough there seems to be a grow-ng interest in things cultural and rtistic in our civilization, the en-vironment in which we live is be-coming more disjointed and disor-derly. Too often we, and the artists. do not see things in the larger con-text of life and of our environment.

When art is personal—and pri-vate—the artist's failure to realize the larger context may be of little importance. We can look at paint-ings or not. We may go to concerts or stay at home. We can choose the books we read, but architecture. good or bad, beautiful or ugly, is somewhat inescapable. The archi-tect's responsibility to society, therefore, becomes something more than a personal expression or the construction of an isolated object to be seen in isolation. His work must be judged in its relation to its environment and, unless he has created a monument, in terms of its livability.

There is a tendency on the part of some architects to regard the design of a house as a two-dimensional art. They design a façade either as a poster or as an abstract painting, a Mondrian, composing areas and lines without regard to the space or the structure behind it and with little expression of either. In this sense their designs are concerned only with surface appearance—and are superficial. Or if they do design in three dimensions, they may regard the building as large-scale constructivist sculpture. It becomes a thing to look at and perhaps walk through; it has an arbitrary origin in technique rather than in architecture's basic function of sheltering human needs and idealizing that need.

One may admire a crystalline rectangular form as one may enjoy the perfection and seeming immutability of a geometric form or a mathematical equation. These do have a fascination as abstract ideas and symbols. But if this same crystalline rectangle is proposed for use as a human dwelling or workplace, the space within it must be judged not only for its abstract beauty but also for its contribution (or lack of it) to human life and for its relation to its environment.

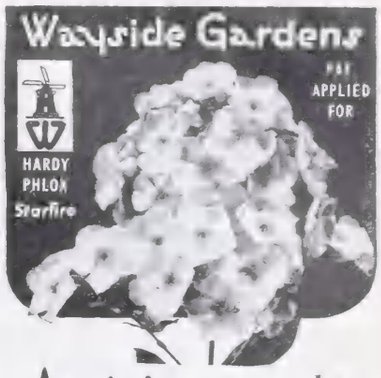
By studying the plans and photos of this house you can see how well it serves human life. The photos will tell you more than can be put into words. Within the limitations of the printed page they allow the house, as a work of art, to speak for itself.

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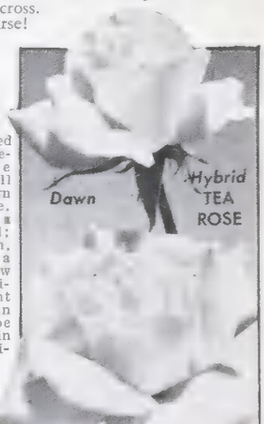
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A few choice new subjects

Without question, *Starfire* is the most spectacular red Phlox ever developed. The rare beauty is apparent from the first flowering, increasing in charm throughout its long and profuse blooming period. The vividly brilliant flowerheads are a magnet for all eyes, attracting admiration from everyone who sees it.

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New HYBRID TEA ROSE
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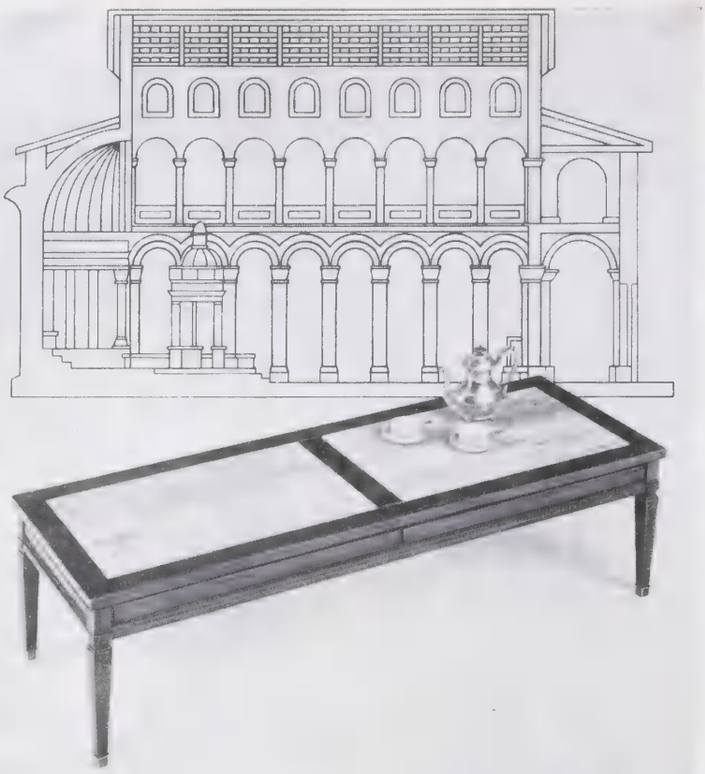
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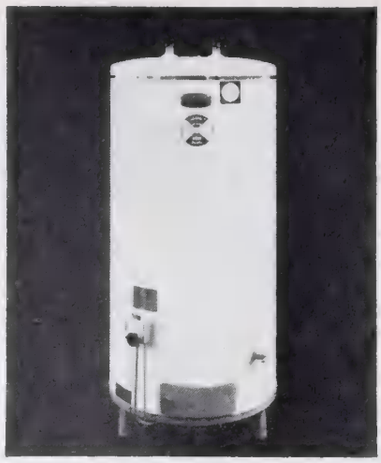




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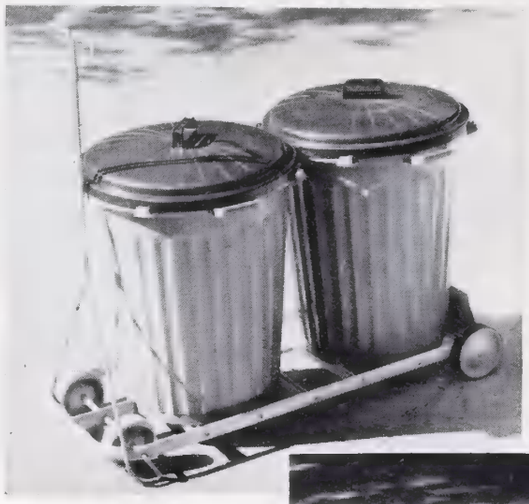




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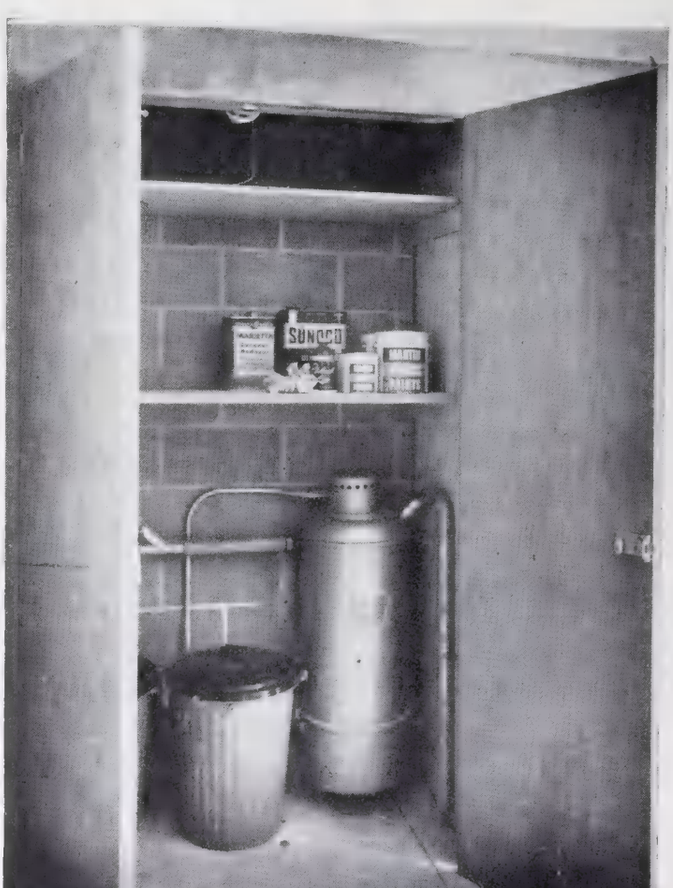


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PHOTOGRAPH BY GOTTLIEB HAMPFLER

Our Cover: Heralds of spring, this assortment of narcissus is set off perfectly by the weathered wood of the tree trunks behind them. One of the most satisfying spring bulbs, narcissus multiply their colorful blooms year after year.

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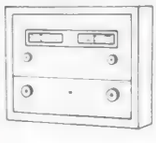
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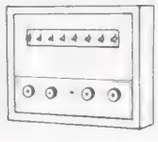
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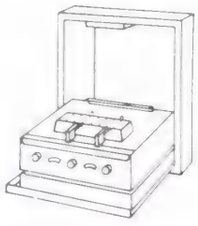
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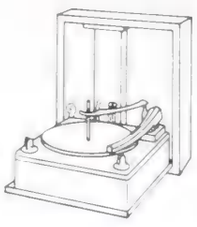
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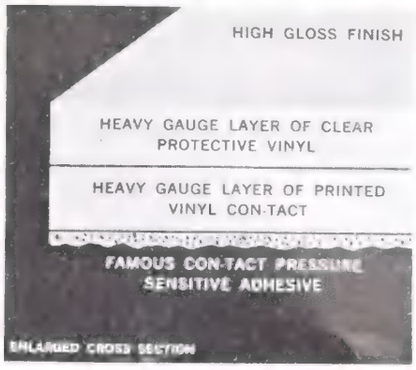
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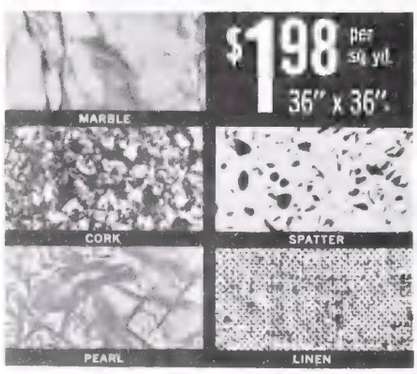
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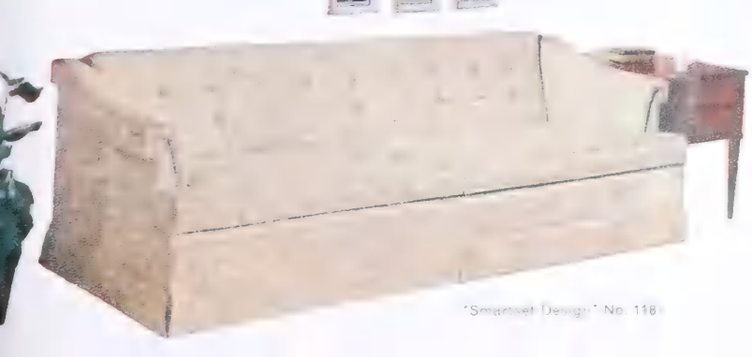
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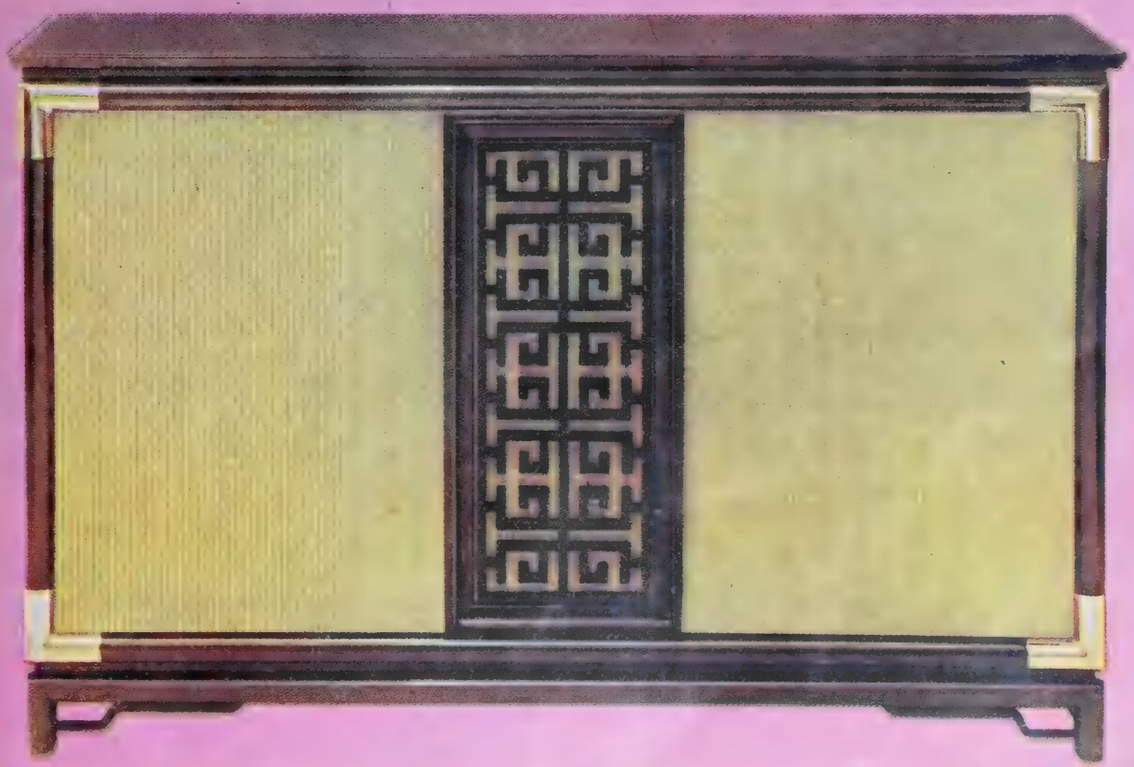
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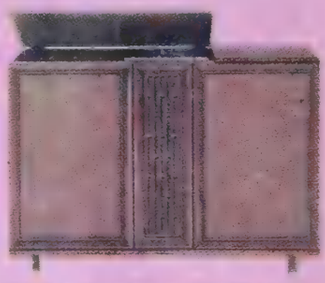
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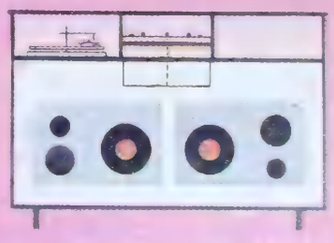
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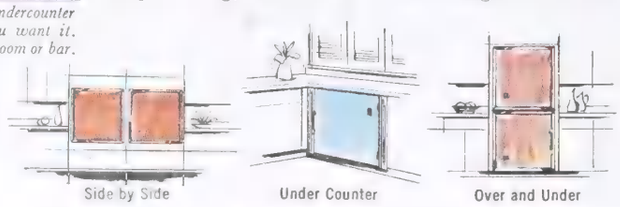
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West Prestonburg — Ackerman Craft Shop
Worthington — Burgess Cabinet Shop

LOUISIANA

Abbeville — R. Broussard Lumber
Baton Rouge — Modern Kitchens, Inc.
New Orleans — Dixie Lumber Co., Inc.
New Orleans — Howat Kitchens

MAINE

Bangor — Engineered Kitchens
Portland — The Boyd Corporation
Thomaston — The Woodcraft Shop

MARYLAND

Baltimore — Douglas Dist. Co.
Bethesda — Murray Saunders Kit.
Pikesville — Milford L. Iseman, Inc.

MASSACHUSETTS

Beverly — Knight Modernization Center
Brockton — Wood-Hu Kitchens, Inc.
Brookline — Carbeau Custom Kitchens
Framingham — Framingham Plastics, Inc.
Holbrook — Farina Brothers, Inc.
Holyoke — Roy and Sons
Lawrence — Unwin Lumber Company
Melrose — H. J. Stiles & Son, Inc.
Needham — W. T. Colpitts, Inc.
North Adams — Gagliardi Fuel Company
Pittsfield — Dalton Appliance Center
Springfield — Carlisle Hardware Company
Wellesley — Wellesley Kitchen Center
Worcester — Baker-Boyer Company

MICHIGAN

Adrian — John Abraham, Inc.
Allegan — Franz Radio
Almont — Havens Lbr. & Roofing Co.
Ann Arbor — Monson Cabinet Works
Bad Axe — Brinker Lumber Company
Battle Creek — American Woodcraft, Inc.
Battle Creek — Glenn Hanna & Sons
Bay City — Merchandise Center
Birmingham — Birmingham Kitchens, Inc.
Blissfield — Weinlander Wood Prod. Co.
Caro — W. A. Forbes Lumber Company
Coldwater — Short and Son Appliances
Croswell — Pomeroy's
Detroit — Byers Lumber Company
Detroit — A. L. Damman Company, Inc.
Detroit — Dantzer and White
East Lansing — Harold's Custom Kitchens
Flint — Able Construction Company
Flint — Custom Kitchens by Weaver
Flint — Flint Lumber Company
Flint — Lawrence Electric
Grand Rapids — J. E. McMurray
Grand Rapids — Kitchen Center
Grand Rapids — Galewood Outfitting Co.
Grand Rapids — Lewis Electric
Grosse Ile — Jo Lan Company
Grosse Pointe Woods — Pointe Kitchen Center, Inc.
Hillsdale — McCall Lumber & Fuel
Holland — Bob Brandford Lumber Co.
Holland — Beckman Kitchens
Kalamazoo — American Woodcraft-Schippers, Inc.
Lansing — G. B. Hebblewhite
Lapeer — F. R. Cutting Lbr. Company
Lexington — St. Onge Lumber Company
Midland — Ken Van Company
Midland — Nehil Lumber Company
Milan — W L M Appliance Mart
Monroe — H. Brost Appliances
Mt. Pleasant — Mt. Pleasant Lumber Co.
Muskegon — Hall Electric
Owosso — Colvin's Home Appliance
Pontiac — Poole Lumber Company
Port Huron — Jerry Ritter Appliance, Inc.
Port Huron — Weiss Brothers
Rogers City — Rogers City Power Co.
Royal Oak — Royal Oak Kitchens, Inc.
Saginaw — Saginaw Lumber Company
Saranac — Village Furniture
Sault Ste. Marie — Lock City Mfg. Co.
Sturgis — DeRand Custom Kitchens
Traverse City — Max's Service
Ypsilanti — Moorman Lumber Company

MINNESOTA

Duluth — Baxter Company
Minneapolis — King-Rogers Company
Minneapolis — Mechanical Products Co.
Minneapolis — Vangen-Anderson Co.
Rochester — Napanee Kitchens
St. Cloud — Pflepsen Refrigeration Co.
St. Paul — Calander Built-in Kit. Equip.
St. Paul — Kitchens by Krengel
Waconia — Al's Radio & TV Service
Worthington — Rickbeil's

MISSOURI

Kansas City — House of Modern Kitchens
Kansas City — Kitchens by Kleweno
St. Joseph — Chapman Cabinet Co.
St. Joseph — Modern Kitchens
St. Louis — Glen Alspaugh Kitchens
St. Louis — Arthur Maier Plumbing Co.
St. Louis — Melcher-Schene Hardware Co.
Springfield — Home Center
Webster Groves — Joseph Kinney Co.

MONTANA

Anaconda — Aluminum Supply Company
Billings — American Appliance Company
Billings — Mason Lumber Company
Bozeman — Vaughan's
Butte — Aluminum Supply Company
Livingston — Paul's Appliance Company
Miles City — Lay-Rite Floor Cover. Serv.
Missoula — Nat. & Propane Gas Appl. Co.
Sidney — Sidney Electric

NEBRASKA

Omaha — Graybar Electric Company

NEVADA

Las Vegas — Better Living, Inc.
Reno — Heating & Air Conditioning Sup.

NEW HAMPSHIRE

Berlin — Morris Company, Inc.
Nashua — Sim's Kitchen Center

NEW JERSEY

Audubon — Raymond Bitler
Bayonne — Scott Kitchens
Bellville — Lombardi Cabinet Co.
Browns Mills — J. W. Anderson
Camden — Wm. S. Holmes
Cranford — Michael's Custom Kitchens
Denville — J. H. Jackson Lumber Co.
Dover — Planned Kitchens, Inc.
East Orange — Barmark Kitchens
Eatontown — L. Bamberger & Company
Hackensack — Jo in Dahl and Company
Hawthorne — Van Beuzekom Kitchens
Highland Park — Bilt-Rite Lumber
Irvington — Midas Custom Kitchens
Irvington — Tanke Custom Kitchens
Jersey City — Central Plumbing & Heating
Maple Shade — Joseph Bush and Son
Medford — Wm. Heventhol
Menlo Park — L. Bamberger and Company
Metuchen — Planned Kitchens, Inc.
Morristown — Colonial Cabinet Shop
Morristown — Kitchen Center
New Brunswick — Smallwoods Kit Ctr.
Newburgh — Schwartz's
Newton — Jump Lumber Company
Paramus — L. Bamberger and Company
Paramus — Cox Kitchens
Passaic — Ral Supply Company
Pennsauken — Sid Ridner Co., Inc.
Perth Amboy — Re-Dan Kitchens
Princeton — Peresett Appliance Kitchens
Rahway — Customized Kitchens
Ridgefield — Scheafer Woodcraft
Riverside — R. E. Cullbertson
Roselle — Tru-Art Kitchens
Roselle Park — Cambell's Woodworking
Rumson — Temple Lumber
Teaneck — Allied Craftsman
Teaneck — Barmark Kitchens
Trenton — Delany Kitchens
Trenton — M & M Bldg. Specialties Co.
Trenton — New Jersey Plumbing Sup.
Trenton — Quaker Maid Kitchens
Verona — Superior Kitchens
Vineland — Alps, Inc.
Washington — King's Lumber
West Belmar — Du-Craft Kitchens
Westmont — Quaker Maid Kitchens
West Trenton — Loth Kitchens
Wildwood — Customcraft, Inc.
Willamstown — Friedrich Custom Kitchens

NEW MEXICO

Clovis — New Mexico Appl. TV & Furn.
Roswell — Valley Kitchens

NEW YORK

Adams — Rusho's Adams Supply
Albany — Rutland Lumber Company, Inc.
Auburn — Auburn Kitchens
Baldwin — Baldwin Kitchens
Baldwinsville — Tappan Lumber Company
Batavia — Mancuso's Hdwe. & Appl. Ctr.
Binghamton — A. R. Auchinachie & Sons
Binghamton — Freije Electric
Binghamton — C. D. Humphries, Inc.
Binghamton — Valley Crafts, Inc.
Bronxville — Harry P. Hoblin, Inc.
Brooklyn — Ace-Hi Plumbing and Kitchens
Brooklyn — Hardt and Reid
Brooklyn — Kingsway Builders Spec., Inc.
Brooklyn — Madewell Appliance Corp.
Brooklyn — Modern Cabinet Makers
Brooklyn — P & C Appliance Co., Inc.
Brooklyn — Jacob Rifkin, Inc.
Buffalo — Kitchen Design & Appliance
Buffalo — Veos Tile & Cabinet Co., Inc.
Central Square — Crum's T. S. K. P. C.
Cooperstown — Bruce Hall and Sons
Dryden — Baker Lumber Company
East Aurora — Chas. Baker & Son
Elmira — Ryders Kitchens & Appliances
Freeport — Freeport Utilities, Inc.
Garden City — Kitchen and Bath, Inc.
Geneva — Lee Larsons Custom Kitchens
Glendale — Frederick Construction Co.
Glens Falls — Niagara Electric Equipment
Highland — Empire Kit. & Wdwrkg.
Holland Patent — Modern Appliances
Homer — Cortland Floor Craft
Jamaica — Atlantic Craft Kitchen Corp.
Kingston — Mission Wood Prod. Co., Inc.
Kingston — Soper Cabinet Co.
Lakewood — Trading Post Appl. Store
Latham — Davis Kitchens
Little Falls — McTiernan Electric Co.
Mamaroneck — A. E. Fuhrmann & Co.
Manhasset — Town & Country Kit., Inc.
Massena — Massena Cash Fuel Company
Mechanicville — Bergeron Bldg. Supply
Mohawk — Robinson Brothers
New Hartford — Heald and Martin
New Rochelle — F. R. Stevens, Inc.
New York — Berg and Brown, Inc.
New York — Fred E. Drucker & Assoc.
New York — Town & Country Kitchens
Niagara Falls — House Beautiful Sup. Co.
Olean — Snyder Refrigeration
Oneonta — West End Elec. & Gas, Inc.
Oswego — Schaffer Electric Company
Penn Yan — Roger Ribble Woodworking
Portchester — Cox Kitchens
Portchester — Greenberg Plumbing
Potsdam — Rogers Radio
Poughkeepsie — Franklin H. Slater, Inc.
Rockville Center — Kingsway Bldrs. Spec.
Rockville Center — Sunrise-Merrick Custom Kitchens, Inc.
Rome — Beach Lumber Company
Sherburne — Bramer Electric
Sidney — Sidney Appliance
Staten Island — M. Iosue Plumbing Co.
Staten Island — Rosewood Furniture Mgr.
Syracuse — Martin's Kitchen Mart, Inc.
Troy — Gordon L. Hayes
Troy — Kitchen Cabinet Mfg. Co., Inc.
Union Springs — Union Springs Hdwe. Co.
Utica — Charm Kitchens by Spetts
Utica — Stanley C. Jagielski Cus. Kitchens
Utica — Sal. Mazza Kitchens
Vernon — Lynch Lumber Company
Wellsville — Gibsons
White Plains — Coronet Kitchens, Inc.
White Plains — Regent Woodcraft Co.
White Plains — Westchester Cus. Kitchens
Yonkers — Rosner's

NORTH CAROLINA

Charlotte — Twin States Distributing Co.

NORTH DAKOTA

Fargo — Fargo Glass and Paint Company

OHIO

Akron — Builders Hdwe & Supply
Akron — Carter Jones Lumber Company
Akron — Central Appliance & Tire
Akron — Slocum Specialties
Archbold — Leichty Brothers
Ashley — Ashley Feed Company
Ashtabula — The Laird Lumber Company
Bay Village — Brigson Wood Products
Bedford Heights — Sam Patevsky Kitchens
Berea — Berea Radio and Supply
Brecksville — Larsen Lumber & Sup. Co.
Brookville — Brookville Lumber Company
Cambridge — Andrews Lumber Company
Cambridge — Gardner Electric Company
Canton — R & N Kitchen Mart
Canton — Ed. Williams Lumber Co.
Chillicothe — Alvins Floor & Wall Covering
Cincinnati — Stanley E. Doe Company
Cincinnati — Kitchen Products, Inc.
Cincinnati — Kitchens by Tom Hughes
Cincinnati — Martin & Son
Cincinnati — Nickoson Sinktop Company
Cincinnati — S & S Kitchens
Cincinnati — Suburban Kitchens
Cleveland — A-P Kitchens & Supply Co.
Cleveland — Cleveland Tile & Cabinet Co.
Cleveland — Custom Craft, Inc.
Cleveland — Forest Hill Plumbing
Cleveland — Ideal Hardware & Supply
Cleveland — Industrial Electric
Cleveland — Keeney-Schwank & Associates
Cleveland — Mutschler Kit. of Cleveland
Cleveland — Wierby Sales, Inc.
Columbus — Kitchens By Carter, Inc.
Columbus — Ohio Home Bldrs. & Supply
Columbus — Ohio Plbg. Fix. & Sup.
Columbus — Owens Supply Company
Columbus — Peppite Kitchens
Columbus — P. L. Woods Plbg. & Htg., Inc.
Cuyahoga Falls — Falls Cabinet Company
Dayton — KPC—Kitchen Planning Center
Dayton — PK Home Shopping Center
Delaware — Shoaf Floors Company
Elyria — Elyria Custom Kitchens
Findlay — Whitey & Lafferty
Fredericktown — Fredericktown Lbr.
Fremont — Swint-Reineck Company
Hamilton — Roth U. Bertsch Company
Hamilton — C. K. Crane Company
Harrison — John F. Miller Company
Hilliard — Hilliards Lumber Company
Hillsboro — Stockwell Furniture Company
Independence — Big Four Lumber Co.
Ironton — McGraw Cabinet Shop
Lancaster — Durrell Karshner Sales
Lorain — Falencki Hardware & Supply
Louisville — Lair Lumber Company
Mantua — Mantua Lumber Co., Inc.
Marietta — Swan Lumber Company
Mason — Valley Kitchen Distributors
Massillon — Massillon Floors
Middleport — Foreman & Abbott Appl. Co.
Middletown — Middletown Kitchen Shop
North Lima — Sheely Electric
Orrville — Bennet's
Oxford — Mahany Coal & Lumber Co.
Portsmouth — Star Bldg. Specialties
Rocky River — Schwede Kitchens
Russellville — Ripley Gas Company
Shaker Heights — Gae Hardware
Sidney — Slagle Plbg. & Htg. Co.
Sugar Creek — Sugarcreek Elec. Sup. Co.
Tallmadge — Ken Ed Cabinet Company
Toledo — J. F. Anderson Company
Toledo — Norman Johnston Cabinets
Toledo — Don White Kitchens
Tuscarawas — Reichman Electric
Wapakoneta — Steinbaugh Lumber Co.
Wauseon — Dyer & McDermott
Willoughby — Home Vac. Cleaner & Appl.
Wooster — Webb Refrigeration
Xenia — Buckeye Woodworking
Youngstown — Allen Appliance Company
Youngstown — Stambaugh-Thompson Co.
Youngstown — Steel City Electric
Zanesville — Mock Woodworking Co.

OKLAHOMA

Altus — Associated Builders Supply Company
Bartlesville — Matthews Furn. & App.
Cushing — Edmundson Hdwe & Appliance
Enid — J. W. Hill Electric
Muskogee — Raymond Furniture Co.
Oklahoma City — Okla. Elec. Supply Co.
Pawhuska — W. S. Smith & Sons
Ponca City — General Building Supplies
Poteau — Bridgman's Furniture
Shawnee — Bison Lumber Company
Stillwater — John Esposito Construc. Co.
Tulsa — Hope Lumber & Supply Co.
Tulsa — Kitchen Korner
Tulsa — Mason Furniture & Appliances
Tulsa — St. Charles Kitchens of Tulsa

OREGON

Albany — Edwards
Astoria — Roman Appliance Company
Eugene — Modern Kitchens
Portland — Builders Limited
Portland — Kiski Kitchens
Portland — Maxwell House
Roseburg — Suiters Bldg. Supply
Salem — Salem Wifesaver

PENNSYLVANIA

Abington — Quaker Maid Kit. by Roth
Allentown — Merritt Lumber Company
Allentown — Quaker Maid Kit. of Lehigh
Allentown — T. V. Associates
Altoona — McAleen's Plbg. & Htg.
Bally — Longacre Electric
Beaver Falls — Young and Klitsch
Bedford — Russell E. Fritz, Electric
Bethlehem — Bethlehem Floor Covering
Bethlehem — E.L. Carpency Sales & Serv.
Butler — Custom Interiors
Clarks Green — W-B Building Supply
Coopersburg — R. R. Oberholtzer
Coroapolis — Val's Cabinet Company
Donora — Tru-Kraft Cabinet Company
Easton — Von Bulow Company
Etrama — Drechsler Cabinet Company
Ephrata — J. S. Weist
Erie — Chaffee, Inc.
Everett — Percy Foor Lbr. Co.
Genesee — Chapman-Burrous
Goodville — Phares Rutt
Harrisburg — O. B. Lank
Harrisburg — Quality Kitchens
Indiana — Clyde Mentch Appliances
Lancaster — Frey Lumber Company
Lancaster — Zummerman and Bitts
Lebanon — H. W. Reppert & Sons
Leetsdale — Getz Cabinet Company
Lititz — Robert J. Hanna
Luzerne — Betternouse, Inc.
Meadville — San-Dan's
Mercer — Miller's Lumber and Supply
Monaca — Lucci Bros. Cabinet Co.
Munhall — W. A. Genes Company
Myerstown — H. W. Reppert & Sons
New Brighton — Capo Furniture & Appl.
New Castle — Schweikert Cabinet Co.
New Kens ton — W. A. Klingensmith & Son
Norristown — Girvan Kitchens
Philadelphia — Oliver Kitchens, Inc.
Pittsburgh — F & M Manufacturing Co.
Pittsburgh — Interiors Unlimited, Inc.
Pittsburgh — Harry H. Marcus Co., Inc.
Pottstown — J. Fegeley and Sons
Pottsville — Reiley's Stores, Inc.
Pricedale — Tafco Cabinet Mfg. Co.
Punxatawny — Ragley Maytag Store
Reading — Hen Halbeisen, Inc.
Reading — Kitchen Interiors by Birchcraft
Reading — Quaker Maid Kit. of Reading
Reading — Weiler Appliance Co., Inc.
Red Lion — Kapri Manufacturing Company
Richland — Rich Maid Kitchens
Rochester — Mecklem Brothers
Scranton — Herb Lugg Globe Store)
Throop — Shehadi Brothers
Washington — McKean Plbg. & Htg., Inc.
Williamsport — Faxon Lumber Company
York — Wolf Supply Company

RHODE ISLAND

Cranston — Ingall's Kitchens
Providence — Carbeau Custom Kitchens
Providence — Crown Supply Company
Providence — Harris Lumber Co., Inc.
Providence — Tops Electric Company

SOUTH CAROLINA

Greenville — Twin States Distributing Co.

SOUTH DAKOTA

Rapid City — Building Material Distrib.

TENNESSEE

Chattanooga — Floorcoverings, Inc.
Johnson City — Bolton Brother Plbg & Htg.
Kingsport — Greene Hdw. & Supply Co.
Knoxville — Greene Hdw. & Supply Co.
Knoxville — John Beretta Tile Co., Inc.
Memphis — Snobe, Incorporated
Nasnville — Hermitage Electric Sup. Co.

TEXAS

Amarillo — Amarillo St. Charles Kitchens
Beaumont — House & Home, Inc.
Corsicana — Builder's Supply of Corsicana
Dallas — Appliance Depot, Inc.
Dallas — Dallas Ceramic Company
Dallas — Dallas Kitchen Clinic
Dallas — Ewing Kitchen Designers
Dallas — Mutschler Kitchens, Inc.
Dallas — Oak Lawn Home Appliance
Fort Worth — Baker-Touchstone Kit. Ctr.
Houston — Dickey Dist. Co.
Houston — Kitchen Designers
Houston — Proven Products Co., Inc.
Houston — Related Products Corp.
Longview — Gene Jordan Custom Kitchens
Lubbock — Custom Kitchens
Midland — Home Appliance
Midland — West Texas Kitchen Mart
Muleshoe — Harvey Bass Appliance
Port Lavaca — Pt. Lavaca Plbg. & Elec. Co.
San Antonio — Robert May Kitchens
Waco — Darden Lumber Company
Waco — Hill Plumbing Company

UTAH

Coalville — Bullock's, Inc.
Ogden — Payless Appliance
Salt Lake City — Ashton's Kitchen Store
Salt Lake City — Hull Equipment Co.
Salt Lake City — Miller & Passey Kit.
Vernal — A & L Home Furnishings

VERMONT

Bennington — Erwin Dunham
Burlington — Cartmells Sales & Service
Middlebury — Cartmells Sales & Service

VIRGINIA

Arlington — W. J. Baumbach
Arlington — Gales Kitchen Remodel. Co.
Bristol — Joe Ramero Tile Co., Inc.
Falls Church — Bar-Bro, Inc.
Glenallen — Custom Kitchens, Inc.
Hampton — Kitchen Center, Inc.
Roanoke — Roanoke Wholesalers, Inc.
Warrenton — William A. Taylor and Co.

WASHINGTON

Clarkston — Grimes Appliance
Colville — Barmans Department Store
Pasco — Dependable Appliance
Seattle — Modern Heating Supply Co.
Spokane — Bestway Building Center
Spokane — East Trent Cabinet Works
Spokane — Custom Kitchens
Spokane — Lloyds Sales and Service
Spokane — Modern Cabinet Works
Walla Walla — Derby Electric

WEST VIRGINIA

Beckley — Harvey Cabinet Company
Charleston — Sampsons Carefree Kit. Ctr.
Charleston — Town and Country Kitchens
Clarksburg — Palace Furniture Company
Huntington — Chandler's Plywood Prod.
Morgantown — Popular Brand's
New Martinsville — Burlingame Bldrs.
Parkersburg — Sebring Lumber Company
Parkersburg — Whited Electric Company
Treadelphia — Trio Buyers
Wheeling — R. H. Kennedy
Wheeling — Reichert's Furniture Co.
Wheeling — H. L. Seabright

WISCONSIN

Appleton — Langstadt's, Inc.
Appleton — McClone Kitchens
Appleton — Standard Building Center
Beloit — Osborn's, Inc.
Green Bay — Engebos Homemaker's Appl.
Hartford — P. A. Mueller & Sons, Inc.
Janesville — Marling Lumber Co.
Janesville — Rost Interiors
Kaukauna — Star Appliance
Madison — Casey and O'Brien
Madison — Hernan & Ebben Kitchen Mart
Madison — Ripp Millwork
Milwaukee — O. H. Ewert
Milwaukee — Wisconsin Elec. Power Co.
Monroe — Bauman Kitchens
Racine — Wainwright Kitchens
Watertown — Watertown Kit. by Jaeger
Waukesha — Harvey Cabinet Shop
Wauwatosa — Kitchen Fashions, Inc.
West Bend — P. A. Mueller & Sons, Inc.

WYOMING

Casper — Custom Kitchens



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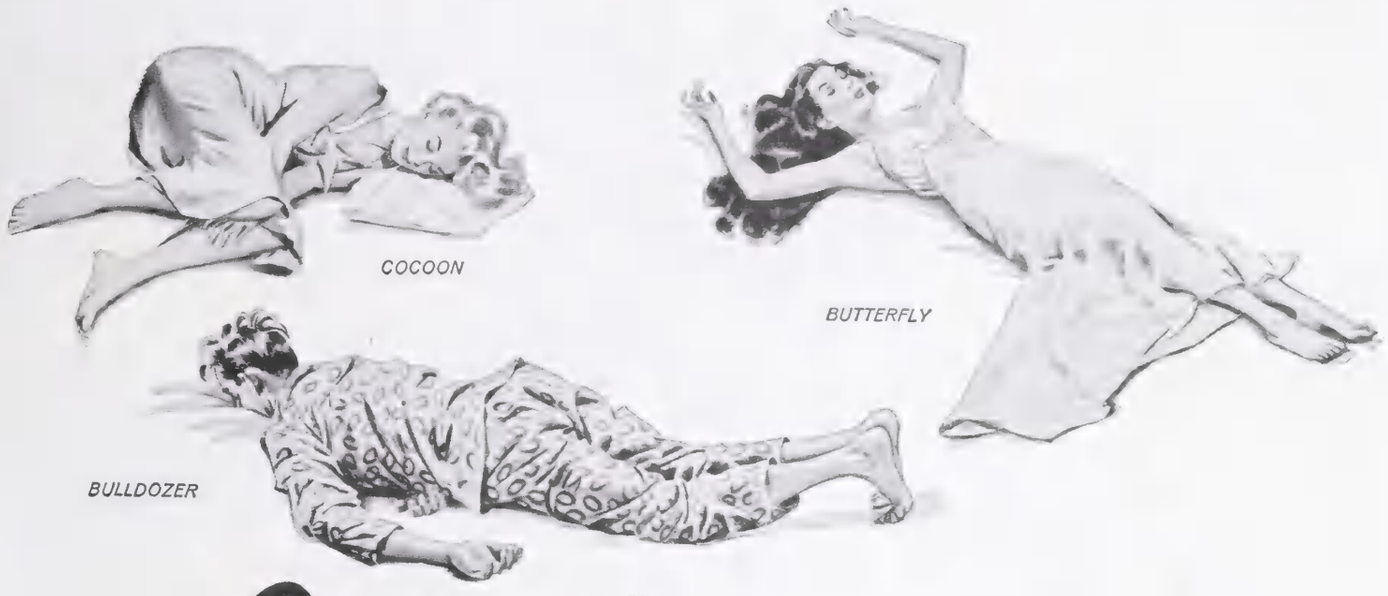
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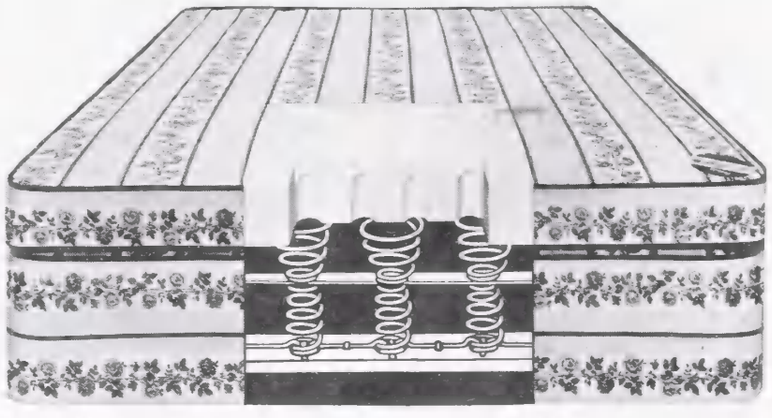
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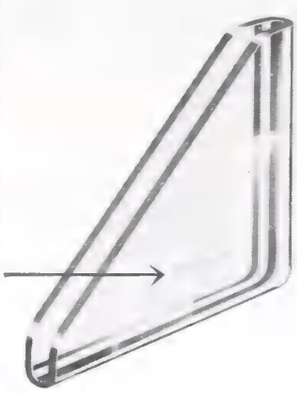
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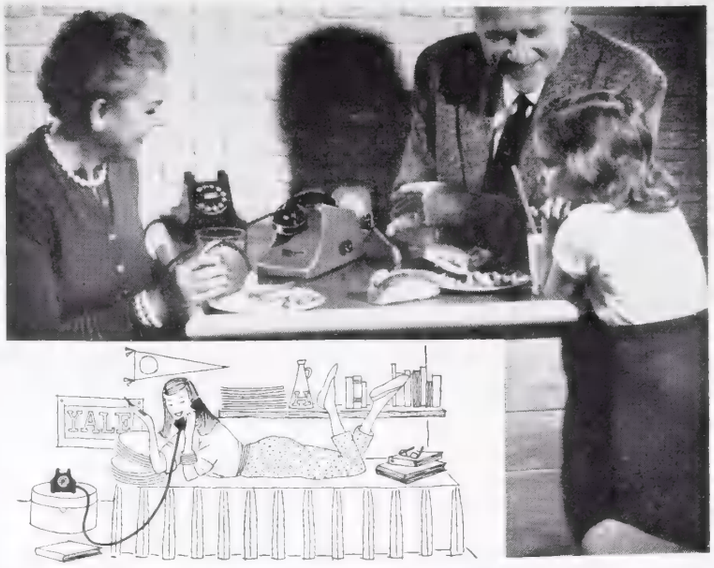
By JULIE POLSHEK



You merely guide Peel-King; vibrating blades do the work. Pare thinly, extract blemishes, slice thick or thin, cut french-fries, dice, shred slaw or lettuce. Blade edges cannot harm fingers; even operated under water, knife is shock-proof. Won't tax even an arthritic hand; $14.95.

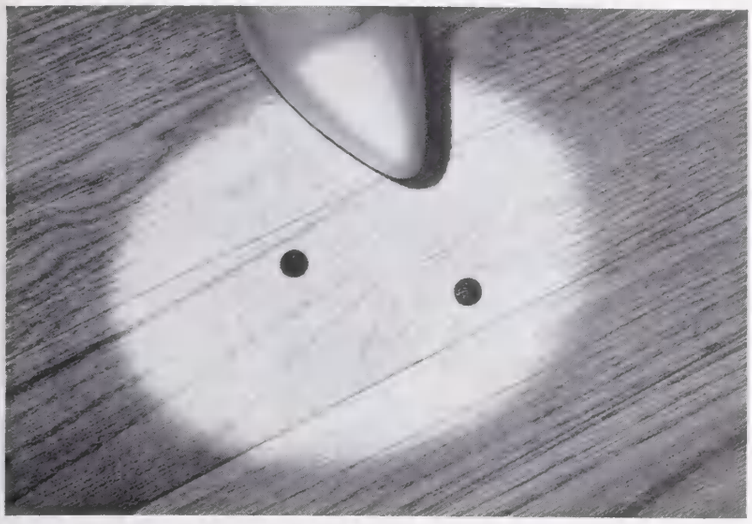


Plexiglas dome is new addition to Salton's radiant-glass HoTray. Ideal to keep flapjacks piping. Size for Patio-Master model, $10; tray, $25.



Long-distance calls routed through Voicecaster become chatty, group affairs. If the all-transistor, amplifier-speaker system is moved to kitchen phone, you can be ordering supplies while looking through the cabinets. Sensitive voice pick-up; high fidelity transmission, hum-free. Just resting receiver on speaker connects Voicecaster to any phone. About $40.

(*Please turn to page* 22)



Distinctive pegged oak floors aren't expensive now!



■ A pegged oak floor brings an atmosphere of appealing warmth and charm to any home . . . and Bruce Ranch Plank is priced for all homes. Modern factory methods are used to inlay the distinctive walnut pegs in alternate-width strips of genuine oak. The finish, too, is factory-applied for lifetime beauty and to eliminate the expense and mess of on-the-job sanding and finishing. Its rich, medium-dark shade emphasizes the natural wood grain and texture, flattering any decorative scheme.

Bruce Ranch Plank is a floor to excite admiration, both for its beauty and ease of maintenance. When you build or remodel ask your architect, lumber dealer or contractor about Bruce Ranch Plank. It's a product of the world's largest manufacturer of hardwood floors. E. L. Bruce Co., Memphis, Tennessee.



Send for color booklet

E. L. Bruce Co.
1610 Thomas St.
Memphis 1, Tenn.

Please send color booklet on Bruce Ranch Plank Floors to:

Name _____

Address _____

_____ _____ _____

BRUCE *Ranch Plank Floor*®



Finish dinner ... with a flourish!



After coffee...enjoy the drier liqueur

B AND B®

BENEDICTINE BRANDY

There is only one proper blending of Benedictine's exquisite flavor with cognac's superb dryness. It is achieved in Benedictine's own bottled B & B, made at Fecamp, France. The result is perfection . . . always uniform, always delicious!

Julius Wile Sons & Co. Importers Since 1877

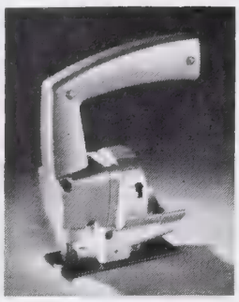
Let this seal be your guide to quality • JULIUS WILE SONS & CO., INC., NEW YORK. 86 PROOF.

TAKE IT EASY!

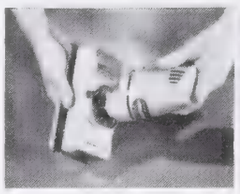
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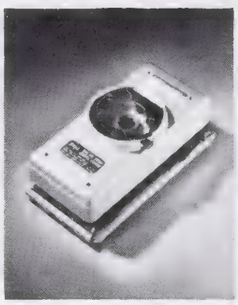
Jigsaw even cuts steel; cuts in straight or circular line. Automatic blower clears blade path.



Three-second action attaches or detaches Snap-Lock tools, a Skil innovation. With special adapter, attachment can be made in like manner to ¼-inch drills other than the new Snap-Lock model. The tools, a matched set, are fine in quality, engineered to provide precision and convenience. Tools and drill each cost $16.95.



Oribtal sander has 25-sq. in. sanding pad, fitted with Perma-Grit sheet of tungsten carbide.

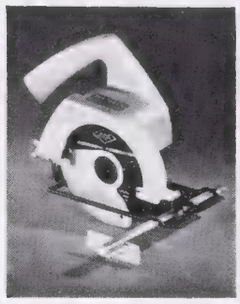




Wall cradle (below) comes with each tool for safe, convenient storage.



Saw with 5-inch combination blade. Has rip fence, telescoping blade guard, retracting handle.

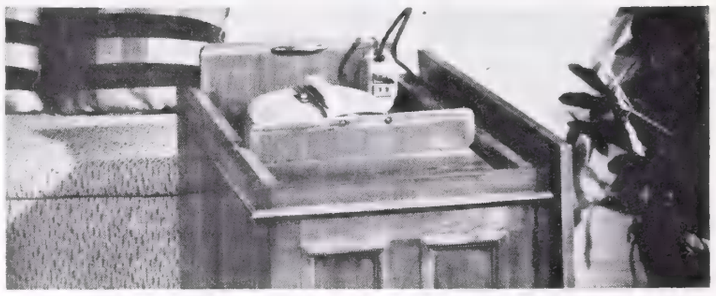






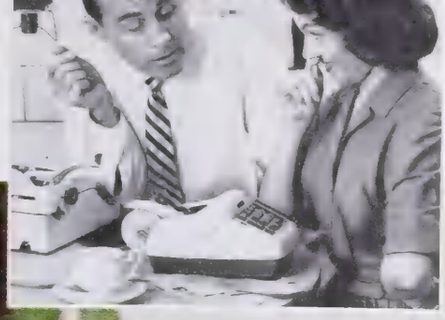


With projector stored, Orpheum Little Home Theatre graces room with a handsome commode.



Any movie or slide projector can now have a permanent "home"; be kept ready for use at any time. Storage bin with projector in tow automatically converts into projecting platform; slanted front leaf adjusts for desired projector elevation. At rear, 3-way outlet box serves projector, hand lamp, room lamp. About $190. Shown here with Revere projector.

(*Please turn to page* 28)



New idea for families who get ahead! **THE UNDERWOOD "HOME OFFICE"** Portable and Add-Mate: Handy efficient team puts the whole family in business. Underwood's all-electric adding-subtracting machine is an amazing work saver for husband and wife. Phone-size, just as easy to use, it figures monthly bills, bank statements, income taxes. Handsome decorator colors, carrying case optional. The world's most famous name in typewriters—the Underwood Portable—is a "must" for every modern family. For students, it's a wonderful help in studies. For other members of the family, it handles paperwork beautifully. The "Home Office"... another benefit of Underwood Visioneering!

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Electric, Standard, and Portable Typewriters • Adding and Accounting Machines • Data Processing Systems • Filing Systems • Supplies • Electronic Systems & Components



The KLING beauty that graces your bedroom . . .

Seldom has bedroom furniture been more warmly handsome than Kling Cherrybrook. Never has that honest charm been translated into beautiful dining room furniture more successfully than in Kling's new Cherrybrook dining room group.

A Cherrybrook bedroom group is shown above. Now see the new Cherrybrook dining room below. There are 24 pieces in this group.

Each piece of Kling Cherrybrook furniture is crafted of SOLID native cherry along authentically colonial lines. Kling cabinetmakers respect these patterns...and they respect the fine woods with which they work.

You will see the proud result of this fine craftsmanship when you inspect Cherrybrook bedroom and dining room furniture. Kling Factories, Dept. HB-3, Mayville, New York.



Kling means solid MAPLE • CHERRY • MAHOGANY

KLING®

can now be yours when you dine



Styled for gracious living of Avisco acetate and Colorspun* rayon... "Saxony" by Lichtenberg

Drapery excitement: For the first time custom sizes at readymade prices . . . damask-lustrous Saxony! A blending of textures from smooth to nubby accents the diamond design . . . gives an iridescent quality. Tailored of a heavyweight, elegantly draping fabric—a blend of Avisco acetate and Colorspun rayon. Self lined with a satin back for added beauty.

In lastingly-lustrous colors: rose, beige, mint green, white, antique gold or mocha. Lengths from 36″ to 108″ in 4′, 6′, 8′, 12′ and 16′ widths. Priced about $4.99 to $39.95. Just look for the sign of tested quality—the Avisco Integrity Tag. *Goldblatt Bros., Inc., Chicago; McAlpin Company, Cincinnati; The Bailey Co., Cleveland; Crowley, Milner & Co., Detroit; Gimbel Brothers, Milwaukee; Gimbel Brothers, Philadelphia; Wallace Co., Poughkeepsie; The Wallace Co., Schenectady; Lansburgh's, Washington; Fowler, Dick & Walker, Wilkes-Barre.*

Saxony is styled by **S. Lichtenberg**
261 Fifth Avenue, New York 1, N.Y. *Trademark of American Viscose Corporation





AVISCO®
Rayon • Acetate • Cellophane

AMERICAN VISCOSE CORPORATION, 350 Fifth Avenue, N.Y., N.Y.

nobody likes you like Chevrolet

(and how this superlative '60 shows it!)

Nowhere will you find another car that caters to your driving wants like this one. That's because nobody else has gone to such lengths to find out what you want, and to give it to you. Eighteen sizzlin' new models for '60—every one designed for a particular set of requirements. Once you've picked out your favorite, give it a good leisurely going over and notice all the extra ways Chevy tries to please you (without once forgetting your budget):

Roomier Body by Fisher *with a lower and narrower transmission tunnel that gives more foot room.*

Pride-pleasing style *(you'll like the way it combines good looks with good sense, that easier-to-load vacation-sized trunk, for instance).*

New Economy Turbo-Fire V8 *(makes friends fast by getting up to 10% more miles on a gallon of regular).*

Widest choice of engines and transmissions *(24 combinations in all—to satisfy the most finicky driver).*

Hi-Thrift 6 *(built, of course, with Chevy's ever-faithful dependability).*

Coil springs at all 4 wheels *(with the extra cushioning of newly designed body mounts, you've never had it smoother than you do in Chevrolet).*

Quicker stopping Safety-Master brakes *(another important reason Chevy's the kind of friend you can count on).*

CHEVROLET

Chevrolet Division of General Motors, Detroit 2, Michigan



there's nothing like a new car—and no new car like a Chevrolet. The Impala 4-Door Sport Sedan.

See the Dinah Shore Chevy Show Sunday, NBC-TV—The Pat Boone Chevy Showroom weekly, ABC-TV



"We built our own home for comfort. Our SUN VALLEY* All-Year® Air Conditioner sure does the job! *Economically, too—it's Gas!*"

states custom builder, MR. ROY THOMAS, and his interior-decorator wife.

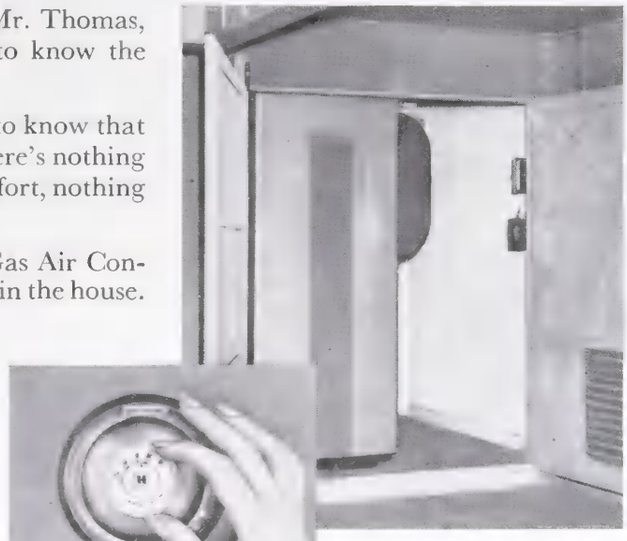


As a BUILDER of luxury-type homes, Mr. Thomas, Austin, Texas, was in a position to know the best buy when he built for himself.

"I've put in enough air conditioners to know that *I* wanted the Sun Valley," he says. "There's nothing like year-round air-conditioning for comfort, nothing like Gas for economical operation."

With an Arkla-Servel Sun Valley* Gas Air Conditioner you can heat or cool every room in the house. Yet monthly bills are low—lower, in fact, than many pay to cool a couple of rooms with other-type units.

And—when winter comes—the same compact unit becomes your heating system. "Such clean heat," Mrs. Thomas tells us. "My draperies and walls still look fresh, and what a difference when dusting!"



Just set the temperature you like best. Enjoy healthful, spring-like weather all year 'round.

ONE COMPACT UNIT cools in summer, heats in winter. Shown left is the Sun Valley* All-Year® Gas Air Conditioner in the Thomas home. It maintains the desired temperature and sends clean air—free of dust and pollen—circulating constantly.

Best of all, you get worry-free operation. With Gas there's no bother about fuel delivery, no fear of expensive maintenance. Because there are no moving parts in the heating or cooling cycle, you can compare the life of the unit to the life of your home. So—whether you're building or modernizing—contact your Gas Company or write Arkla Air Conditioning Corp., 812 Main Street, Little Rock, Ark. *Five-year warranty.*

AMERICAN GAS ASSOCIATION

ONLY GAS does so much more...for so much less!

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WALNUT

The touch of Walnut that sets you apart. Ageless elegance that enhances every piece . . . modern finishes . . . rich tones to blend with every period. *Real* walnut, a century to grow . . . an infinity to enjoy.

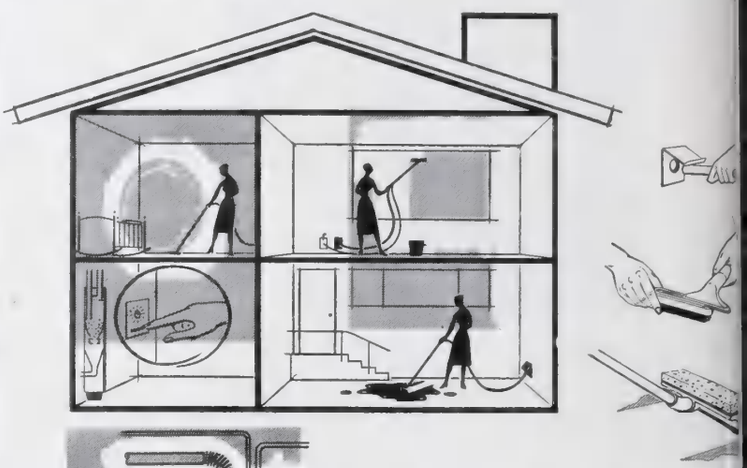


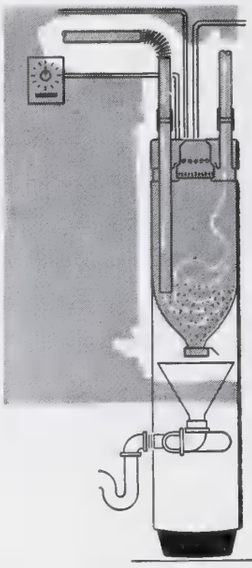
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Dedicated to the conservation and proper use of Walnut, an American heritage for finest furniture and cabinetry.

TAKE IT EASY!

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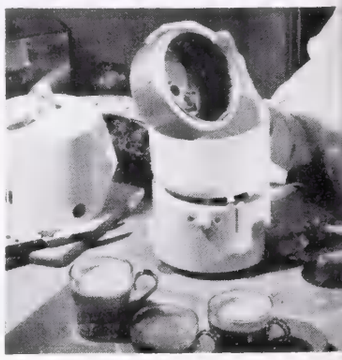




Wet or dry vacuum cleaning stems interchangeably from this central system, My-Maid's revolutionary Aquamatic. Mere interchange of cleaning tools at room inlet socket makes the conversion. Wet cleaning tool is sponge mop with suction squeegee for water disposal; it washes and dries floors, windows, or walls; scrubs carpeting. Automatic timer switches on system's motor, a powerful, commercial type; simultaneously turbulent water enters the separation tank for air-exhaust filtration. This whirlpool, when system is used for any dust-vacuuming, also washes room air. Air exhaust is continuously vented outdoors. Dirt and/or dirty water collected in tank flush into a sewerage drain. For 6- to 7-room house about $350 complete (uninstalled).



Centrifugal juice-extractor, a self-contained appliance, processes any fruit or vegetable. Pulp is squeezed dry by powerful action; only the juice yield, thoroughly strained by interior sieves all during extraction, flows from dispensing spout. Stems and seeds can go into extractor. Lever at top acts as a pusher. Automatically switches off if overloaded. Frutta Press, a German import, costs $34.95.





ESSES BY JEANE SCOTT

THIS GORHAM STERLING IS FIRELIGHT. SIX-PIECE PLACE SETTING, $38.75; FOUR-PIECE PLACE SETTING, $26.75, FEDERAL TAX INCLUDED.

Entertaining confidently is easier for a Gorham girl

When you entertain, your sterling silver should be the gem of your table.

We design Gorham sterling for the girl who entertains successfully because she entertains with confidence. She enjoys her own parties, knowing that guests admire her taste as well as her knack for making them welcome.

Firelight, the Gorham sterling we show above, is one of the striking designs we have created just for her. It's so graceful, and it is actually heavier than most other sterling. Everlasting in its beauty, too!

Ask your silverware store to show you the Gorham patterns, traditional and contemporary. Or write for the new booklet showing all the lovely designs . . . Gorham, Providence 7, R. I.

GORHAM STERLING

AMERICA'S LEADING SILVERSMITHS SINCE 1831

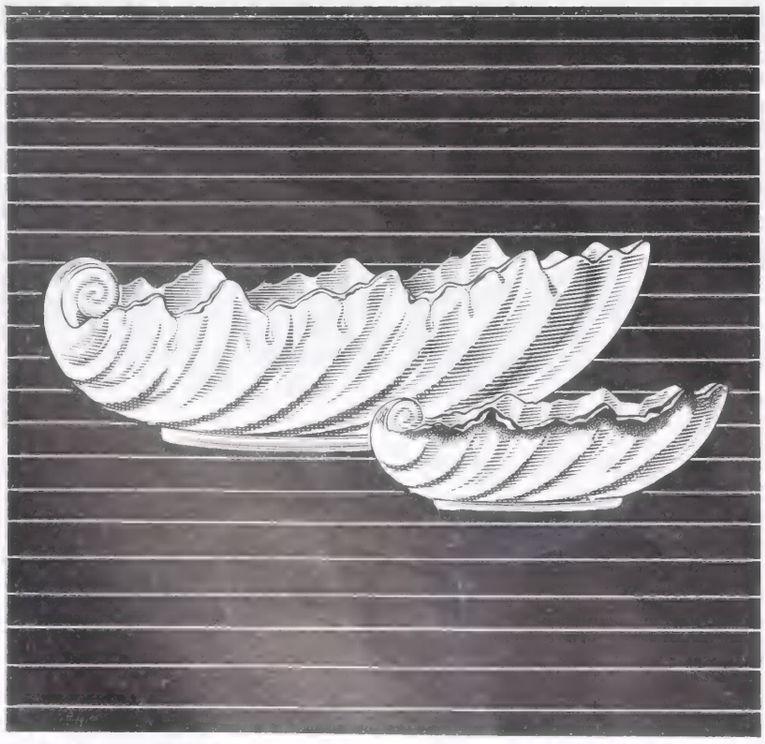
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SNIFTER LIGHTER AND URN SET. *Handcrafted in classic brandy snifter shape. Ronson mechanism fully guaranteed. Ivory, shell pink or mist green. 24-k. gold trim. In a distinctive Lenox gift box. The complete set* $22.50

LENOX CHINA

SHELL BOWLS. *Sculptured in finest china with myriad uses ... candy, nuts, flowers. Decorative in themselves. Large 9", ivory,* $6.95*; with 24-k. gold trim,* $8.95*. Small 6", ivory or pink,* $4.95*; also ivory or pink with 24-k. gold trim.* $6.95



AVAILABLE AT ALL LENOX DEALERS

LENOX, INC., TRENTON, N. J.



Wide counter can hold salad and dessert courses behind sliding doors, so they are readily accessible for later serving. Taken off the counter from the dining-room side, they eliminate extra trips to the kitchen. Extra bonus: a kitchen eating bar with pleasant view.

How a pass-through can aid gracious dining

With trips to the kitchen cut to a minimum, serving can be made a pleasant affair and dishes taken off can be hidden quickly

PHOTOGRAPHS BY MAYNARD PARKER



From the dining room side of the pass-through, you can reach nearly the full width of the counter. Dishes from the table disappear behind the sliding doors as soon as they are removed. Shelves above, for display of fine objects, can be opened to both of the rooms.



Magnificent Experience



Oriental Style shown $650.00. Top gliding panels give easy access to controls. All-inclusive Gold Seal Warranty

The Magnavox Stereo Theatre

All the magic of high fidelity stereophonics that electronic science can give you . . . in one beautiful furniture creation.

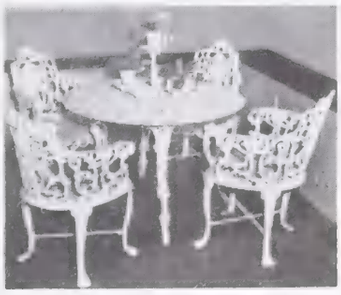
Owning a Magnavox Stereo Theatre is like having a front-row seat in the orchestra every night. Music becomes magic everywhere in the room. Television becomes a completely new experience, alive and compelling, because the vividly realistic picture is surrounded by the magic of high-fidelity sound. The Stereo Theatre is the newest, most exciting innovation in family entertainment. It combines FM radio, AM radio, Chromatic TV, automatic phonograph . . . all in one. Plays all your present records as well as new stereo records. This new concept has been so popular that Magnavox has developed a complete line of Stereo Theatres in a variety of Traditional and Modern fine-furniture creations in several beautiful finishes. For a thrilling demonstration see your Magnavox dealer. He's listed in the Yellow Pages. Stereo Theatres priced from $550.00 to $650.00.

THE MAGNAVOX COMPANY, FORT WAYNE, INDIANA

the magnificent **Magnavox**

WORLD LEADER IN STEREOPHONIC HIGH FIDELITY AND QUALITY TELEVISION

Authentic Reproductions in CAST IRON-ALUMINUM



ROSE and LYRE PATTERN

For sunroom or patio. Antique Rose and Lyre pattern with graceful round table and five-tray floral center piece.

	C.I.	C.A.
Chairs #402, 21" x 18", ea.	$32.50	$39.50
Table #100, 42" diameter	$45.70	$57.10
5-tray floral center piece		$25.00

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ORIGINAL GRAPE and LEAF PATTERN

	Cast Iron	Aluminum
33½" Settee	$ 29.80	$ 37.60
15½" Chairs, ea.	$ 18.50	$ 20.50
3-Pc. Group	$49.50	$59.50

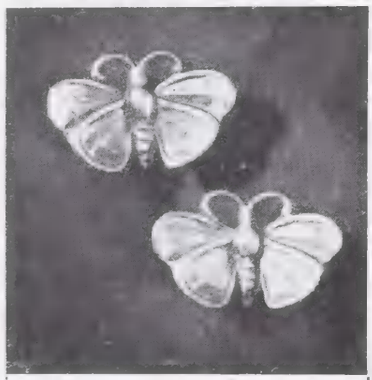
Old Fashioned
ROUND THE TREE BENCH, White



For trees up to 18" diameter
C. I. $50.00
C. A. $65.00

For trees up to 32" diameter
C. I. $60.00
C. A. $72.50

Crated free. Send check or money order. Shipping charges collect. specify freight or express.



BUTTERFLY PULLS in solid brass are gay replacements for the stock drawer pulls on your furniture pieces, built-in cabinets, etc. Each butterfly is polished and lacquered for permanence. 2¼" wide, complete with screws. $1 each; $5 for six, postpaid.

ELIZABETH McCAFFREY
Dept. HB-3 Northport, New York



B—With Kick Pleat

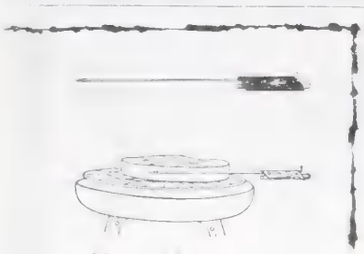
A—Without Kick Pleat

The Beverly

It's custom covered for you, with or without Kick Pleat or Boucle edging. Coil spring seat, rubberized hair padding. Seat Ht. 17"; Wt. 25½; D. 28; Ht. 35½". Your material with kick pleat—$43.50. Send 4½ yards 48" and 7 of edging material. Without kick pleat—$41.50. (Deduct 1½ yards 48" mat.) In our Spotshed Velvet or Corduroy—kick pleat, one—$58.00; Pair—$115.00. Without kick pleat, one—$50.00; pair—$95.00. Check or M.O. Express (40 lb.) collect. Corduroy or velvet: Gold, blue, pink, brown, green; and extra Velvets: sage, emerald, olive, rose, mauve, red, purple, turquoise. State whether edging or self welt is desired. Our 21st year of Satisfaction Guaranteed!

Also send 25¢ for Folio A-1

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Box 725, Morganton, N. C.



No More Mis-Steaks!

Insert Steak Charmer in steak, set for rare, medium or well done. Light flashes when steak is done to perfection. Use as skewer to lift and turn steak! Barbecuer's best pal.

$5.95

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. . . send for our catalog of exciting gifts.

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Milk Glass
LAVABO

A charming addition to any home is this handsome white milk glass lavabo with the distinctive hobnail pattern. Perfect for wall or post, the lavabo includes a 9⅛" planter bowl and a water container 10½" high. The chrome spigot really works to keep your ivy or other plants well watered.
Weight approximately 8½ lbs. No COD's please

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Send For Free Brochure Showing Other Decorative Pieces

CHARLOTTE THOMAS
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WINDOW SHOP

WITH Peggy Ryan



COFFEE COATS for you and your little shadow are polished cotton in a heavenly paisley print. Each coat is smartly tailored with front sash closing, ¾-length push-up sleeves, extra-full skirt. Lipstick red or blue trimmed in solid contrasting piping. Mother's szs. 10-20. 14½-24½. $4.95. Daughter's szs. 7-14. $3.98. Add 35¢ post. each. Vicki Wayne, HBC, Box 4035, Tucson, Arizona.



OLD-FASHIONED ROCKER is a beautiful reproduction that you'll want to keep close to your hearth for fireside dreaming, in the nursery for crooning lullabies. Or if you have a big country-style kitchen, this is the chair for shelling peas. Hardwood with natural finish, seat 17x20" and back 31½" h. is split rattan. $24.95 exp. coll. Templeton Craftsmen, Dept. HB3, Templeton, Mass.



SOCIAL SECURITY for your solo-living daughter, a career girl, your church-going aunt, or any woman who ventures out after dark, is provided in this elegant key ring and whistle. It gives out with an attention-getting alarm if you want help fast. 14k gold key ring *and* whistle, $47.50. Key ring, $33. Whistle, $18. Free monogram. Tax incl. Merrin, HB, 530 Madison Ave., N.Y. 22.



THE TALE IS TOLE that this lamp's ancestor was a fine antique, but this replica has 3 electrified candles. One twist of the switch lights one bulb, another "click" lights two, and a third turn lights all 3 for a welcoming glow on the table in your hall. Tole lamp in white or black with hand decoration, 13½" h., $20. Carl Forslund, 122 E. Fulton St., Grand Rapids 2, Mich.

PING

Merchandise, except personalized items, may be returned for refund by firms involved. Prices subject to change. Unless stated, postage is included in price. Firms prefer not to handle C.O.D.'s. Postage extra outside Continental U.S.A. Happy Window Shopping!



POPE JOHN DISC. A lovely gift for Easter and always, is this 22k gold disc in commemoration of the Holy Father's coronation. We fell in love with it on sight. The front shows the gentle Pope in prayer, wearing the Papal Tiara. The reverse side depicts the Papal Crest with a Latin inscription. About 1" in diam., $45 incl. tax. From Murray Rackoff, HB3, 1225 Sixth Ave., New York 19.



ROOSTER COMPOTE. If there's a prettier buy than this around the country, our *Window Shopping* sleuthing hasn't ferreted it out. Made from French molds hundreds of years old, in amber, frosted, celeste-blue glass or milk glass, the compote is a fine thought for the Easter bride. 8¾ x 6½" long over all, $4.95 plus 25¢ post. Bryn Mawr Gifts, Bryn Mawr, Pennsylvania.



EASTER BUNNIES are always a delight, so here's a cuddly pair that will become real pals long after the happy season has passed. Ma and Pa Rabbit decked out in their Sunday best are made of cotton and plush. About 16" l., $1.95 ea. Plush Angel has a zippered back to hold child's pajamas and a midnight snack. 17" l., $2.95. Cortley Gifts, 453 East 88th St., New York 28.



TABLE TILES deeply engraved with your name or initials are made of rich Formica in beautiful walnut or mahogany grain with soft felt pad on bottom. They protect your tables from scratches and moisture. The set of three heat-resistant tiles (5 x 4", 6 x 5", 7 x 6") makes a fine housewarming gift or hostess present. From Handy Gifts, Jasperson Bldg., Culver City, California.

ORGANIZE AND GLAMORIZE WITH THE
FILE-DRAWER TABLE

Why buy an ordinary end table . . . when you can get this handsome piece of furniture that doubles as a file chest, too! Now you can keep your important papers as orderly as a corporation's . . . in a drawer deep enough for standard alphabetical guide and long enough to store the accumulation of years. Hand-made with antiqued hardware. Drawers are dovetailed and set on hardwood rails. The inspired touch for your Early American OR contemporary home . . . the gift your efficient friend (or husband) will adore you for.

LETTER OR LEGAL SIZE



WHEN ORDERING, SPECIFY

SIZE: Letter (16½" x 22½" x 28" high) or Legal—add $3.00—(18½" x 22½" x 28" high)

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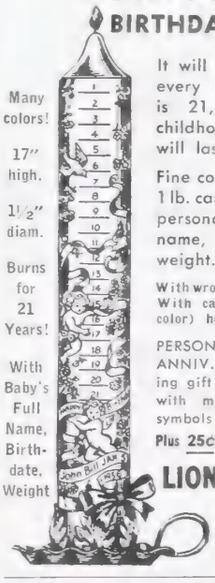


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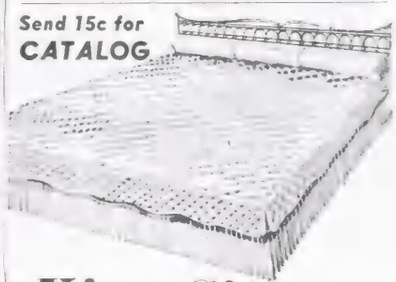
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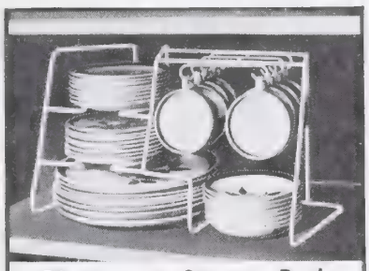
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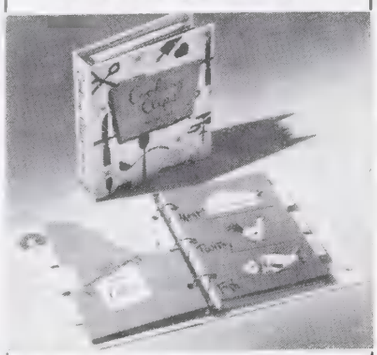
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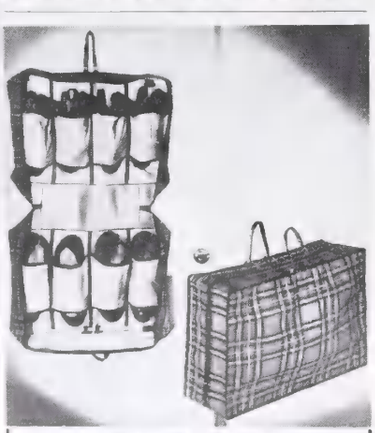


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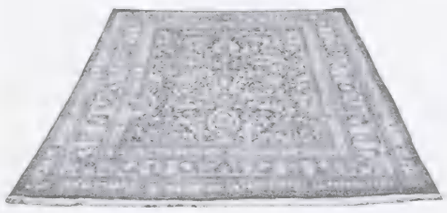
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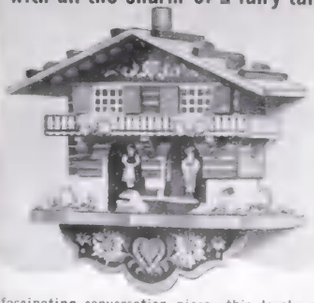
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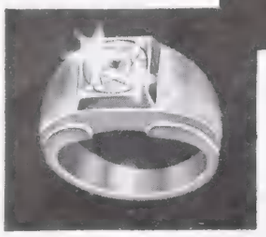
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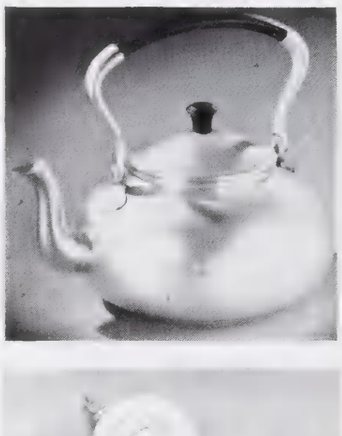
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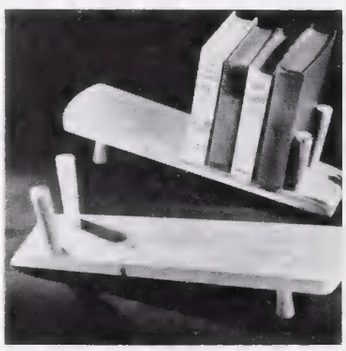
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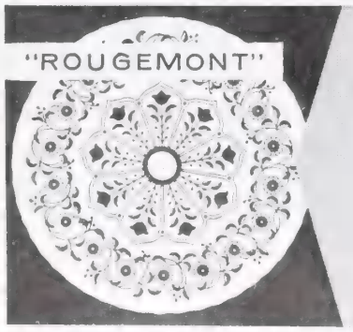
A FINE KETTLE has an elegance worthy of your fireside tea table. And yet it comes to the party directly from the stove. The Colonial shape is hand-crafted in silver-bright polished aluminum that will never darken. With insulated handle, graceful spout, it's the handsomest bargain we've seen. 2-qt. size, $6.95. 3-qt. size, $7.95. Hathore House, 542 Third Ave., New York 16.



COIN HOLDERS turn money into charms for your bracelet or necklace. Snap your lucky coin securely into one of these *sterling-silver* mountings that come in sizes to hold: 1¢, 5¢, 10¢ pieces ($1.50 ea.); 25¢, 50¢, $1 pieces ($2 ea.). In *10k gold* for gold coins, in szs. to hold: $1, $2.50, $5 pieces ($4 ea.); $10 and $20 pieces ($6 ea.). Tax incl. Wayne, 546-H S. Broadway, Yonkers, N.Y.



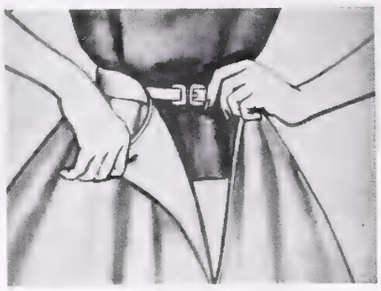
BOOK STOOL STALL. There are a few books that belong on every desk, whether they're Bartlett's *Familiar Quotations* and Roget's *Thesaurus*, or a *Standard Dictionary* and the *Social Register*. Anyway, this is the perfect rack to hold them. Early American, in rich cherrywood with peg supports. 17½″ l. x 5″ w. x 5″ h. $5. Thomas-Young, 30 W. Lockwood, Webster Groves 19, Missouri.



English Bone China

SEND FOR FREE DINNERWARE BOOKLET

Herbert S. Mills
11 E. KING ST., HAMILTON, CANADA



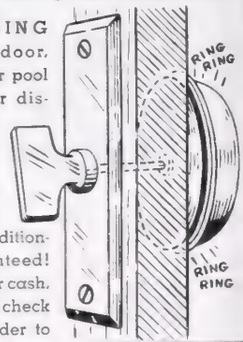
NON-SLIP BLOUSE HOLDER - 59c

The smartest way to eliminate the "great divide" between your blouse and skirt. BLOUSE HOLDER is made to fit any size. Invisible and comfy to wear. Rubber-treated elastic . . . worn like a belt inside skirt or slacks . . . needs no sewing. Twist or bend, your blouse stays right where it belongs — will not ride up! Wear it daily with every blouse combination. *Guaranteed to do the job or money back!* Only 59c postage paid. 2 for $1. Order BLOUSE HOLDER from **Sunset House, 609 Sunset Building, Beverly Hills, Calif.**

The Most Beautiful Mechanical Door Bell You've Ever Seen!

It's the PERFECT RUSTIC TOUCH for country house, summer camp, lodge or home. Attractive anywhere! Return to simplicity—no electricity—use RUSTIC RING.

RUSTIC RING mounts on door, gate, patio or pool fence. Clear distinctive note. Shiny satin brass finish. Simple to install. Only $2.95. Unconditionally guaranteed! No C.O.D.'s or cash, please. Send check or money order to



NOBLE SALES COMPANY
RUSTIC RING DEPARTMENT
Rm. 14, 3927 Essex Lane-Houston 27, Tex.



GOLDEN EAGLES
EXCEPTIONALLY PRICED!

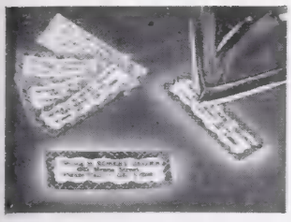
LEFT—EAGLE IN FLIGHT
29″x11″—$10.95 plus 75¢ post.
43″x13″— 17.95 plus $1.00 post.
BOTTOM—SPREAD EAGLE
20″x 6″—$4.95 plus 35¢ post.
35″x10″—14.95 plus 75¢ post.

Majestic and stately plaques to grace your entrance, den, office, fireplace, boat, etc. Beautifully detailed in 3-dimensional cast aluminum. Faithfully reproduced from very costly wood carvings. Satisfaction guaranteed.



Gifts MASTERCRAFT 275HB CONGRESS BOSTON 10, MASS.
FREE! GIFT 'N GADGET CATALOG

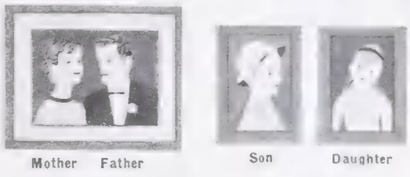
FOR USE INDOORS OR OUT



IRON-ON CLOTH TAPES identifies CHILD as well as garment! Iron-On in 1-minute! Up to 3 lines of words printed on white **iron-on cloth** with colorful Homespun borders. Resists washing and cleaning. Iron on underwear, sheets, shirts, sweaters, etc. Prevents clothing loss or theft.
#5 **Cloth Tapes** .....**50 for $1.00**
100 for $1.75 - 200 for $3.25



NEW IDEAS FOR YOU!

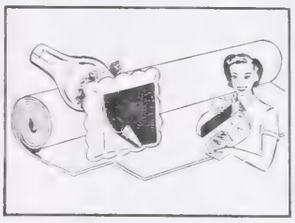


YOUR PERSONALIZED SHOPPER

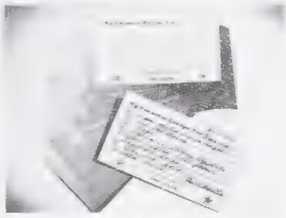
• OVER 1,000,000 SATISFIED CUSTOMERS •



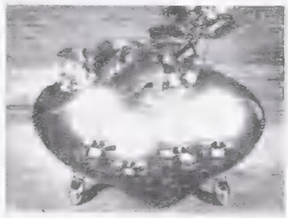
DRAWER DIVIDERS of Mahogany Plywood. Ideal size for organizing disorganized drawers. Perfect for kitchen, dresser drawers, etc. Kit contains 4 - 24" strips with **pre-glued** plastic inserts to hold dividers. Easily cut to desired length.
#**676 Dividers** ....(1¾" **hi.**) **$1.00**
#**676a Dividers** (3½" **hi.**) **$1.89**



FLAN Adhesive is a boon to housewives! Soft as a beaver. Green flannel you can cut to any shape for scratch-proofing lamp bases, ashtrays, figurines, etc. Line silver chests, jewelry trays. Has adhesive backing, just peel off, press into place. 12"x24" sheet.
#**236 Flan 12"x24" Sheet $1.00**



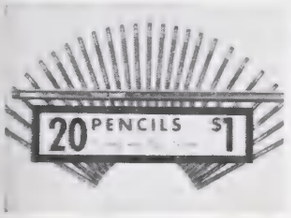
Personalized RECIPE CARDS stops the hunt for paper when you are asked how you made that favorite dish. With our new **Personalized Recipe Cards** you'll always have a lined card beautifully printed with **your name** to jot down your recipes. Fits all recipe files. Give as gifts.
#**84 Recipe Cards** ....**50 for $1.00**



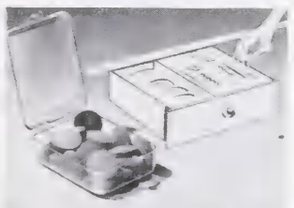
Floating DINNER LIGHTS. Imported from Europe! Tiny candles ½" high float on water in a floral centerpiece and burn brightly up to 10 hours! 50 candles, 3 floats, and a tiny tweezer with directions in every box. Ideal for hostess gifts, bridge and party prizes.
#245 **Floating Candles 50 for $1.**



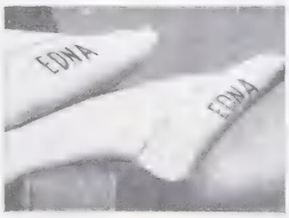
POCKET NAME PRINTER prints name and address (or any 3 lines of type) on envelopes, checks, photos, etc. Compact case has space for storing printer with automatic inker. Use at home or office. Easy to carry. Extra lines 25c each.
#**45 Pocket Name Printer** **$1.00**
SPECIAL - Any 6 different ..**$5.00**



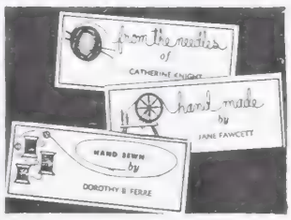
20 Personalized PENCILS with your full name in gold. Smooth #2 lead with rubber erasers. Personal, practical gift for children. A terrific value! Low enough in price so you can buy several for gifts. Ideal for home or office use. Order for all children on your gift list. These **personalized pencils** are a bargain.
#**153 Pencils** .....**20 for $1.00**



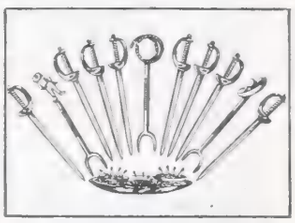
LAVENDER DISKS are impregnated with pure **Solid Lavender** - - retains delicate scent for 5 years. Imparts a sweet lavender fragrance to your dresser drawers, closets, stationery, linen. Keeps milady's dainties flower-fresh. Set of 24 Disks in hinged decorative plastic box. Ideal stocking stuffers. Order for gifts.
#**608 Lavender Disks 24 for $1.00**



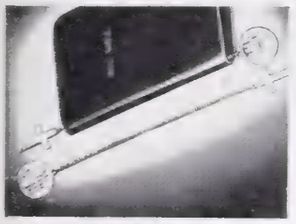
Personalized STRETCH SLIPPERS are a **must** for the traveler - perfect for lounging. **Your first name** stamped on each slipper to show ownership. These comfortable slippers fit anyone - washable, shrink resistant, quick drying. Gay metallic patterns. Ideal gifts. State name.
#**503 Personalized Slippers pr. 89c**
6 pair (different names) **$5.00**



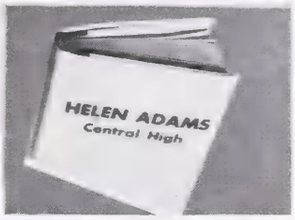
TAFFETA LABELS to identify your hand craft. **Your name** in black print fast inks on quality grade taffeta. Choose one style: "From Needles of," "Hand Sewn By" or "Hand Made By." Personalize your hand craft—sew these lovely Taffeta Labels into handmade garments you so proudly make.
#**7 Taffeta Labels** .... **25 for $1.50**



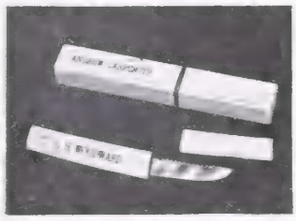
COCKTAIL PICKS are a must item on your party accessory list. Spark up your hors d'oeuvres with sturdy sanitary plastic picks. Can be washed and used over again. Gay, assorted colors in a variety of designs. Swords, hats, burros, masks, peons, etc. **100** assorted picks per box. A real bargain!
#**235 Cocktail Picks 100 for $1.00**



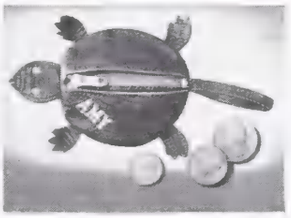
This BIBLE MARKER chain of **gold** plate has **personalized** disc at one end with 2 or 3 letter **monogram,** chaste golden cross at other end. Fine golden chain won't mar pages, yet strong enough to last years. Chain is 8¼", polished pendants. **Underline initial of last name.**
#**360 Bible Marker** **$1.00**



Printed BOOK COVERS enhance the appearance of any book, protect bindings from scuffs and dirt. Most school districts require that issued books be covered. Made of heavy Kraft paper with **full name** printed in **Big** black type. Instructions for folding to **fit any book** included.
#**95 Book Covers** ....**10 for $1.00**



Personalized FLOATING KNIFE for the fisherman. **Name or monogram** printed on handle. **"Floater"** holds a rugged, rust-proof stainless steel blade. One side part scaler, part bottle opener. Matching sheath to protect blade. 2 sizes - - fine gift.
#**534 2½" boys size Knife $1.00**
#**534A 3½" man size Knife $1.50**

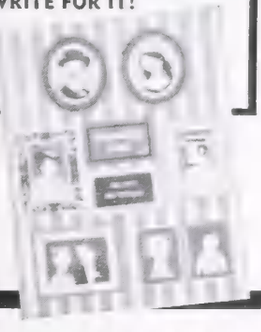


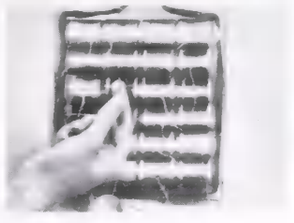
This TURTLE PURSE will hold all the children's change for bus fare and lunches. Made of **Genuine Leather** with hand painted face. To guard against loss a leather loop fits onto belts! **Apple red** or **Cowboy Tan.** Child's **name or monogram** on the front. Ideal gift.
#**306 Turtle Purse** **79c**



DRINK STIRRERS - Personalized. Your name stamped in gold on **24** drink stirrers in an assortment of gay colors. These stirrers make any drink, from simple lemonade to the fanciest bartender concoction, seem more festive. Add a professional touch to your parties. Ideal gift for party-giving friends.
#**201 Drink Stirrers 24 for $1.00**

FREE CATALOG!
WRITE FOR IT!



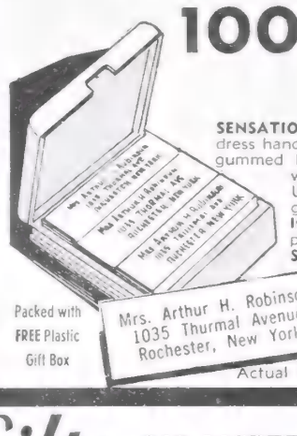


THREAD BAR - one of the handiest sewing accessories available. Transparent plastic case holds 24 spools of thread for easy matching. A hole above each spool allows thread to be drawn through. Avoids tangled thread. Hang by ribbon or tuck into drawer. Ideal Utility Gift. Thread not included.
#**459 Thread Bar** **$1.65**



JUMBO NAME STAMP. Here's a practical rubber stamp that everyone can see! **So big and bold,** you can't miss it if you try. Letters are almost ½" high! You'll find this **jumbo** rubber stamp the handiest thing ever. Wonderful for children. Comes with large stamp pad. Print name clearly (Limit of one line).
#**99 Jumbo Name Stamp** **$1.00**

1000 NAME & ADDRESS LABELS $1



SENSATIONAL BARGAIN! Your name and address handsomely printed on **1000** finest quality gummed labels. Conveniently padded. Packed with **FREE** useful Plastic GIFT BOX. Use them on stationery, checks, books, greeting cards, records, etc. **Beautifully printed** on finest quality gummed paper - - **1000 labels only $1 postpaid. SPECIAL - SAVE MONEY. ANY 3 Different Orders $2. A terrific bargain!** Makes an ideal gift. If you don't agree it's the buy of the year we'll refund all your money.

SPECIAL OFFER
ANY 3 ORDERS $2 PPD

AIRMAIL REACHES US OVERNIGHT

Send Orders to: **Handy Gifts** **312 JASPERSON BUILDING CULVER CITY, CALIFORNIA**

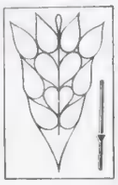
For the LAWN Beautiful

Order

FLEX-TRELL

ALUMINUM TRELLIS





GRACEFUL BEAUTY
Beautiful Flex-Trellis 48″ wide; 74″ high when properly set; weight, including mounting standard, approx. 8 lbs.

Gorgeous! Display your colorful rose bush and climbing vines on this graceful trellis. The eye-catching beauty spot of your lawn, large or small. Exclusive Tulip design. The sooner you order, the longer you can enjoy this loveliness! All spring! Year round! Installs in a jiffy.

- Never needs painting
- Never needs repair
- Weather, rot and termite-proof
- Resists strong winds
- Non-rusting
- Heavy gauge aircraft aluminum
- Holds heaviest rose bush or vine

Ready Assembled { $12.95 FOR 1 $21.95 FOR 2

Order Now

Garden Dept.

Shipment prepaid if you send check or money order (Continental U.S., not including Alaska). $5.00 deposit on C.O.D.

PHILLIPS & BUTTORFF
P.O. Box 1129, Nashville 2, Tennessee





WHAT SHOW-OFFS!

Velvet panels in gold, black, wine or green velvet are a dramatic background for the faces you want to spotlight with distinction.

6 PICTURES 7¾″ SQUARE	$4.95 Ppd.
PANEL, 2 PICTURES	$2.95 Ppd.
PANEL, 9½″ LONG 3 PICT.	$3.45 Ppd.
PANEL, 4 PICTURES	$3.95 Ppd.

Pa. Residents Add 4% Sales Tax
Sorry No Stamps or COD's Please

Send For Free Gift Catalog

Page & Biddle
Bryn Mawr HB 3, Penna.



RANCH DRESS CLASSIC

A dress tailored to take you smartly through a busy day, from lunch to shopping or golf. Has action back, easy-to-get-into snap front, self belt. Washable, color fast. In Navy or Faded Blue DENIM. Cadet Blue, Charcoal Grey or Willow Green DRIP-DRY CHAMBRAY. Also in soft stripes of Black, Red or Gold on White DRIP-DRY TICKING.

Sizes up to 20 ..... $10.95
Sizes over 20 ..... $12.95

Add 50c post. Satisf. Guar. Send check, cash or M.O. For COD's send $3 deposit.

OLD PUEBLO TRADERS Box 4035, Dept. BR3 Tucson, Arizona



SWITCH TO ELEGANCE. Imagine how dramatic this gold-finished switchplate would be against a white living-room wall; in a wallpapered bedroom. Think how a white-finished plate would brighten up darkish walls. Switchplate looks like 18th-century Rococo, but it's unbreakable plastic. White or gold finish: sgl., 9 x 4″, $1; 2, $1.75. Dbl., $1.25. Added Touch. HB3. Wynnewood, Pa.



YOU'LL GET A BIG HAND to wash your car, walls, woodwork, or ceiling when you order this *jumbo* Sponge Mitt. Soft, thick polyether, it holds an unbelievable amount of water; squeezes into narrow grillwork with no scraped knuckles. Clench your fist to wring out. One sweep covers huge area. It won't rip, tear, or wear out. $1.49. Mastercraft, 275HB Congress, Boston 10.



MARK OF DISTINCTION on any man's or woman's desk is this handsome engraved solid-bronze nameplate on natural-birch base. Your choice of one line or two, for name or name and title, with up to 20 black-filled letters and numbers on each line for easy reading. 8½″ long, 2″ high. $4.95. Spear Engineering Co., 399 Spear Bldg., Colorado Springs, Colorado.



FRENCH CRADLE PHONE, with original shiny black finish and nickel-plated metalwork, has been completely rewired to be workable in your home as intercom or extension. Crank rings the bell. With hook-up diagram, it's extremely chic, decorative, and well-priced at $19.95. $37.95 a pair. Madison House, HB3, 305 Madison Ave., New York 17.



"TINY TYCOON" SAVINGS SAFE

PERSONALIZED—in hand painting—for youngsters or any member of the family; it's an actual scaled-down replica of a bank safe in sturdy silver grey steel with protective rubber feet and combination lock (every safe has a different combination). 6¼″ high × 5¼″ wide × 4″ deep

PERSONALIZED $3.50 PPD.
WITHOUT PERSONALIZING $2.95 PPD.

No C.O.D.'s please • Satisf. Guar. or Money Refunded

Gotham Gifts
67-85 Exeter St., Dept. H30, Forest Hills 75, N.Y.

NEW!



THE MAIL-SCALE PEN

A sensational precision instrument, imported from Germany, that eliminates untold wasted dollars in extra stamps and post office returns for insufficient postage! Concealed in the retractor of this handsomely styled ballpoint pen is a sliding precision weighing scale. Just slip any letter under the clip; hold suspended (as illustrated) and the pen automatically weighs mail accurately up to 2-oz.! It takes standard ballpoint refills. Gold metal with your choice of White, Grey, Black, Green, Maroon or Brown. Specify 1st and 2nd choice of colors. $3.95 ea., ppd.

No C.O.D.'s please • Send for NEW, free catalog

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Now Available . . .

GENUINE JAPANESE GRASSCLOTH

Exotic handmade wallpapers with unusual textures, colors and character, for dramatic and original effects – at the usual price of ordinary, machine-made imitations.

Only $4.50 per roll

Send 25¢ for set of color & texture samples, or visit our showrooms.

MAYFLOWER
WALLPAPER COMPANY, INC.
Dept. 2, 363 Mamaroneck Ave., White Plains, New York



THIS HOUSE IS FOR THE BIRDS

. . . Wrens really love it and so will you because it never requires painting or upkeep! Made of durable marbleized plastic in an attractive "beehive" design, it has a solid one-piece leak-proof roof and three telescoping sections that lock into place. The bottom section can be turned inside-out or removed for easy cleaning. **$2.95 ppd.**

(send checks or money orders)

Pal Tool Company
Dept. H, 6025 Pillsbury Avenue
Minneapolis 19, Minnesota

A CANOPY BED is dear to a woman's heart. If you own one, you'll be delighted with this Shop's selection of luxurious embroidered drip-dry dacron-ninon bedspreads at $44.95; canopies $29.95. 36″-l. tier curtains $7.95 pr. Valance $3.95. White, gold, pink, orchid, or aqua embroidery on white. Brochure & swatches 50¢. Chain Curtain. HB3, 37 Broad St., Elizabeth, N.J.



FIRST LADY among Chinese deities is Kwan Yin, goddess of mercy and queen of heaven. Here she is in a white porcelain bust on a black wood stand, small enough for your wall shelf yet full of the legendary luck that has made her beloved by both coolie and mandarin. Imported from Hong Kong, 6½″ high over all, $4.95. Edward H. Ziff, Box 3072, Mdse. Mart Pl., Chicago 54.

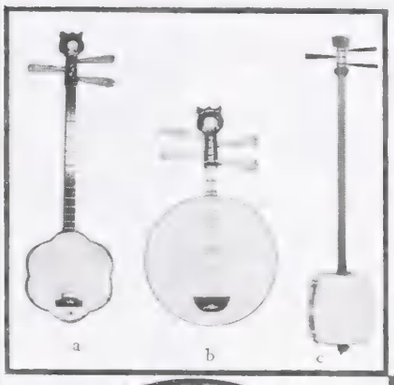


SWEET STACK. If you're not going to keep these yourself for serving condiments, candies, nuts and jams, we hope you're giving them to someone who loves lovely things. Made of imported white porcelain, the set of 3 bowls, 3¼″ diam., stack 4″ h. with lid. $2.95. *Scandinavian* catalog, 25¢. From Scandicrafts, 18 N. Astor St., Irvington-on-the-Hudson, N.Y.



MONOGRAMMED SHORTS made of luxurious washable satin in the boxer style offer custom-made elegance, yet wear a modest price tag. If you give them to your husband, he'll wonder if maybe you aren't the mink-stole type. Choose white, blue, or gold in waist szs. 28-42. $5. For extra-large sz., add $1.50. 3-letter monogram incl. Satin Shop, 1209 W. Balmoral, Chicago 40.





ORIENTAL MUSICAL INSTRUMENTS

They strum their authentic way into your heart and home! From Hong Kong comes the Ch'in Kam (a), 36″ long, flower-shaped; and the Yuet Kam (b), a moon-shaped music-maker, 14 inches wide. From Japan comes the traditional Samisen (c), hand-crafted of rosewood and ebony, 36″ long. Exquisite decorative pieces for music room, den, above a mantle.

a, b **8.99** c **16.99**



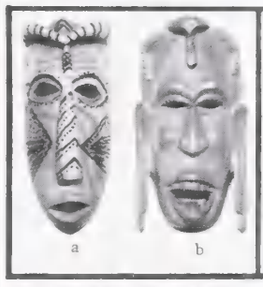
CASCADING WATERFALL, a soothing fountain of 3 bowls in sparkling white! No plumbing, no installation . . . a built-in electric pump sends the water round and round. Bowls are 16″, 22″ and 28″ wide, in a frame of black steel. Decorative and distinctive indoors or out, amid plants, bubbling cool in a corner, whispering in the patio. Completely portable.

27.99



BRASS DECANTERS FROM INDIA, gleaming masterpieces which capture all eyes! A graceful 10 inches tall, each is hand-engraved with painstaking native artistry. Exotically dominate a table or cabinet or shelf. Choose decanter a or b. Calcutta-priced at $8.

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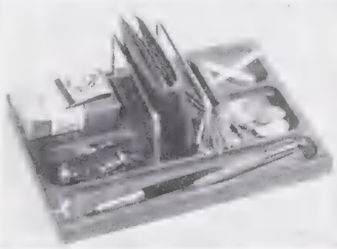
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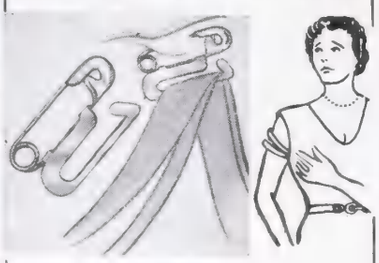
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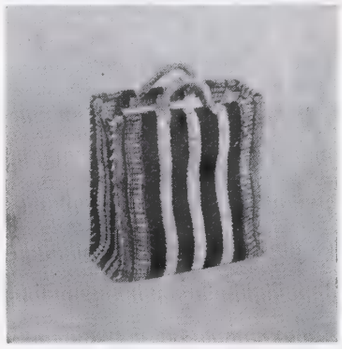
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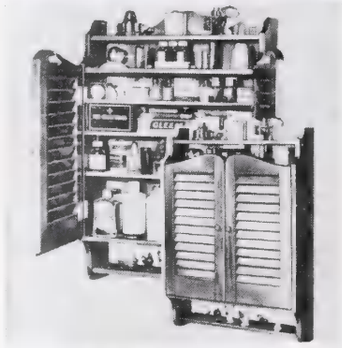
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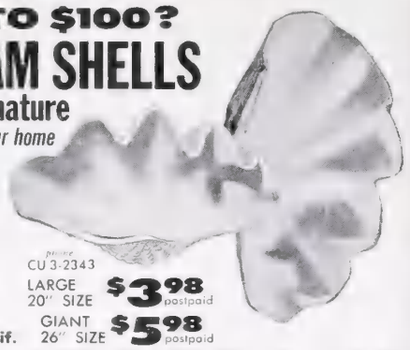
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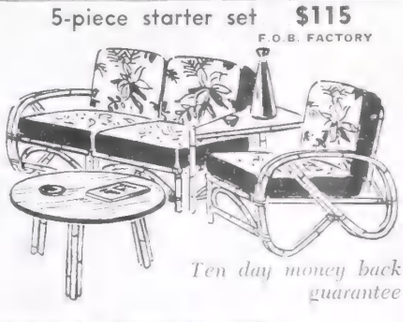
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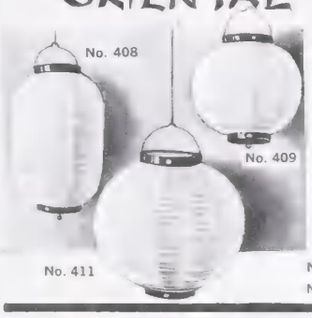


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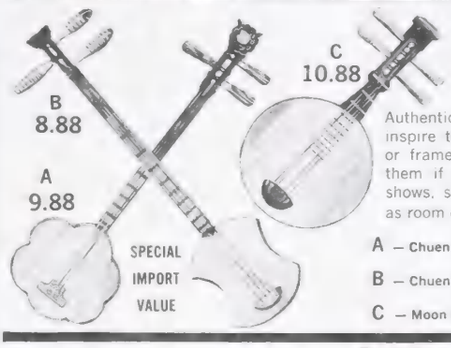
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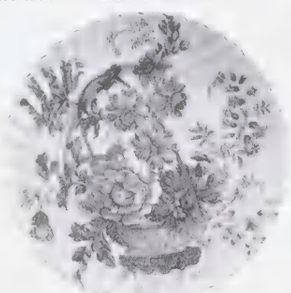
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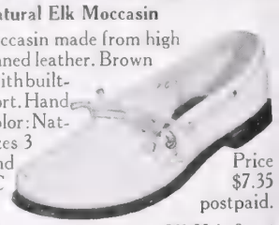
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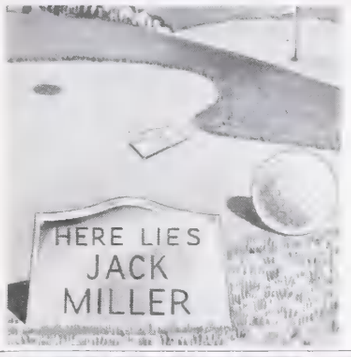
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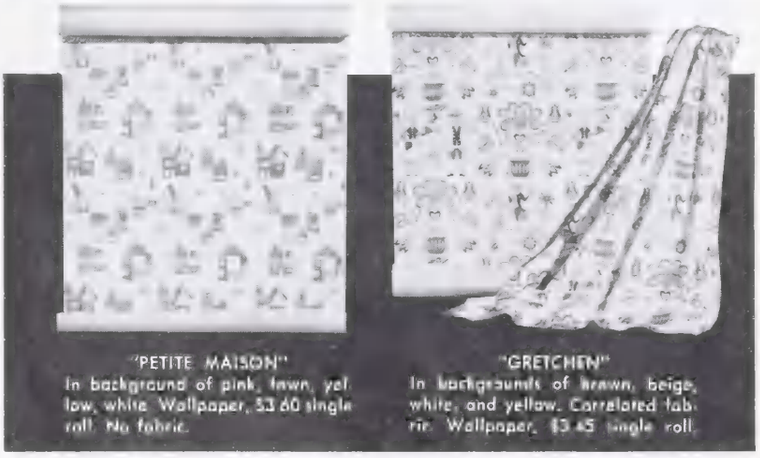
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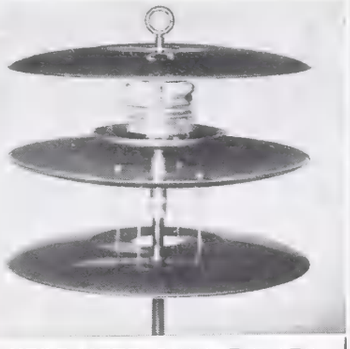
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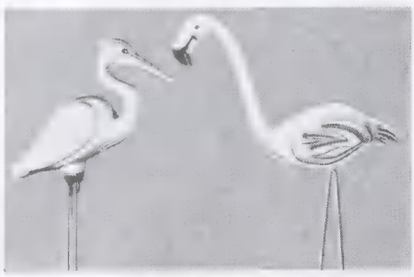
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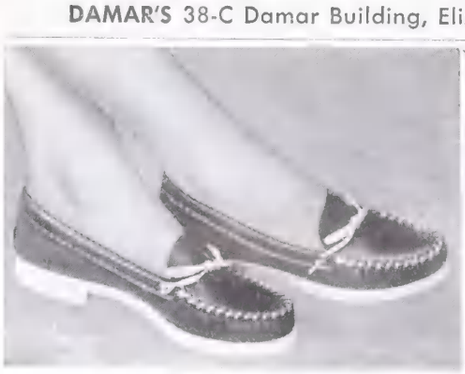
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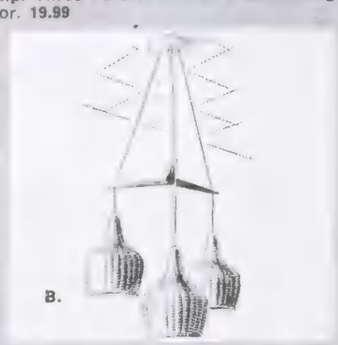
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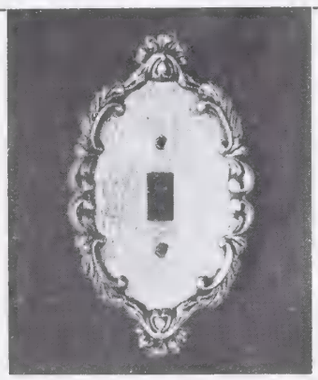


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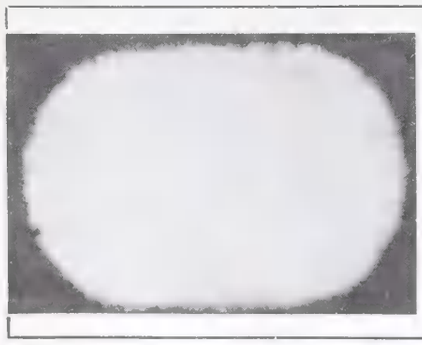
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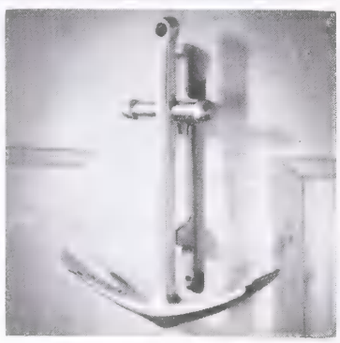
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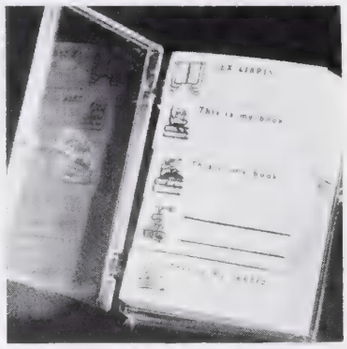
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ANCHOR A KNOCKER like this distinguished design on your front door and it marks it with bright individuality. Or think how appropriate it would be for the galley door of a Chris Craft Constellation. Patterned after the hand-wrought anchor used on such sailing vessels as *The Bounty*, it's heavy polished brass. Easily installed, 7" h. $5.95. Tennessee Chromium Plating Co., 206 Louise Ave. N., Nashville 5, Tenn.

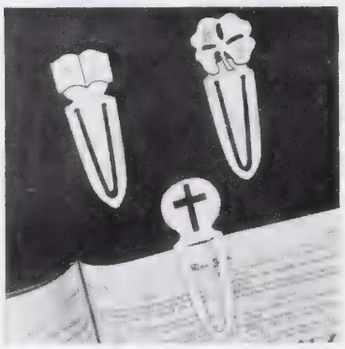




CLIP-ONS are half an overall and they permit your spouse to cope with emergency repairs without changing his clothes. Made of heavy green denim, its neck strap slips over his head, and wire clips hug waist, knee, and ankle. You'll borrow it for gardening chores when the weather gets warm. One size fits all. $2.98. Miles Kimball Co., 33 Algoma Blvd., Oshkosh, Wisconsin.



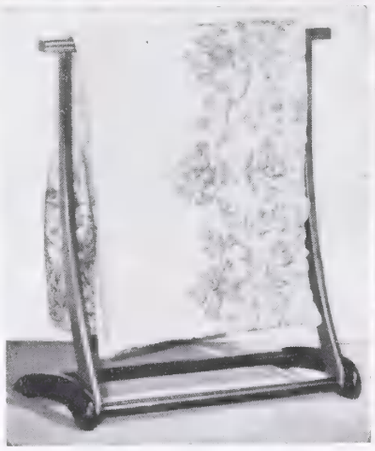
KEEP IT IN THE FAMILY. New "write-in" labels identify family possessions, come in a kit of 500. There are 100 each of man, woman, or family *book* labels; *record* labels; and *recipe* or *kitchen* labels. Printed in color on white gummed paper 1½" long. Padded and packed in 3" plastic box. $1. Via air, add 14¢. Bruce Bolind, Montrose 8, California.



WHEN THE BOOKWORM TURNS out the light, she'll mark her place with a sterling-silver bookmark that is engraved with her two initials. And at *this* price, she'll order them like crazy for all her bookish friends. Choose *cross, clover, heart* (not shown) or *open-page* design. Gift-boxed. $1.95 each. Tax and engraving incl. Order from Halmur Creations, 50 Delancey St., N.Y.C. 2.



SPIRIT OF CHINA. The Honeymoon Couple are a pair of hand-carved ivory figurines in traditional ceremonial robes. Because of the affinity Chinese has for Modern, they'd be lovely in a contemporary room. Though this shop has a good supply, it's not unlimited. Figurines on hand-carved wooden bases are 5" high. $7.50 pr. $3.95 ea. Harriet Carter, Box 102, Plymouth Meeting, Pa.



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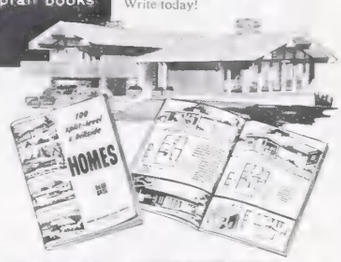
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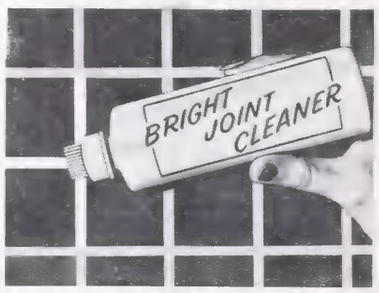


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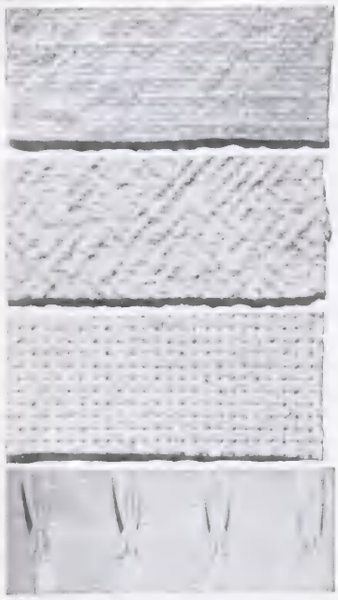
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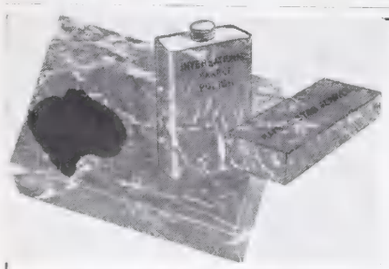
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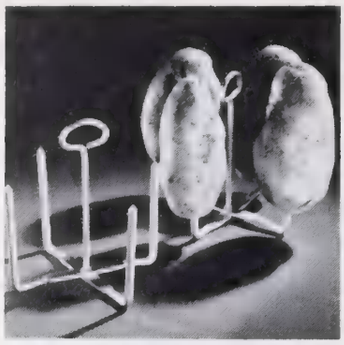


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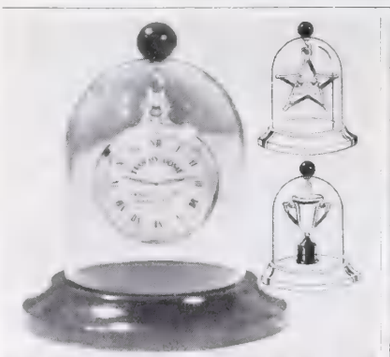
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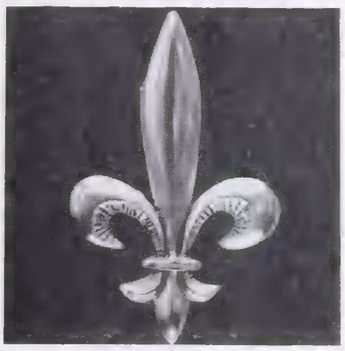
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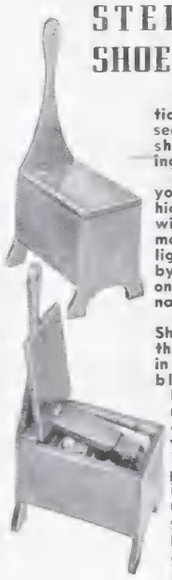
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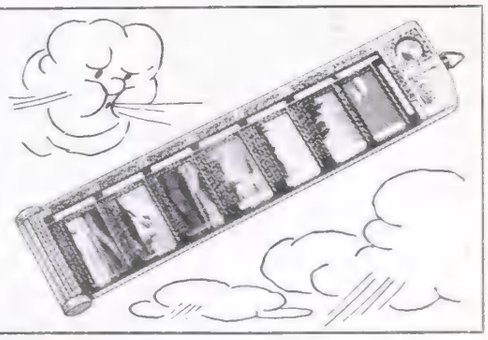
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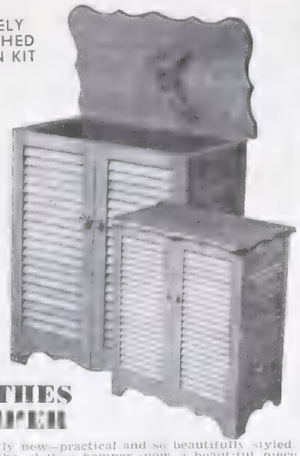
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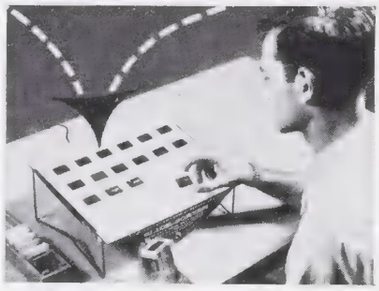
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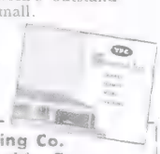
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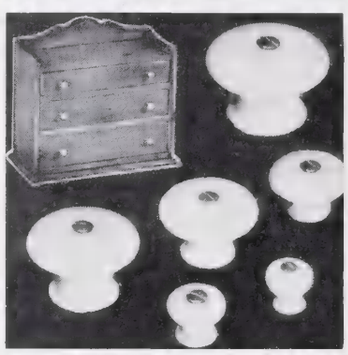
CAR VACUUM. The inside of your car is going to suffer wear and tear and get very dirty from transporting children, dogs, and groceries. So keep it in tip-top shape with this miniature vacuum cleaner that plugs into your cigarette lighter and has interchangeable attachments for floor, upholstery. 13′ cord, on-off switch and removable dust bag. $15.95. From Page & Biddle, Bryn Mawr, Pa.



BITS O' GLAMOUR are very pretty brass-plated napkin and guest-towel caddies with footed bases. The towel caddy 8" h., 4½" w., is exactly what you've been wanting for your powder room or guest bathroom. $3.50. Napkin caddy holds kitchen or barbecue napkins, 7" l., 5½" h., $2.95. Add 35¢ post. ea. (Napkins & towels not incl.). Landing Co., 14-16 150th St., Whitestone 57, N. Y.



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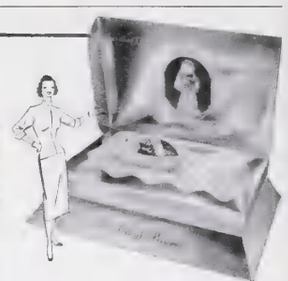


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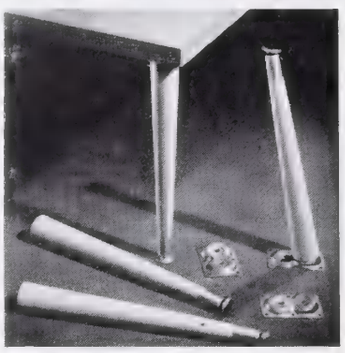
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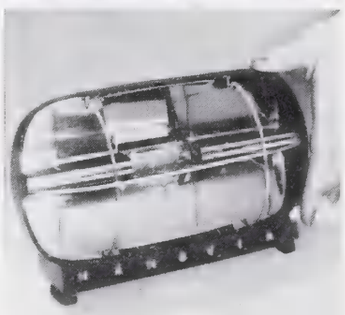
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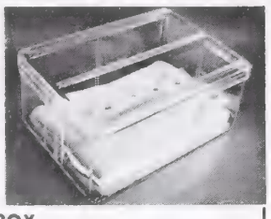
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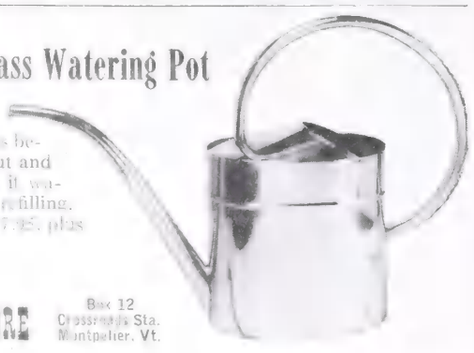
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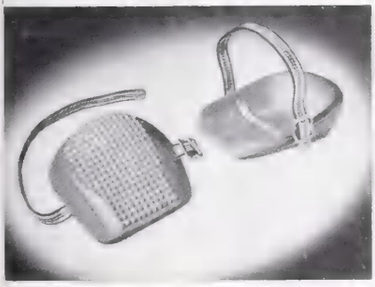
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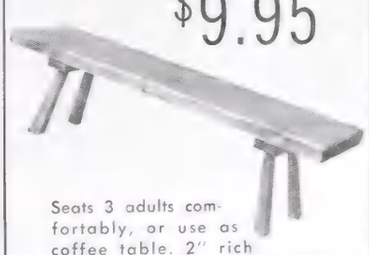
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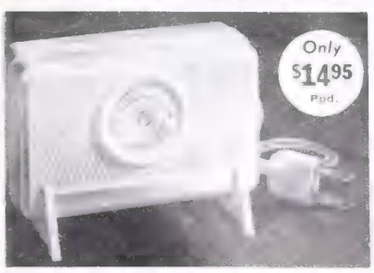
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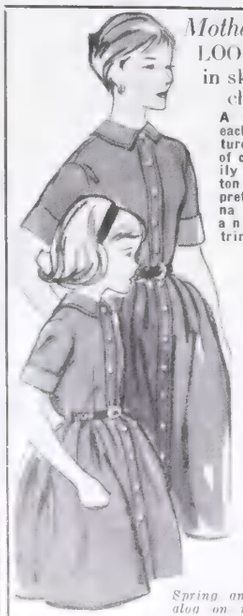
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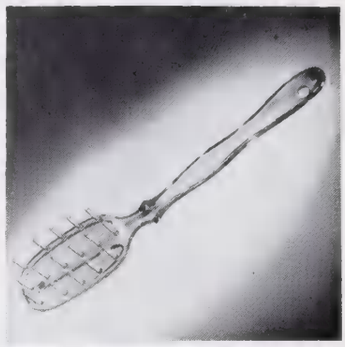
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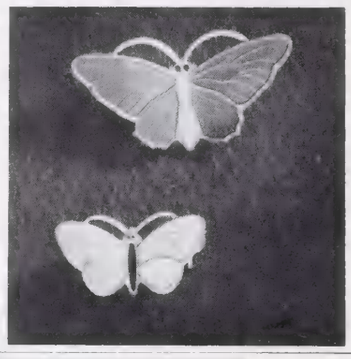
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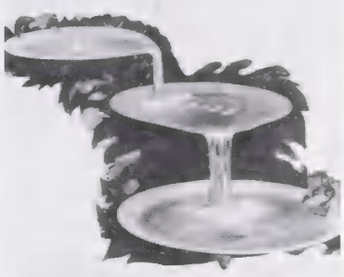
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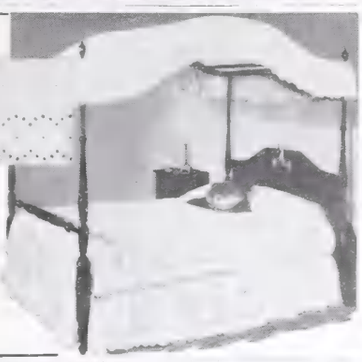
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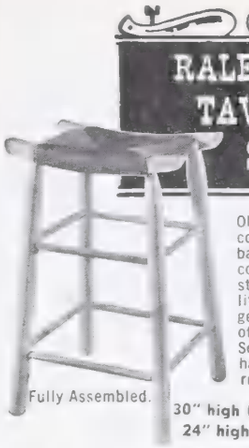
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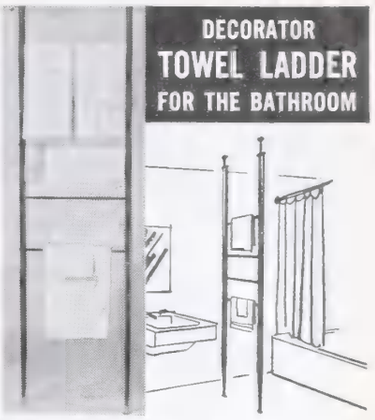
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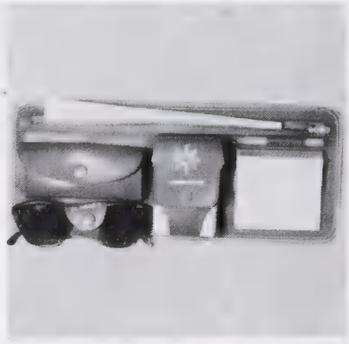
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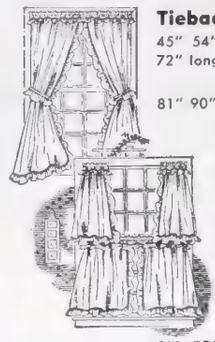
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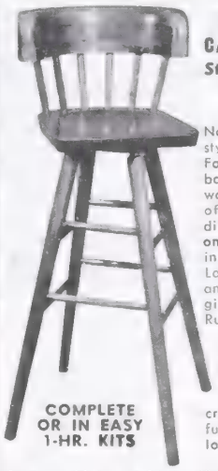
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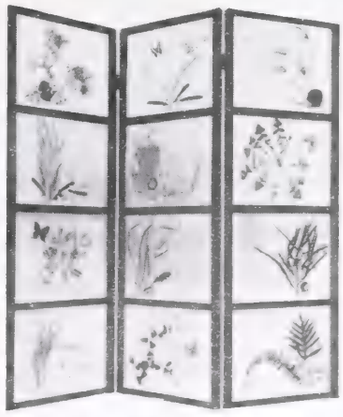


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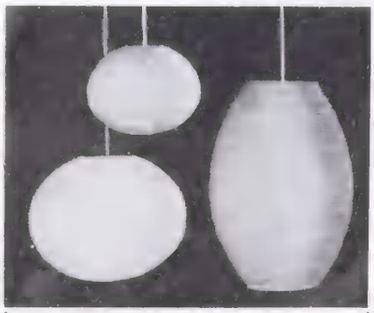
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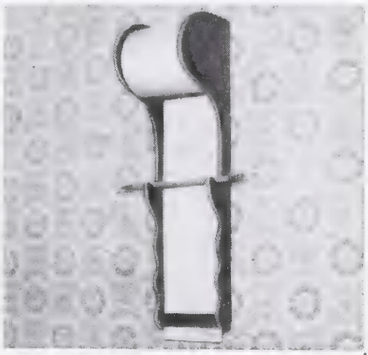


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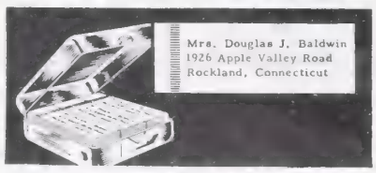
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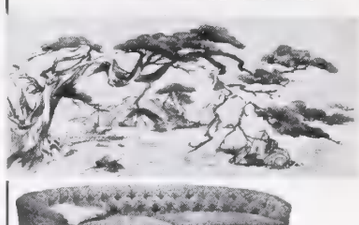
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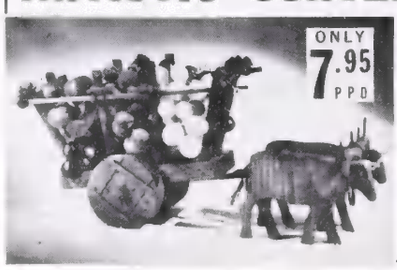
1960 process gives natural appearance to these life size tree and wall murals. Permanent multicolored designs by LYDIA, noted Muralist. On antique finish paper 42 inches deep, 102 inches long—in panels. Applied like wallpaper. Instructions included. ONLY $7.95 PLUS 65 CENTS HANDLING.

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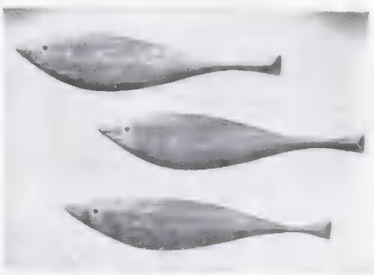


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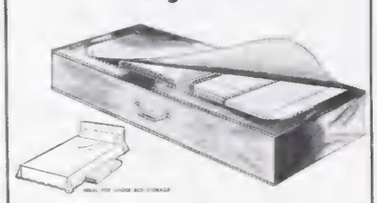
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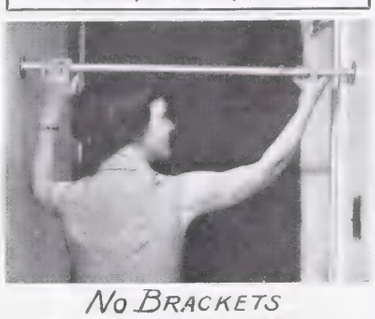
Plus 25¢ shipping each pad ordered

Enjoy the cushiony comforts of foam rubber-filled pads to fit Captain's chair or mate size. Chair backs for ladder-back chairs or Boston Rockers. Covered in rich nubby upholstery-weight textured cotton in your choice of Olde Gold or Colonial Brown with gay Provincial print pattern. Large chair pads, 18" x 15" deep, $3.98; Small chair pads, 14" x 14" deep, $2.98; Chair Backs, 21" hi x 13" wide, $3.98, plus 25¢ shipping for each pad ordered. Satisfaction guaranteed.

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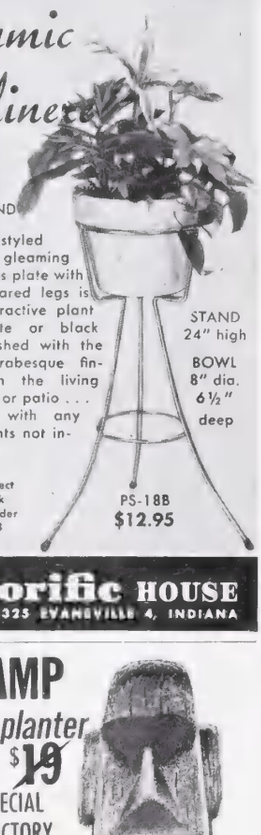
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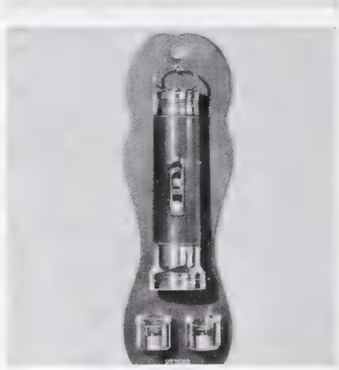
Colorific HOUSE
BOX 325 EVANSVILLE 4, INDIANA



WHISTLE WHILE YO WALK instead of grimacing, your tight or too-new shoes di out pain in grand style. Ju spray on Liquid Leather Stret that works while you walk. In to 20 minutes leather will be r set permanently in new contou Use for gloves, too. 1¼-oz. spra bottle. $1. $2.95 for 3. Order fro Closet Accessories, B3, 816 U versity Pl., Evanston, Ill.



HORSEY SET. Complement th masculine atmosphere of you husband's desk with the Kond pali horse and horseman. This a cient toy, now a collector's iten is imported from India and mad of well-worn brass. The horsema over 5" high on his brass, wheele mount, makes an impressive pape weight. $2.99 postage collect fro Hybern Imports, 2140 Hyperio Ave., Los Angeles 27, Calif.



HIGHLY RECOMMENDE for light emergencies is the flas light and fuse caddy. This com pact wall unit will earn its kee in hall, kitchen, den, or cella Hanging plaque is 11½" h flashlight is covered and go tooled to match plaque. Batteri and fuses are not included. Choo red, blue, or white. Gift-boxe $1.95 plus 25¢ post. RMS, 214 W Ontario, Chicago 10, Ill.



SWEET TALK. Here's a co ered candy dish that will sta many a sparkling conversation. has elegant Crown Thumbprint cranberry borders. Send it to a Easter bride or as a house-warm ing present. The woman who r ceives it will never tire of th combination of crystal and cra berry, its lovely antique patter 8" h., $4.95 plus 50¢ post. What New Shop, HB3, Wynnewood, P

Giant Easter Island WALL LAMP

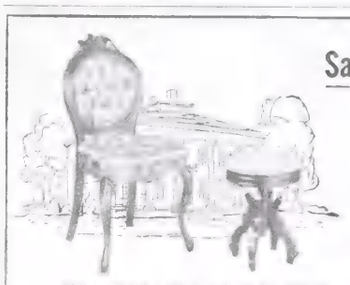


dramatic indirect light with planter
AND GARDEN LIGHT not ~~$19~~

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Solid Honduras Mahogany ladies side table with genuine imported Italian Arabescato Marble $14.50

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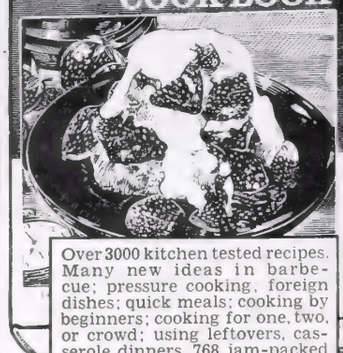
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PRAYING HANDS. from the original drawing by Durer. is the superb inspiration for this reproduction in Hydra-Cal. the miracle substance that looks and feels like wood. The plaque. faithfully finished in the antique walnut tones of the original wood carving. would be an inspired wall decoration in bedroom or study. 6 x 8½". $4.98. Hobi. Dept. HB3, Flushing 52. New York.



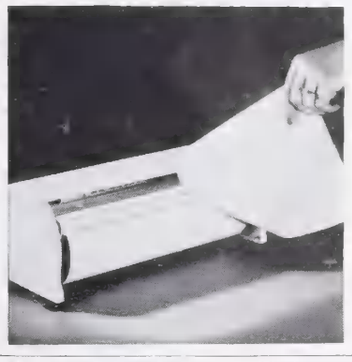
CHINESE CUISINE is considered by devotees of gastronomy to be the most gourmet of them all. If you have been following HOUSE BEAUTIFUL's series on mastering the rudiments of Chinese cooking, you'll want this set of 4 plates. 4 rice or soup bowls, 4 cups. 4 pr. chopsticks. White china with black & yellow. $9.95. Add 95¢ w. of Miss. Jack's Mail Box. HB3. 95 5th Ave.. N.Y.C. 3.

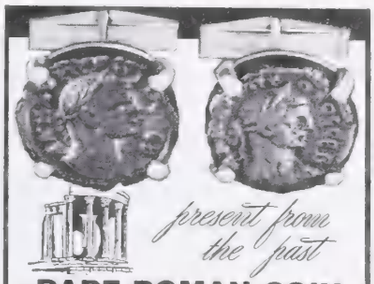


PRETTY SOFT. After the hard pavements. the easy chair. After the Oxford shoes. the delicious comfort of foam-sole slippers. Your husband will love these for padding around the house, or his hotel room when he's on the road. They come in charcoal, are washable, and one size fits all. $1 the pair. $2.95 for 3 pair. Bard's, B3. 816 University Place. Evanston, Illinois.



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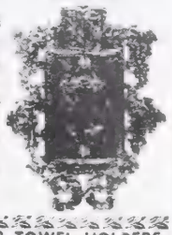
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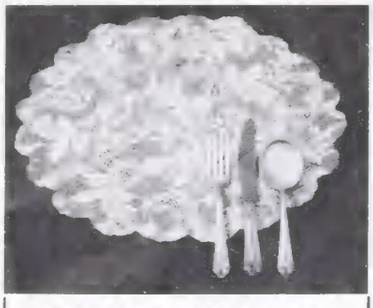


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This exciting new Oriental wall decor is truly massive and beautiful. Each circle is ¾" thick and bears a raised oriental symbol 1" thick . . . Top circle is 10" dia., middle 7" dia., bottom 5" dia. suspended by brass chain links. Letters are gold and black on deep walnut finish circles. Total length, 28". Can also be used on doors.

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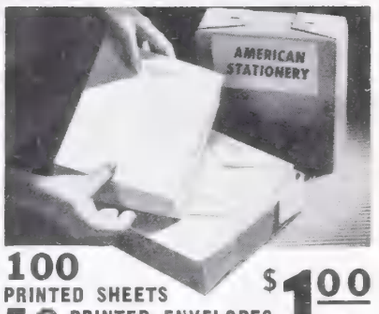
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Color Chart: $1.00, applicable to first order.

$25 postpaid. Send check or money order for style No. 60FW

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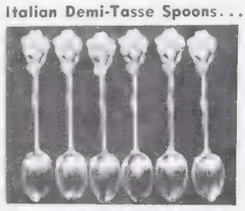


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Italian Demi-Tasse Spoons.....$3.98 set ppd.



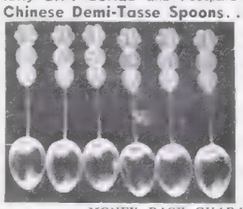
Handsome silver-plated 4" spoons feature Italian leaf design. Correct for gracious after-dinner coffee and dessert. Friends will admire set for its distinctive beauty and Old World charm. Add set to your collection or give to a dear friend. Set of 6 GIFT BOXED $3.98 ppd. (2 sets . . . $7.00 ppd.)

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Painstakingly hand-carved from Phenolic resin (450 lbs. of coal produces only 3 oz.) with incomparable artistry and fidelity given each detail. Each is only 1⅜" x 1¼". Brilliant black wtih hand inlaid Berlin Crest-of-Arms in pure silver. Screw type top. Designed to serenade the eye, deny time and defy destruction. Set is beautifully GIFT BOXED and Postpaid at $10.98.

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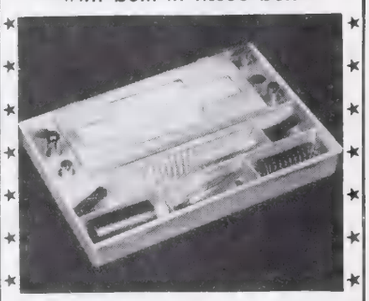
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MAKE-UP TRAY

with built-in tissue box

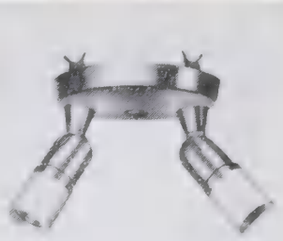


Glamorous, mother-of-pearl finish make-up tray to hold and display six lipsticks, all your beauty aids, comb, brush, and manicure gear. Unique covered compartment for facial tissues allows one tissue to pop out at a time! A lovely accessory for dressing table, bureau drawer or bathroom. 13½x1¾x9½". Pearly white, petal pink or ice blue.

only $2.95 plus 35¢ handling

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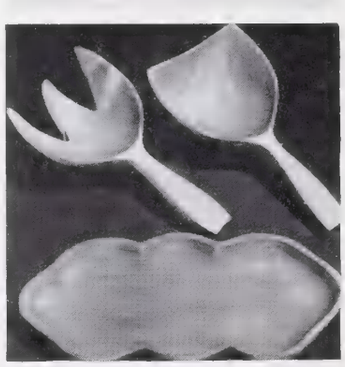
WE'VE SEEN THE LIGHT that's very helpful in garage or basement; to spotlight garden statuary, a lily pond, or patio. The versatile Swivelier goes everywhere, lights everything. 2-light fixture adjusts to any angle, is made of satin-finish heavy-gauge aluminum, installs easily, comes with strap, leads, mounting finials. Order #82. $5.50. Michael's Electric, Box 433, Lynbrook, N.Y.



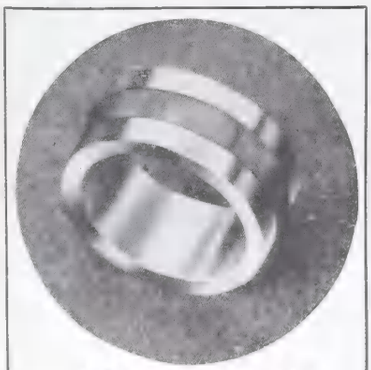
LADY'S TOOL CHEST handcrafted of pine is a decorative wall piece for your kitchen, laundry, or family room. It's fitted with tools that fit your hand: saw (for frozen foods), hammer, pliers, screw drivers, scraper. Finely finished in pine, maple, or mahogany, with mirror front, 12½ x 4 x 24" high, $25.95. Without tools, $19.95. Exp. coll. Country Crafts, Box H-109, Pipersville, Pa.



A BIG EVENING bag for a lady-on-the-go is not easy to come by. And how is a girl going to cram make-up, cigarettes, money in the dinkies that are around? So here's an elegant evening bag with 5 pockets; for passport, glasses, currency, and change purse. Black satin or brocade with gold-mask design. Folds to 8 x 4½". $4.25 incl. tax. Scudder, 248 Abbey Rd., Manhasset, N.Y.



HAITIAN SERVERS. Salad is a twelve-month favorite in our house, so we're going to toss our number-one specialty with these solid-mahogany Marrassa servers. Hand-sculptured and highly polished by natives, the set 8½" long is $3.95. Leaf, 11" long, for serving nuts, candies, or "chicken-on-a-tray," $2.50 Add 35¢ post. Strader, Box 783, Peoria, Ill.



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hand-rubbed Northern Maple

Captain's Table & Chairs

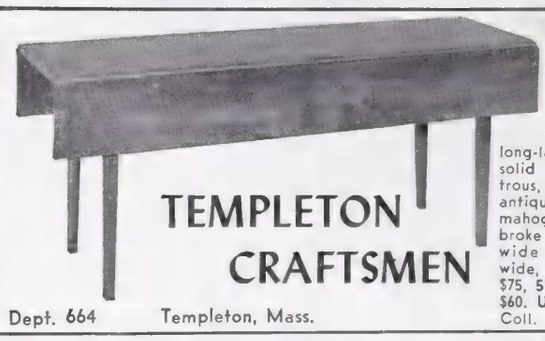


Table and 4 Chairs $89.95 add $10 for each leaf

Early American beauty superbly reproduced in mellow hand-rubbed Cape Cod (nutmeg), or darker Salem Maple. Authentic in every detail, constructed of finest clear grain rock Maple. Table is 42" in diameter, will take one or two 9" leaves. Chair seat 17" x 16½", overall height 30". Please specify choice of finish. Prompt delivery, shpg. chgs. collect. Send check or money order. No C.O.D.'s. MONEY-BACK GUARANTEE WRITE FOR FREE MEADOWBROOK CATALOG OF SUPERB COLONIAL FURNITURE!

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TEMPLETON CRAFTSMEN

Dept. 664 Templeton, Mass.

HARVEST TABLE

Beautiful and versatile Colonial reproduction will add grace and charm to any room. Custom crafted in authentic design. Sturdy, long-lasting constructed of solid birch. Comes in lustrous, hand rubbed finish in antique maple, dark pine or mahogany. Peg leg or Pembroke leg (illustrated). 40" wide with leaves up, 22" wide, leaves down, 6' long $75, 5' long $70, and 4' long $60. Unfinished $10 less. Exp. Coll.

Cushions 'n' Pads Make Living Easy



Chair Pads

The new cushioned look in chair pads combines comfort and loveliness! With back ties for secure fastening . . . suitable for any room. Sizes: 18": $3.29 each, 4 for $12.50. 15": $2.98 each, 4 for $11.50. Add 50¢ shipping charge west of Mississippi.

Stak Cushions



Versatile, luxurious—with carrying handle. Perfect for extra floor seating, as slip seats, as backs for furniture or divans. One Button: 18" x 18" x 4"—$4.95 each; 2 for $9.50; 4 for $18.50. Four Button: 20" x 20" x 4"—$5.95 each; 2 for $11.50; 4 for $22.50. Add 50¢ shipping charge west of Mississippi.

Button-tufted, velvety pinwale corduroy, plumply filled with shredded foam. COLORS: RED, GOLD, TURQUOISE, BLACK, PUMPKIN, HUNTER GREEN, TOAST, WHITE, PINK. Satisfaction guaranteed.

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True Sherry is mature Sherry



In the sun-drenched vineyards huddled 'round the village of Jerez de la Frontera, they have joyously harvested the autumn vintage.

Only on these few favored Spanish acres ripen the grapes from which comes true "sherry" (the English word for Jerez or Sheris wine).

And only after the passing of many, many years and mingling through many casks will this sherry have matured to perfection.

Then the sweeter, more golden, aged "oloroso" wines will be selected for bringing to Britain, to be blended into *Harvey's Bristol Cream*.

Only in Bristol, England, and only by Harvey's are these richly matured sherries balanced and bottled.

It may be decades before this year's vintage reaches you from Jerez. But when you do buy a bottle of it, imported Harvey's Bristol Cream will taste exactly as it does today...exactly as it did in Queen Victoria's day.

BY APPOINTMENT TO HER MAJESTY QUEEN ELIZABETH II
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FOUNDED 1796



BRISTOL CREAM®. The years have made it more costly, more golden, more sweet...and more perfect for after dinner.

HARVEY'S AMONTILLADO. An amber "medium" sherry, often preferred as a mild cocktail.

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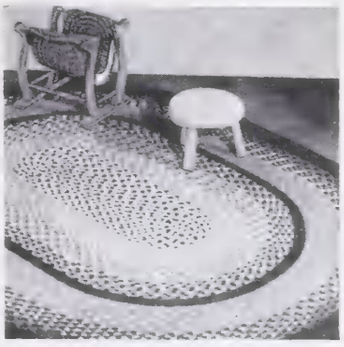
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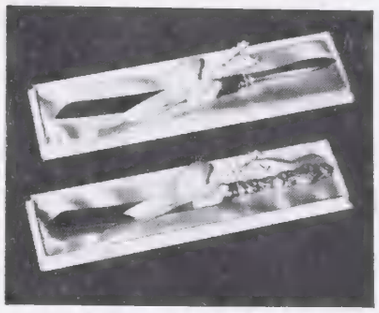


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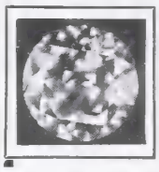


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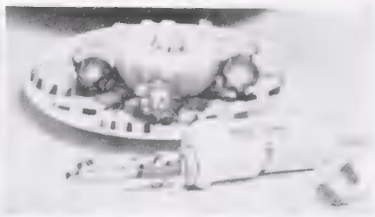
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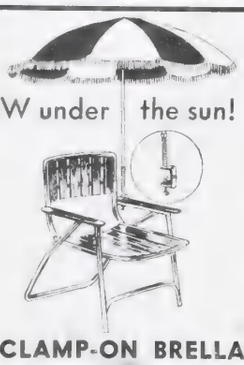


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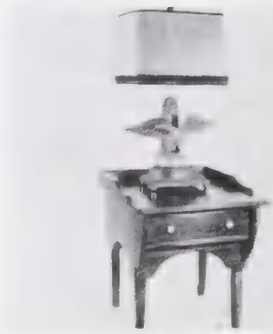


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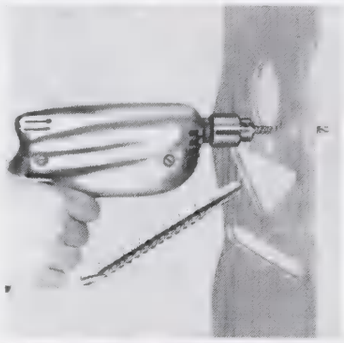
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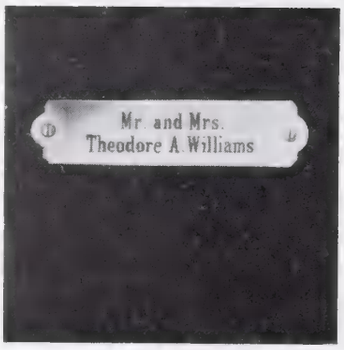
THE END IS IN SIGHT for the cigar-maker's bench. This fine reproduction of an early American design now serves as an end table in modern homes. 21" w., 24" d., 23" h., $69.50 exp. coll. Eagle Lamp with antiqued gilded finish, mounted on weathered pine is a replica of Annapolis Eagle. 29" high, 16" shade. $69.50. Exp. coll. Lennox Shop, Hewlett, L.I., N.Y.



THIS IS IT, as pretty a two-piece dress as ever sipped a drink at the country club. It's washable Maricopa cotton in skyrocket royal blue, red, or turquoise on white; white with contrasting trim; or beige with brown, jaunty sailor collar. Pleated skirt has 2" easement at the waist for alteration. Sizes 8-20. $19.95 plus 35¢ post. Old Pueblo Traders, Box 4035, HB3, Tucson, Ariz.



ARCO ROUTER-DRILL fits every electric drill and cuts any shape. The sharp-milled cutting edges are scientifically designed for fast, clean cuts through plywood, lumber, formica, non-ferrous metals, thin sheet metal etc. It saws, drills, routs, files, cuts own starting hole. It's long lasting and the amazing price is $1.39. Arrow Metal Products Co., HB-2P, 421 W. 203rd St., N.Y.C. 34.



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SCREW LOOSE, MISTER? Then focus your eye on the glasses repair kit. It consists of a professional optical screwdriver and an assortment of standard frame screws and nuts. Instructions for replacing or tightening eyeglass screws incl. Kit is ideal for working on watches, small mechanisms. $1. Columbia Co., 404 Security Bldg., 234 E. Colorado St., Pasadena 7, Calif.



IT'S A GOOD SIGN for your garden that reads: "The kiss of the sun for pardon, The song of the birds for mirth, One is nearer God's heart in a garden. Than anywhere else on earth." Ordered by Mrs. Eisenhower for the White House gardens, it comes in black or white cast aluminum with hand-painted letters in white, black, gold. 28¼" l., 14½" w., $7.50. Moultrie Mfg., Moultrie, Ga.

PRESENTS AND ACCOUNTED FOR. The Bride's Secretary is a white leatherette file with alphabetical index and 100 pink, 100 blue cards which have space for recording names, addresses, telephone numbers. Check spaces for those to receive invitations or announcements. Space for gift description. $3.95. Sleepy Hollow Gifts, 1037 Crane Dr., Falls Church, Va.



RING THE BELLE who has a flair for diamonds. She'll think you found a pirate's treasure if you give her this fabulous ring. It looks shockingly expensive, is actually unbelievably *inexpensive*. It's a genuine fine-quality seven-diamond cluster ring in 14k gold or yellow gold. Only $59.50 incl. tax. Antin's, 114 Baronne Street, New Orleans, Louisiana.



RAGGEDY ANN & ANDY have a hypnotic effect on babies, make mealtime and bathtime fun. The colorful figures decorate washable quilted percale bibs and Martex bath towels, squeak merrily at a playful push from mother or baby. Two bibs (specify Ann or Andy), $3. Towel decorated with both figures comes with washcloth, $5. Timely Gifts, Dept. B, 220 Northampton St., Easton, Pa.



EGGS-ACTLY RIGHT for a treasure hunt on Easter morning or breakfast-table decoration are these genuine shells from Czechoslovakia. The eggs were punctured at both ends, the contents blown out, and the shell beautifully decorated by hand in exquisite pattern and color. Eggs are durable; safe delivery is guaranteed. Six are $2; twelve, $3.50. Old Mexico Shop, Santa Fe, N.M.



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ATTENTION GARDENERS

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Begins on page 176.

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The whys and wherefores of Piano Tuning

Here's advice from a professional to help you get more use and enjoyment from your piano

By PAUL KEGLEY

When you look at a clock, you want to know what time it is; when you strike a key on your piano you want it to *be* the note you play. But because of ever-changing temperature and humidity, and because friction and oxidization slowly alter the surface of materials, complex machines such as these are in a constant state of flux. This is what keeps jewelers and piano tuners in business.

Consider the complexity of your piano: When you push down a key you activate a lever with many moving parts. Each joint is subject to some change which can affect performance.

The strings themselves are of fine steel stretched to vibrate at a certain rate when struck. There is about 175 pounds of tension on each of 230-odd strings. This totals over 40,000 pounds or *20 tons* of tension across the bridge of the instrument. The strings stretch most when a piano is new. In the course of time, they gradually stabilize and require adjustment less often.

However, any change in the tension of a string creates a molecular action in the metal. After tension is increased for tuning, the string continues to react very slowly and the pitch (sound) is slightly and slowly raised. Conversely, when tension is decreased, to lower the tone, the string continues to shorten and pitch decreases. This retarded effect is called *hysteresis*, and continues after the actual tuning is done. In a few days the piano will stabilize to the new tensions. This phenomenon is the reason it is best to keep a piano in tune. If it is too long between tunings and the pitch drops considerably, the tuner is handicapped. The more change he must make in the strings to bring them back to proper pitch, the more hysteresis there will be, and the more it will change after tuning. The scientific law of metals under tension makes this statement true—and worth remembering: The less the piano is out of tune, the better it will hold after tuning.

The pin block is another critical point in the construction and tuning of a piano. This is the wood block into which the tuning pins are driven, and it is usually made of five laminations of selected hard maple. Wood is not a precision material. There is difference in its grain, and it changes slightly as the humidity changes.

There's about 20- to 30-thousandths of an inch difference in the diameter of the pin and the hole. Friction must hold the pins to keep a constant tension on the attached strings.

As the holes wear, larger pins can be inserted; there are five sizes. Sometimes a small maple shim can be used to hold the pins in a badly worn hole. One useful remedy is a hygroscopic liquid which tuners use. It draws moisture from the air into the wood and gradually tightens the pins.



The "harp" inside

Modern pianos have a cast-iron plate called a frame or harp. From one piano to another, it differs greatly in design and mass; both these factors contribute to the structural stability of the piano as well as to its ability to stay in tune. Piano movers can attest to the variation in the weight of pianos apparently the same size. The harp makes the difference.

Pianos seem susceptible to small mechanical disabilities too. A broken string, a pencil dropped in the action, a pedal out of order, or a penny under the keys are all frequent reasons for calling in a technician.

But for all its seeming vulnerability, a piano is a marvelous piece of work. With stable conditions it can stay in tune for a year or more.

This was not always so. In the early days, pianos were made entirely of wood without even the metal harp, and were a constant problem to keep in tune. The wire was brass and iron, very inferior to the wonderful steel musical wire we have today. And when those pianos were moved, it was on vehicles with very poor springs and hard tires. Roads were full of rocks and ruts. This is when the idea was established that moving a piano puts it out of tune. It was true then, but not now. With the transportation of today, modern pianos can be moved coast-to-coast, or across an ocean, and stay in good tune.

Your piano is different—

Each piano is an individual. I was recently reminded of this after servicing dozens of pianos for the local school board. Their policy is to have all pianos tuned at least once a year. After a year's time, no two of these pianos were equally out of tune. Some were older, some were better quality, some of the rooms were more humid than others: all these factors affected their tune.

—and so is your ear.

Some people are not much concerned with exact tune and call for help only before a wedding or other special function where a knowledgeable musician is going to play. Or it may be after an outspoken musical friend mentions that all is not well. On the other hand, there are perfectionists. When I visited the Steinway agency in Paris, the owner, Mr. Hanlett, introduced me to his family and employees, but regretted that his concert tuner was not there. He explained, ". . . he is with Mr. Rubinstein who is recording. He always wants a tuner with him when he records." That is Mr. Rubinstein's standard.



Two aspects of tuning

There are two reasons for tuning: One is to establish the proper pitch for the instrument, the other is to put it in tune with itself.

The proper pitch, here and now, is A-440: and rare is the piano which cannot, and should not, be brought to this pitch. Pitch is simply the number of times per second that air vibrates to make a sound. A-440 means that when air is vibrated at 440 cycles per second (cps), that sound is called A. If this is agreed upon for all instruments, then playing in tune with one another is greatly simplified. Vibrations higher than 440 make sounds higher than A. Fewer vibrations make lower sounds. Opinion on where to establish A have varied from 373.3 to 567 cps. This, roughly, is from F sharp to D above middle C. But 440 is now the approved standard in this country and in most of the world. It is the pitch your piano should have.

The second factor in tuning is to set the tension on all the other strings so they will have the correct musical relationship to A-440 and to one another. In the final analysis, a piano is no better than the tune it is in.

Remember the influence of temperature and humidity on the instrument: A location too close to windows or heating vents, for example, will adversely affect the tuning.

Some manufacturers recommend at least four tunings a year, but the musician who plays the piano will know, by ear, when it is time.

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Variation in size and placement of these concrete steppingstones adds ground-level interest to steps and to space between them. Owner: Robert E. Pelissier. Landscape architects: Eckbo, Royston & Williams.

How to have a solid footing without a solid walk

Steppingstones are the solution—and offer great variety. The space between steps lets the ground flow through to integrate an area where a solid walk would draw a hard line and divide it in two

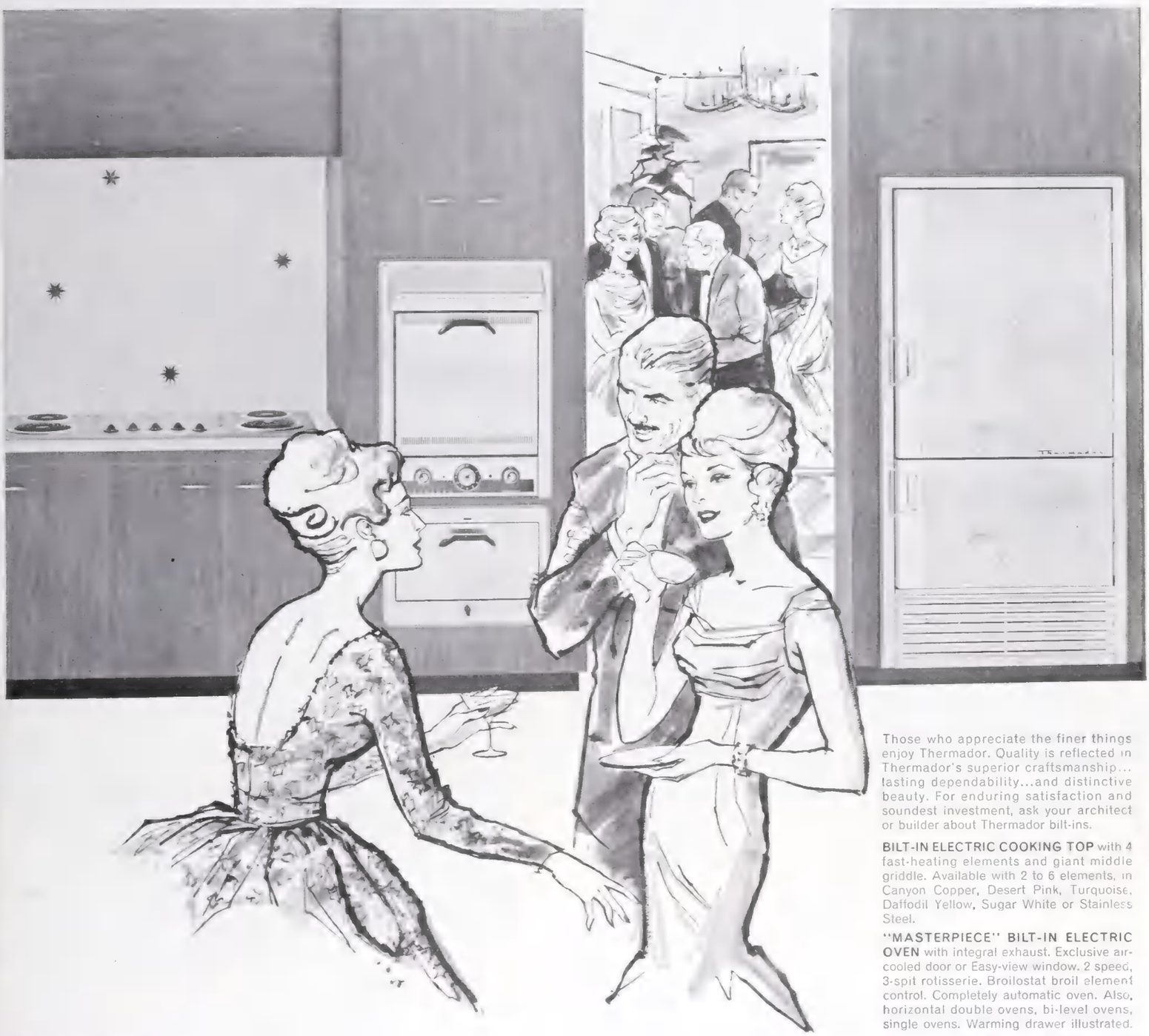


Symmetrical spacing and uniform size of steps help decrease their visual impact. They serve to set off the flower bed as a frame sets off a picture. Wide spacing plays up plants, plays down masonry.

(*Please turn to page* 78)

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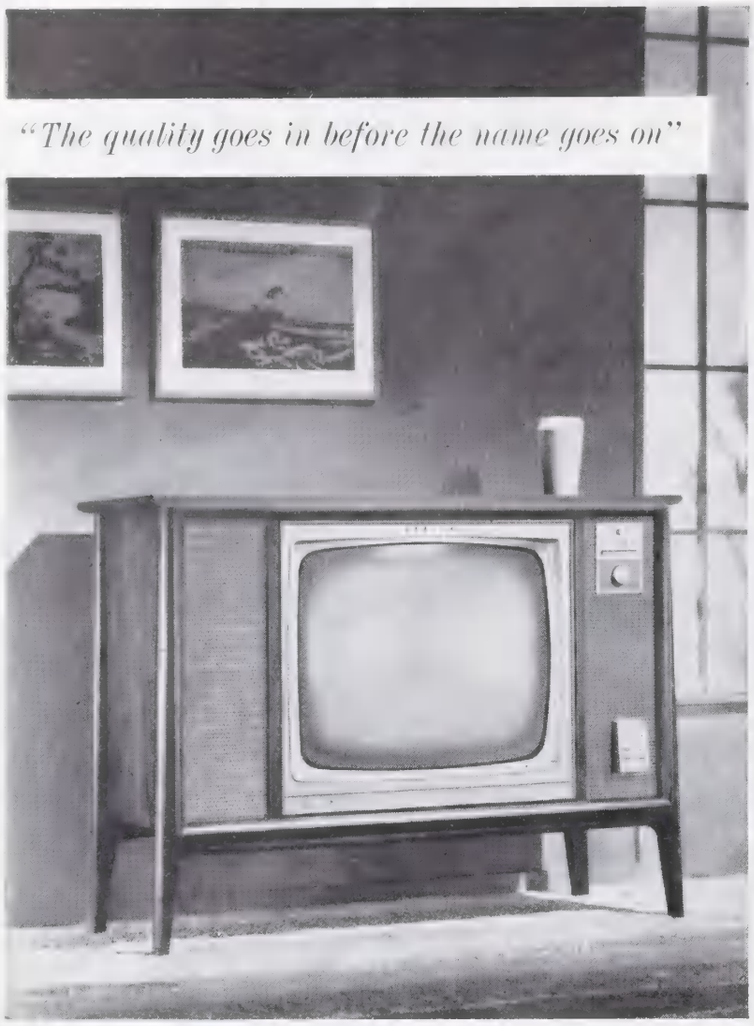
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Above is the Zenith Palladium, in new Danish Modern cabinetry from the Decorator Group. Model E3360, in walnut veneers and solids, $499.95*.

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The quality goes in before the name goes on

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Manufacturer's suggested retail price. Slightly higher in the Southwest and West Coast. Prices and specifications subject to change without notice.

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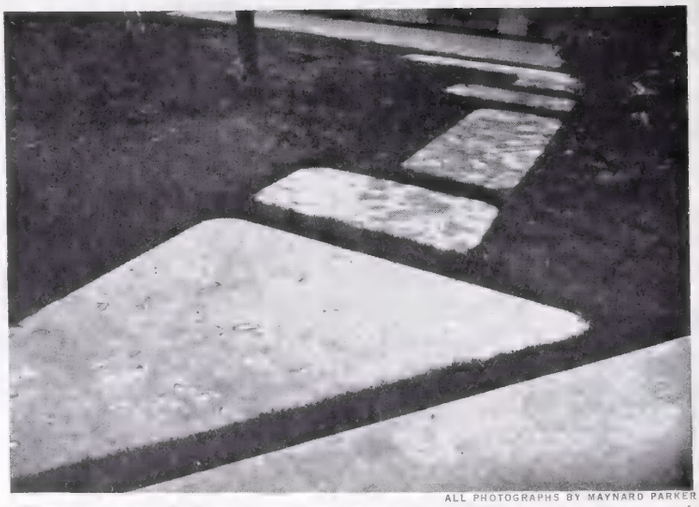
CONTINUED FROM PAGE 76



Walking on this surface is almost as easy as walking on solid concrete. But the grass between steps makes it much more satisfying visually. Owner: Andrew Martin. Landscape architect: Warren Jones.



Irregular, almost random appearance of flagstones set in the ground hardly disturbs the free flow of the lawn. They are set just below grass height so mower can run over them. Landscape architect: Stanley Underhill.



ALL PHOTOGRAPHS BY MAYNARD PARKER

The shapes of these steppingstones are as much for the interest of their design as for walking on; they serve both purposes well. Note how pebbles add texture. Landscape architects: Eckbo, Royston & Williams.



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Decorator's Diary

Musing notes of a decorator—a goddess and a universe put to wise use

As bad a case of caviar appetite on store-cheese income as I have ever encountered is revealed by the behavior of the young Delamores. The only things they ever want are expensive. Their caviar tastes, I must admit, are good ones, for they have no yen for obvious or showy extravagance. If anything, they tend to abuse their budget with esoteric, understated bits of beauty that are caviar to the general, indeed. Like the tiny, precious piece of jade Dave invested in because it reminded him of Nancy's eyes. This held up the purchase of their living-room carpeting by about twelve months. Nancy then delayed it further by acquiring eight silver spoons reputedly and probably made by Paul Revere.

It's hard to know whether you have a right to try to discipline people like this, because their aberrations are so worth while. But they are murder when you're trying to get on with a job and if Nancy's mother weren't my good friend I'd have washed my hands of it.

After four years of marriage and constant heckling by me they finally accumulated enough furnishings to walk and sit on, not only respectably but beautifully, because with admirable consistency, they held out for the loveliest, preferring to furnish sparingly with a few good things than to cram their rooms with mediocrity.

It was a long-winded process, interrupted occasionally by David's susceptibility to albums of chamber music and Nancy's decision to take a rather costly course in Russian just as we were negotiating for the sofa. But at long last they achieved a pleasantly furnished room which includes a Dunbar sofa, two Danish-made chairs, and an antique English oak cabinet.

"Now," said Nancy one afternoon looking happily about her, "the room's finished!"

"No it's not," I said. "This room still makes me feel as if I were waiting to hear someone drop the other shoe. It will never be complete until something is hung on the blank wall over the oak chest. Whatever happened to the fund you started last year to buy a kakemono?"

Nancy had the grace to blush. "Somehow I never managed to get it up to more than $15, and you know we'd never find anything we'd want for that!"

Here we go again, I thought, and decided to wend my way at once to the showroom of Katzenbach and Warren and finish this room.

There I bought one of the incredible scrolls that are being imported from Taiwan—a rubbing of an ancient stone bas-relief. It's part of the Chinese National Treasure which the Nationalists rescued and carried away for safe keeping in Taiwan. To encourage the economy of Formosa the International Co-operation Administration is fostering the exportation of such work by local artisans. The rubbing is carefully made by hand and mounted on handmade paper that has the deceptive look of silk brocade and is edged top and bottom with a

(*Please turn to page* 83)



Kwan Yin scroll





Charles Goren, world's foremost authority on bridge, says: "Samsonite Flaire is so good-looking and so useful, I rarely ever fold it away!"

Flaire by Samsonite



A new kind of luxury in portable furniture... designed to enhance the loveliest rooms—this is FLAIRE. Slim, tapered legs flare gracefully and lend added stability. The splendid padded top (35″ square) is beautifully styled with patterned wipe-clean vinyl. And the edge is mitered, bound with smart white piping for elegance and protection during storage. A measure of 28½″ from top to floor brings you a new height in comfort—more leg room than ever before. New hidden telescope safety locks release with finger-tip pressure. Choose from a spectrum of 5 new fashion colors. Shown, Gala Red. FLAIRE table, **$14.95.** De luxe matching chairs with foam cushion seats and modern *square* tubing, **$11.95** each.

Optional Matching Chairs, just $9.95 each

© 1960 Shwayder Bros., Inc., Folding Furniture Div., Detroit 29, Mich. Manufacturers of Samsonite Luggage. Available in Canada thru Samsonite of Canada, Ltd., Stratford, Ont., at slightly higher prices



Penthouse or palace . . . ranch house or town house! Home is where you make your bed with an "Heirloom" spread from Bates' Masterpiece Collection . . . designed with the feeling of forever. "MAINE PRIDE", the new pride of Bates, reflects the glory of the hand-weaver's art, reproduced in every authentic detail of texture and pattern in luxurious 100% combed cotton.

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DECORATOR'S DIARY

CONTINUED FROM PAGE 80

dowel. Naturally, it needs no framing. It's pretty impressively sized too, for it measures 58″ x 30″, and it made precisely the impression on the Delamores that I had intended.

I presented it to them as a gift, but wouldn't let them see it till I'd hung it on the wall and I could tell that they rather resented my daring to choose their art for them. But when I unrolled the scroll, their faces lit up like lamps.

"Where'd you find *that*?" asked David. "That's Kwan Yin, the Buddhist goddess of harmony, and if I'm any judge, she set you back a mint."

It almost looked to me as if the black-and-white goddess smiled.

"She cost exactly $15, and is one of several rubbings you might choose from," I said, "and now I'm going to stop making the furnishing of your home my life's work. Kwan Yin, you know, is also the protector of women."

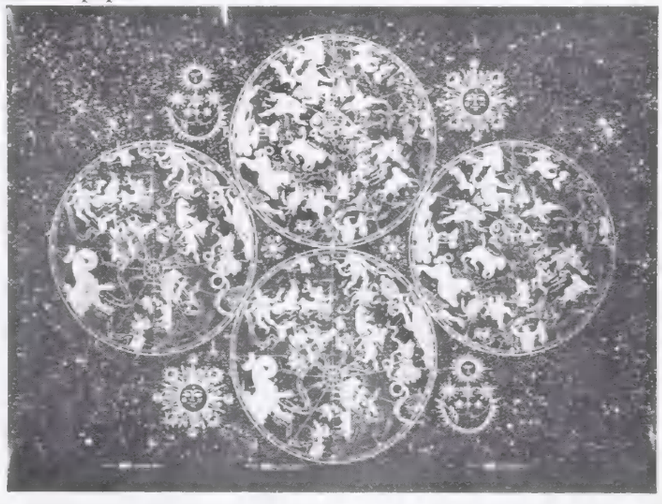
The last place I'd have expected to find the floor covering I was after for young Bettina Welch's room was in a Doubleday Book Store gift-wrapping section. But, in this shop, while looking for papers and ribbons just before Christmas, I happened to push aside a packet of papers sprinkled with teddy bears, and there I beheld the very kind of pattern young Bettina had been nagging me to get for her. It's in exactly the right colors, black and gold, for Bettina is seventeen, crazy for astronomy, and fancies herself, I think, as a girl space-conqueror. Black, natch, is *de rigeur*, and gold has that aura of elegance that must surround every interesting woman! I assume a zodiac-patterned floor was Bettina's idea of a playful twist on her serious interest in the stars—a way of telling her friends that she's not square.

"Let's let her get this out of her system," said her mother to me, when I showed her the zodiac paper. This is, like all the wrapping papers designed by Harry Brown, so beautifully drawn and substantially made that you want to do something more than wrap gifts with them—cover a screen, line drawers, paper a cornice. It makes no pretense of being wallpaper, since it comes two sheets to a 30″ roll, but I could see it covering the niche in which Bettina's little brass scroll bed stands—covered in a quilting of white silk gauze. (I think Bettina would have preferred leopard skin but didn't have the nerve to ask for it.) Walls are white, and the curtains are white, hung on brass rods and tied back with big brass stars—suggestions for which were all tactfully contributed by Mrs. Welch and me. So, shiny black-and-gold sophistication to the contrary, the room is not really as *femme fatale* as Bettina thinks it is. Since this worldly creature usually goes barefoot in the privacy of her boudoir, a paper floor surface is not as unfeasible as it might seem. The paper itself is pretty tough, but after we'd pasted it down on the linoleum, we gave it a couple of coats of lacquer as a protection.

The room does not represent the zenith of my achievements, but it is surprisingly pretty and, best of all, Bettina is happy about it.

This Harry Brown paper is available also in gold on white, purple, red, and green. And among several other patterns, there's a charmer, celebrating the adventures of Alice in Wonderland that I'd like to use as a nursery decoration.—M. G.

Zodiac paper





Willett are also makers of other solid cherry and maple groups . . . companion upholstered pieces and kitchen cabinets.

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National Cotton Batting Institute and National Cotton Council, Memphis, Tennessee



A chilling breeze may be the only thing

keeping you off the terrace on clear March days.

Using a windbreak will raise the temperature

and give you more time outdoors

Tempering the Wind

• Wind is a big factor in the weather. A 3-mile-an-hour breeze, scarcely enough to stir a flag, will make you feel 10° cooler. And how many people realize that the sun is as strong in March as it is in August? The cooling power of the wind is so effective that many are not even aware of the sun's great potential warmth at this time of the year. When the wind is controlled and sun pockets created, the rewards are rich: the enjoyment of an earlier spring and a longer fall.

For the United States as a whole, the winds that most often bring us clear (and therefore sunny) weather are cold winds from the Northwest and Canada. The balmy winds from the South often bring rainy weather. This pattern has many variations, but it points up the need for shelter from northern winds so clear weather and calm air can be combined.

Wind controls are of many kinds. Trees do a good job where privacy is desired, rather than a view. Glass is widely used in the opposite situation. From the examples of architectural windbreaks shown here you can see how the space they shelter is made more useful. *More windbreaks on page* 86



Two glazed walls deflect the wind but let in the sun to make a warm sun pocket in Carmel, California. Even this state has many borderline days when a windbreak means the difference between feeling comfortably warm and slightly chilly. Built against the house this way, patio is protected on three sides, becomes a choice spot on cool days. Home of Dr. Margaret Levick.

TWO PHOTOGRAPHS BY MAYNARD PARKER



Blustery coastal winds on an Oregon hillside are tamed by a glazed windscreen so that the view below can be enjoyed from a protected setting. Shrubbery, an effective baffle, breaks up the wind on the right. Neil Malarkey home. Florence Gerke, landscape architect.

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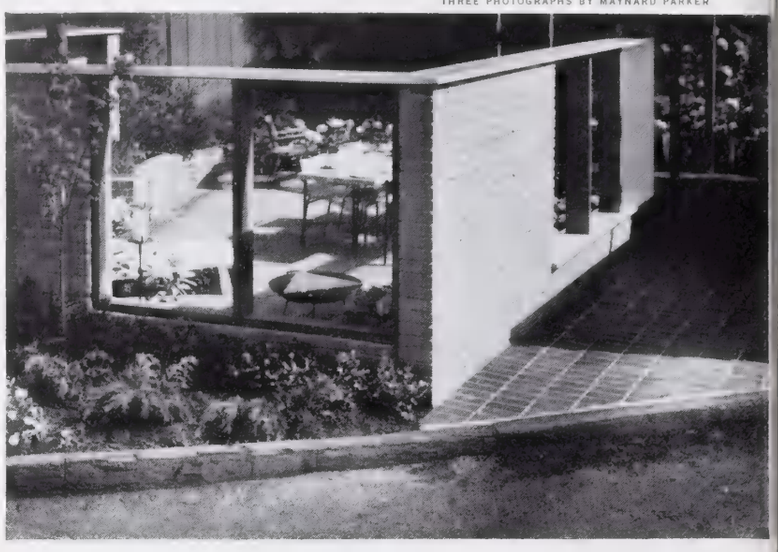
Illustrated: Goblet of the Park Avenue pattern.

See Kosta at fine stores everywhere
If your dealer doesn't have this pattern, write to:
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TEMPERING THE WIND

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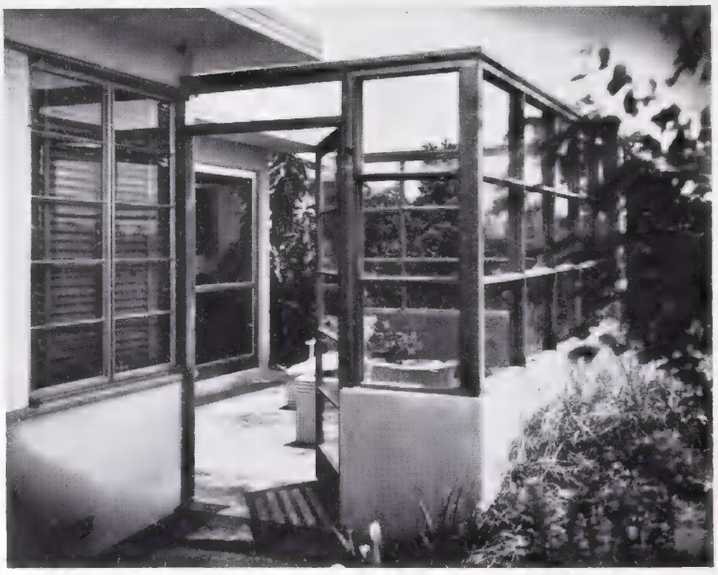
THREE PHOTOGRAPHS BY MAYNARD PARKER



Patio for extensive outdoor use—barbecuing, eating, and lounging—has simple, bold walls of brick and glass to shield it from the wind on three sides. Wall at right is unglazed, away from prevailing wind, but continues the same line to give a sense of shelter. Dave Foulkes, landscape architect.



High fence of light-colored translucent panels in a wood frame creates a sheltered corner that catches and reflects the sun. John Carmack, landscape architect.



Solarium enclosed on all sides will be a good sunning spot even in the windiest weather. Solid walls would have cast cooling shadows and created shut-in feeling. In hot weather, door opens for breezes to cool interior rooms.

IT'S WORTH MENTIONING

By JULIE POLSHEK

Transparent chest, airy-looking and very practical, unites 5 drawers in wrought-iron stand; mesh-metal counter. Drawers 10¼″ x 15¾″ x 6″ glide on built-in runners; dust-proofed by lids with snap-shut closure. A glance reveals what is where. Ideal drawer size for shirts, sweaters, lingerie. Luxury-quality plastic, crystal clear, forms drawers and lids. Visi-Clear chest. 38″ high, $45. National Hanger Co., 15 W. 18th St., N.Y.C.





New Telechron clocks by G-E, very decorative, are cordless type with battery-operated movement. Dangling electrical connection is eliminated; clock can hang wherever ornamental choice dictates. Colonial Times, authentic Americana, unites black frame and antique gold. $50. Show Piece, classic modern, is contoured wood; gold bezel. $30. Dials are convex, white; black numerals. B. Altman & Co., N.Y.C. 16. (Add excise tax.)

Fine muslin sheeting is smartly put to new use in Candy-Stripe window shade by Brenneman-Hartshorn. Invisible plasticizing imparts window-shade texture and wear-stamina; protective, easily washed finish. Woven stripes (pink, blue, yellow, or green) on white. For matching draperies, use Pequot No-Iron Peppermint Stripe sheet; $2.98. A 6-foot shade 18″ to 36″ wide. $6.55. Strawbridge & Clothier, Philadelphia, Penn.

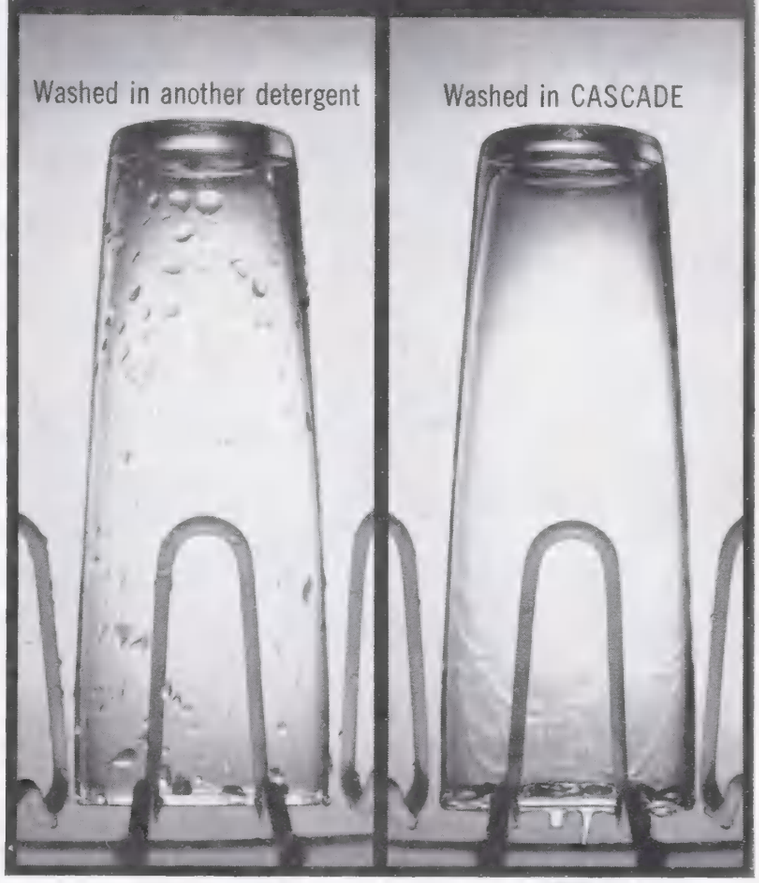




Swirlaway cleaner ideally handles stairway tasks, be the project wall-washing or carpet-shampooing. Detergent automatically feeds from tank into tool handle; here finger-diaphram releases it on demand to sponge-brush unit. Used without tank, detergent feeds directly from handle reservoir. Very handy for furniture shampooing this way; spot-cleaning doorway, etc. All plastic; $9.95. Abraham & Straus, Brooklyn, N.Y.

(*Please turn the page*)

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Don't blame your dishwasher for spotting problems. Switch to Cascade! These unretouched photos show how Cascade stops spotting as no other detergent can. Notice the water drops on the glass on the left. These drops will dry into ugly blotches. But see how Cascade's exclusive Chlorosheen changes water drops into clear-rinsing *sheets* that slide right off . . . leaving your dishes spot-free, ready to set on the table. Yes, you can toss away your dish-towel because Cascade gets your glasses clearer, your silver and china cleaner than any other dishwasher detergent can.

What's more, Cascade is *safer* than any other leading detergent—actually protects your gold leaf and other delicate china patterns from fading. So to get best results from your dishwasher, give it the best—Cascade.



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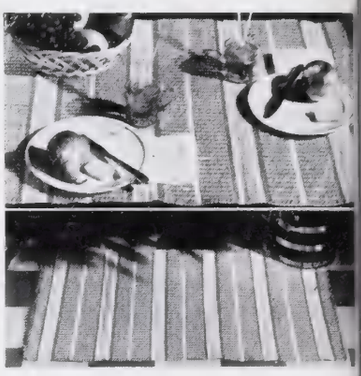
IT'S WORTH MENTIONING

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Fifteen minutes after enameling these drawers with Jet-Dri, they were dry and ready to return to chest. In like time, chairs would be sit-on dry; a floor walk-on dry. High resistance to floor abrasion, to outdoor exposure. A non-toxic alkyd paint, safe for cribs, toys. Dries to super-hard gloss. Quart $2.75; gallon, $8.95. 21 colors; or add Universal Colorant to white. Plaza Paint Co., 1026 Third Ave., New York, N.Y.

Creativeness of Swedish artisans is evident in this plastic throw, interesting as table cover, scatter rug, bath rug. Easily washed, speedily drips dry. Unusual material is woven of vinyl strips; stabilizing warp is a nylon cord. Supple, very interesting in texture. Yellow with gray or red stripes; red with blue or blue with red. Sizes 18" x 30", 22" x 36", 26" x 48"; $3, $4, $7. Scandinavian Marketing Assoc., 281 5th Ave., N.Y.C.





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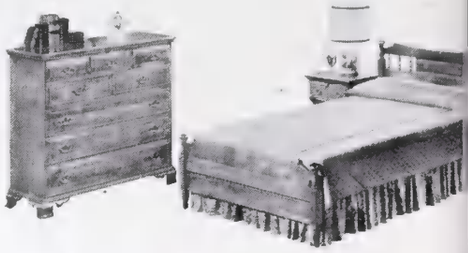
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Deep-drawered chest and night tables complement this low spindle bed. Available in single or double size.



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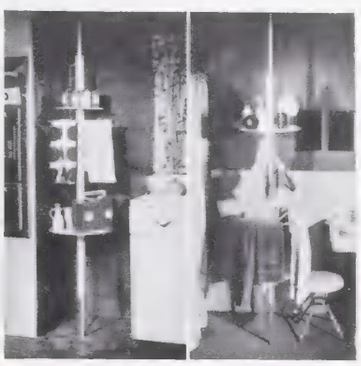
Combination hutch and buffet has worlds of storage space for your finest china and linens in drawers that are satin-smooth.

Notice the authentic detailing and tapered edges of this spindle desk with drop leaf extension.

IT'S WORTH MENTIONING



New convenience for rug-hooking or quilting projects is supplied by Pin-It frame. Can be used upright or semi-flat; either way one hand can work from underside and the other from topside, speeding the work. Work project is anchored to a cork-rubber area with 5/8" needle-point push-pins. Clamps to any table. Speedily set up or disassembled. Frame size 28" x 15": weighs 8 pounds. $12. Sewing Products, Box 172, Cincinnati, Ohio.



Fixtures you wish to have on Fiske Peg-Pole lock firmly into slots available on entire pole expanse. Spring-tension wedges pole itself between floor and ceiling (7' 6" to 9' adjustment). Black with brass or chrome. $12.95. Accessories used are: towel ring, $2.50; twin towel bar, $4.50; "lazy-susan" shelves 12"- and 16"-diameter, $5.95, $6.95; 18" circular towel bar, $6.95; coat hook, $1.95. Here's How, 95 Fifth Ave., N.Y.C.

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DINNERWARE Much of the pleasure in entertaining your friends comes from watching their faces as they recognize that your dinnerware is Spode. How gratifying it is to feel, as well as be, correct! Write today for Booklet 48.

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THE HEART OF COMFORT IN TODAY'S FURNITURE IS POLYETHER FOAM

How to leave home and like it

By MARION GOUGH

Why you should love your travel agent

We've said it before and we say it again: A travel agent always saves you effort, usually saves you money, and invariably saves you the most precious commodity of all—time

● Next to being an actress, we have always thought we'd like to be a travel agent. We have addressed many a paean of praise to this peculiar profession whose members don't charge their customers a regular fee for services but subsist chiefly on commissions from transportation companies and hotels. (Why they put up with this odd arrangement is hard for a non-travel agent to comprehend.) Despite our awareness of their services, however, we have not availed ourself of them lately because our recent junkets abroad have been of the off-season, free-wheeling, we'll-see-what-turns-up-when-we-get-there type that didn't require a hard and fast itinerary or much reference to timetables and advance hotel reservations. Things went along fine. "Who needs an agent?" we asked ourself.

Well, as it has transpired, *we* do. Only it's too late now. For we have recently undertaken to make our own arrangements for a closely-timed itinerary of the Far East. We still don't know how it's going to turn out. But even at this moment, we must confess that we never before realized quite so poignantly what a good travel agent goes through to relieve you of the picky, tedious, time-consuming details of trip-planning. Our rough guess is that we have spent the equivalent of eight working days accomplishing what an agent would have done without our knowing it. We haven't the heart to figure out what has been expended in phone calls, messenger service, taxis, and cablegrams. And since there's no way to measure the emotional energy consumated by confusion, we can only say that we're just about exhausted.

What makes (*Please turn to page* 167)

PHOTOGRAPH BY HOWARD GRAFF



A phone in the kitchen helps keep the household running smoothly.

Custom-planned (by you!)

for comfortable living

Home-wide Telephone Convenience

How *often* you use your telephone! Countless times a day it helps you plan social engagements, shop for goods and services, keep in touch with friends and family.

And because the telephone is so useful to everyone, extension phones should be handy throughout your home, in locations planned to fit your family's needs.

Put them in your most lived-in areas—kitchen, living room, library, the bedrooms, downstairs in the game room—wherever a phone should be within easy reach.

This is telephone convenience that's comfortably home-wide, and it doesn't cost much to enjoy. Extension phones, of course, are available in your choice of many decorator colors. To order, just call or visit your Bell Telephone business office.

BELL TELEPHONE SYSTEM

For security and convenience, an extension by the bed.



Equally handy to game room or workshop, an extension in the basement.



A phone in the den to keep friends close while you relax.





Floor is style 86538

for a free sample of the most intriguing floor in the world—Tessera Corlon

Write Armstrong Cork Company, 6003 Atkins Ave., Lancaster, Pa. In Canada, Dept. 30-H, Box 919, Montreal, Quebec.

Tessera Corlon is one of the famous Armstrong VINYL FLOORS

1860-1960 Beginning our second century of progress

House Beautiful
MARCH • 1960



Embroidered butterflies decorate hems of the percale sheet and case in this ensemble. Similar butterflies are placed at random on generously sized matching blanket cover, actually ample enough to serve as an informal summer bedspread. All the pieces, including the companion ruby superfleece wool blanket, are by Wamsutta. They were chosen as a pleasing addition to the painted headboards and the pink and red toile used for walls and bedspreads.

PHOTOGRAPHED AT B. ALTMAN & CO. BY WILLIAM HOWLAND

Sleep-Time has never been such *Pretty-Time*

Alluring new patterned sheets, coverlets, and blankets will transform the plainest bedroom into a world of sleeping beauty

• Your bedroom is a private domain in which your very personal tastes can flourish without the necessity of keeping it at the impersonal level of your more public rooms. Now suddenly there are beautiful appointments in abundance to decorate this domain: bedspreads that look custom-made but are actually mass-produced; patterned blankets, either in wool or man-made fibers; printed or embroidered sheets with a wide range of colors and designs; blanket covers so pretty they can take the place of summer spreads. Best of all, new beauty is as evident in hard-wearing, everyday materials as in the most fragile fabrics. See examples here and on the next six pages.



When your room evokes a country mood, like the one at the left with its weathered timbers and unique headboard, dress your bed suitably, as here, in a quilted polished cotton with figures of tiny eagles. Custom-made in looks only, bedspread and café curtains are both stock items available in various sizes to fit your need. These by Craig Creations; embroidered undercurtains, Ottavia.

In the bedroom (right) with its Far East flavor, flowers delicately sprinkled in misty aqua on sheet and pillow case are just enough pattern to use with rattan headboard wrought with lacy scrolls. "Elegance" sheet and case, and deeper toned "Sun Valley" blanket are by Cannon Mills. Nylon blanket cover is from Kerge's. Palanquin bed and matching bedside tables by Tropi-Cal are at Mayhew.



PHOTOGRAPHED AT MAYHEW SHOP BY WILLIAM HOWLAND

Sleep amid prettiness by choosing the right wardrobes of bedding to sustain the mood of your room, whether it be rustic or fanciful

Gone are the days when white was the only color in sheets, and your only choice was the quality of the material. Now there is not only a wide range of solids, but patterns in florals, stripes, and more complicated embroideries. Blankets, too, come hand-screened to match the sheets, or have unrelated designs of their own. Bedspreads may be informal weaves, quilted cottons, damasks, handsome puffed taffetas, or fairy embroideries on organdy. This wealth of ready-made material, ranging through all qualities and price groups, makes it possible for you to put together ensembles for dressing the bed to suit the mood of the room and your own personality. Many sets—sheets, cases, blankets—come already co-ordinated, but you may wish to make your own selection. Once you see the beauties created by wardrobes of bedding, you might indulge in one luxurious highlight for your scheme. There are now, as there always have been, custom bedding appointments: lacy coverlets, fleecy throws, luxurious hand embroideries. Some are illustrated on these pages.

ROOM OPPOSITE, PHOTOGRAPHED AT LORD & TAYLOR BY GEORGE SMALL

SLEEP-TIME WAS NEVER SUCH PRETTY-TIME
continued



Against a sumptuously draped wall canopy of taffeta, the day bed in this charming sitting room can sleep a guest very prettily when the sheet and case are sprinkled with bright pansy faces. The same scene would have been spoiled by hospital white sheets and a drab blanket. "Kabuki" wool blanket in singing orange consorts with "Fascination" sheet. Both by Fielderest. Nylon blanket cover, banded and edged in lace, from Mosse.

TWO ROOMS PHOTOGRAPHED AT W & J SLOANE BY WILLIAM HOWLAND

Colorful fittings make a bed part of the total decorating scheme

Fittings here were carefully chosen to carry out a blue and white scheme. Top sheet has a flowered hem. Matching pillow case and lower sheet are printed all over with flower clusters. Acrilan blanket continues monochromatic coloring. Sheets, "Antique Rose," and blanket, Pepperell.



Group of accessories (below) is congenial in both color and texture. Nubby cotton-blend bedspread, tailored with braid-type stitching, is called "Tripoli," from Cabin Crafts. Basket-weave wool blanket in misty colors is North Star's "Oriole." Striped sheet ensemble, "Tempo," is by Cannon Mills. Kashmir throw was hand-woven in India.



THREE PHOTOGRAPHS BY WESLEY BALZ

Delicate and crisp as a lacy valentine, the embroideries (above) make a young and tender room, are the very stuff of happy dreams. Separate liner sets off pattern in coverlet; skirt has attached lining. Ensemble is by Ottavia, including tester made to your special size. Boudoir pillow is from Jean Gale. Wallpaper, "Les Fleurs Chinoise" by Stockwell, frames the Kling four-post bed. Deep-pile nylon rugs are Wunda Fluff by Wunda Weve. Lamp, Warren Kessler.



Sheets and blankets (right) further the sweet-sixteen look of the bedroom above. The pink wool blanket is luxuriously dense yet almost weightless; the Kashmir hand-woven beauty with its embroidered roses can be a throw or summer blanket. Percale sheets, aptly called "Song of Flowers," are by Utica Mohawk. Pink blanket is from The French Blanket Co.; the other, from Products of India. Chair from W & J Sloane.





Youthful and pretty against a wall papered in flowers, the Von Cannon bed (above) wears beneath its brief canopy a flounced organdy spread called "Growing Flowers" by Nettlecreek. To go on with it (left) are "Flower Fair" sheets by Spring Mills, a Dacron comfortable, and a nylon-blend summer blanket, hand-screened with morning glories, by Chatham. Blue mist "Duramo" carpet, Mohawk.

All-silk quilted bedspread (below) could well serve as a comfortable, since it is warmly padded with Dacron. Made in all bed sizes, this is a Bloomcraft product by Charles Bloom. The two patterns of hand-screened linen sheets and cases, with exquisite hand-bound, scalloped edges and hemstitching, are French imports by Porthault. Equally luxurious, the Fields wool rug. Slipper chair and curved ottoman by Imperial Craftsmen.





The puffed woven texture of the cotton bedspread, above, has a vintage look, but it is Morgan Jones's "Allegro," another of the new bedding creations. Narrow-striped sheet with embroidered dotted hem is Dan River's "Carousel"; wool blanket, Pearce's "Aristocrat." Wide-striped pattern may be printed on your choice of sheeting, is planned for a provincial setting. Design by Applied Designs, Miami.

SLEEP-TIME WAS NEVER SUCH PRETTY-TIME

continued

For a frankly luxurious bedroom you can select sheets of Egyptian cotton that grows silkier with washing. A brown print on white, for a quiet monochromatic scheme, is shown at the right with a matching pillow case. Or choose a fine percale, here in beige trimmed with embroidered fret for a more masculine setting. For the luxury-minded, there is a dreamy llama wool throw. All these beauties are from Leron.

More photographs on pages 163 to 165.
Detailed information on page 166.

To fit into another beige scheme is a sheet (below) printed all over in a Paisley design to be used with or without the foil of plain beige sheet. They blend well with the tumble-weave, cotton bedspread. All are by Bates. With these, use a "Castle" blanket by St. Mary's. Furniture, except the Italian chair, is by Henredon. Textured Glentone and Glencraft wallpapers by Imperial. Carpet, "Pawnee," by James Lees.



ALL PHOTOGRAPHS BY WESLEY BALZ



What will your children remember? Will it be the big celebration, the familiar routine, or the day they did "nothing"? No one can tell. You cannot plan memories, but recalling your own childhood will help you realize that they have their beginnings each day in the lives of your children.

TEXT BY ELIZABETH ENRIGHT
PHOTOGRAPHS BY JOHN ENGSTEAD WITH MARVA SHEARER

Do you remember the



morning of the world...

Do you remember the morning of the world, when every single thing was new? Do you remember the way the screen door twanged behind you when you came out of the house first thing in the morning? You and your brother walked down the back-porch steps rather slowly, because you had not been awake very long. It was before breakfast on a summer day; the sun was not high up yet, and it still had some pink in it. The tall grass flashed with the colors of fire and diamonds and wiped its wet whiskers on the calves of your legs. Everything glittered that could glitter, and everything was wet. Even the clothespins roosting on the line were soaked dark, and the spider's web sagged like a hammock made of beads. Water dropped from trees and scattered from bushes. Close to the willowroot was a village of pointed toadstools. When you leaned down to touch them, you snatched your fingers away; all the little steeples were slimed with dew.

Beyond the fence was the pushing wild meadow, where the chicory flowers were already wide open; they were pale blue, with petals that looked as if their tips had been snipped with a pair of scissors. At noon they would close up tight, and if you brought them in the house they would close up tight. They stuck to their habits, those flowers, but sometimes a gray day would fool them. There was Queen Anne's Lace, too, and butter-and-eggs, full of little black bugs, and yarrow, and the pink-headed clover that was always a disappointment when you ate it. The meadow was a good place to go, but too wet and too scratchy in the morning.

The next thing you found—your brother found it—was a big beetle clambering over the grass like a fat man trying to make a train. It was broad and of a varnished black, with barbed spurs right up the backs of its legs; and on its head two little horns made the shape of a crescent.

"Stay here and guard it, don't let it escape!" ordered your brother, who was older and bossy, and he ran to the house for a jar. When you touched the beetle's back—just touched it with one finger—it felt hard, like plastic. After your brother had dropped it into the jar, you both watched it trying to get out, trying to climb. Struggling and tumbling, it made a very small crackling noise. Sometimes it fell on its back. Sometimes it tried to fly, and then its black plastic coat would split open down the middle, making a pair of tough wings, and underneath those there was another pair, little and gauzy, that looked all wrong for the beetle.

"Let it go!" you said.

"Heck, no! I'm going to keep it and raise it."

As you turned toward the house, the smell of breakfast came forward on the still air. It made interesting pains uncurl in your stomach, pains that you could even hear if you listened.

"Come to breakfast, children," called the familiar voice. "But wipe the wet grass off your sneakers first."

You and your brother wiped your feet and went up the back steps, quickly now, and the beetle went with you, still crackling and blundering in the jar.

"After breakfast I might let him go," your brother said.

Please turn the page



leaned forward studying herself in the mirror, appraisingly, as she might study someone she did not know.

"How do I look?"

"Beautiful," you said, but she knew this already. You could tell by the calm, proud expression she had.

Last of all she dotted some perfume on her ear lobes, then she leaned over and dotted some on your wishbone, too, and you wore the smell to bed.

"Good-night, darling."

"Good-night, Mother."

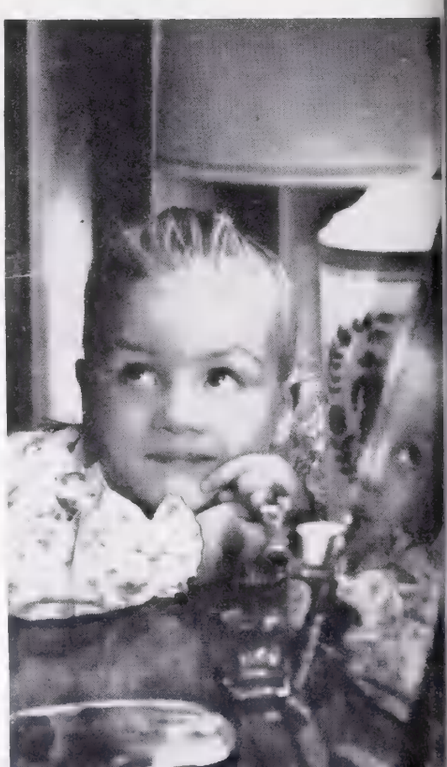
She gave you a quick warm kiss and a hug and went out of the room, glittering and rustling and trailing perfume, off to a world where grown-up people had their kind of fun, knowing everything, afraid of nothing, moving in an atmosphere of music and splendor. You felt you could not wait to reach that world and be a part of it, not guessing that you would never reach it; that even when you were as old and tall and handsome as your mother, you would still be only your familiar self. Nothing more magical, and nothing less!

DO YOU REMEMBER THE MORNING OF THE WORLD . . . *continued*

You found your mother's dressing table very interesting; everything on it had to do with the improvement of looks. There were brushes, mirrors, manicure scissors, lipsticks of pink and red, powder, stuff to put on eyelids and on lashes, pots of cream, bottles of this and that, bottles of perfume. Your mother did not often bother with most of them. She put some lipstick on and slapped the puff across her nose and went about her daily business wearing Mother's Face.

But when she was going to a party, it was a different story. Then, elegant, bathed and scented, she sat down at the dressing table and really went to work. You liked to watch her do this, though perhaps it made you feel a little envious, a little lonesome, to see her preparing herself for occupations that had nothing to do with you or with home. Still, it was absorbing.

Your mother was grave and concentrated as she worked on her face. She finished with the eyebrows, drawing them darker and fuller. Then she



Every day the puppy was new all over again. Each morning you woke up and remembered there was something to feel happy about and it was the puppy.

There he would be in his box. He was still too young to sleep in anything he could get out of. There he would be, standing on his hind legs, wide awake, and ready for life. He had plenty of it in him, too. When you lifted him out, he was all a lurch and struggle inside his loose slipping skin. He nipped at your fingers, and, if you held him close, at your nose. He licked your chin and tried to scramble up your chest with his hind paws. He was all for contact.

When you put him down, the wagging he gave his tail could sometimes unbalance him. Then he would make for your shoelaces and eat them if possible, and it also gave him pleasure to tear your socks. He was enthusiastic, experimental, and without discrimination. He had a bite or a chew of everything he could reach, sometimes with disastrous results from his point of view (the time he ate a bee, the time he ate the crayons); sometimes from other people's, (the time he ate a legal brief, the time he ate money).

He had everything to learn. He was constantly being rushed outdoors, often not soon enough; often whacked and scolded. But his exuberance knew no bounds and grudge was not in him. He raced from one thing to the next, his tongue hanging sideways and his teeth looking joyful.

In his person he was a fine combination of sharp and soft. Though his teeth were like needles, his ears were of satin, and, though his eyes would melt a stone, his yelps could pierce it.



All day you and the puppy were discovering each other over and over again. At night, worn out, he slept in his box with one ear spread out and an alarm clock beside him for company. He was the last thing you thought of before you went to sleep, and perhaps he thought of you, too.

The day would come when he would be an old dog: conservative, thoughtful, itchy; when he would no longer run unless he wished to, and his hunting would be done in dreams, with quivering paws, and yelps uttered distantly behind closed jaws. When that day came, you would be different, too. Who could imagine what you would be?

Please turn the page



Water was one of the first things you knew. Before you could walk or talk, when you were bathed in your small high tub, you beat the water with your heels and fists, beaming and croaking, spread-eagled as a frog.

Later, there was the vast grown-up bathtub where many toys accompanied you: ducks, boats, fish, the plastic bottle you used to drink from, and more impromptu objects: a monkey wrench, a wooden block that bled red paint into the water, a brush belonging to your father, and the plush-furred panda that never was the same again. Sometimes your mother took a toothpick and a scrap of paper and made a sailboat of the floating soap.

That was faucet water. Rain was sky water. For rain you had a red rubber coat with stiff sleeves, a havelock that let your eyes and nose look out, and boots that coughed as you walked, being larger than your shoes were. It took you a long time to go anywhere on rainy days because of all the puddles that must be stamped in (if a puddle was skipped, it had to be returned to).



In the summer there was hose water. On hot days they let you play in that and filled a dish-pan for you to sit in. At night in your crib you could hear the sifting sound of the hose as your father watered the garden, and it was a good thing to go to sleep to.

And there was another kind of water, so noisy and tremendous that the first time you saw it you screamed and hid against the one who was with you. But that did not last long; the next summer they could hardly get you away from the sea. Holding onto a high hand you shrieked, but shrieked with joy, as the waves reared upward in great growling mountains, banged themselves broken on the sand, and chased you in a flood of suds.

Years later, fearless and shrill, you would be one of the blear-eyed, seal-headed, bare-ribbed initiates, plunging confidently into the dark arching caverns, scaling the reaching cliffs beyond, handling all that restless torrent of power with impudence and skill.

But that was a long way off. Now you were playing safely in your dish-pan ocean on the lawn. It was the morning of the world, and every single thing was new.



Is there such a thing as a new color?

Can the same color look different?

How can old furnishings be made to seem new?

Must we ever really match colors?

Are there colors that are "always good"?

How can you be confident in the use of color?

The truth about Color

• When it comes to judging color differences, nearly everyone is an expert. Most of us will candidly admit that we have a rather good eye for color. In this case we all happen to be right. For the truth about color—one truth at least—is that when it comes to choosing colors for home decoration, we are all at about the same level of expertness.

Certainly there is a science of color, and its studies have produced remarkably complex systems for organizing color. But the inventors of these systems were probably at just as much of a loss when their wives asked them what color to use in recovering the couch. On the other hand, professional decorators have the advantage of experience; in the course of their day-to-day work they must constantly decide on colors. This trains them well in the art of what *not* to do with color. Yet, unless they are very careful, it makes them susceptible to the fads and clichés that abound in the field of color. They are often likely to sell the "new" color.

The truth is that there are no new colors. Chemists may discover new colorants—sometimes interpreted as new colors—but the actual colors themselves have always been available in the laboratory. In any case, one color by itself means little. You can prove this to yourself by taking any one of the colors on the following pages. Isolate it with four pieces of white paper covering up the surrounding colors. Then move the slips of paper first to reveal one adjacent color, then another. Try the color you have chosen with all the combinations of two and three colors around it. Watch carefully what happens to the original color. You'll find that it becomes (*Please turn to page* 115)

House Beautiful's new color schemes for the next decade

Each of the 14 color groups on the following pages has seven or eight colors arranged on a background color. Out of these 14 sets of eight or nine colors you can form more than 425 possible color schemes, taking any three contiguous colors as a scheme. Start with any one color of the nine in any set. Choose as the second color any of the colors it touches. As the third and final color in the scheme, use any additional color that touches either of your first two. Thus, each group will yield more than 30 three-color schemes, more than 425 in all. These groups continue a series that started with 12 in our January 1958 issue, followed by 16 in March 1959.



HOUSE BEAUTIFUL GROUP 29



HOUSE BEAUTIFUL GROUP 30



HOUSE BEAUTIFUL GROUP 31

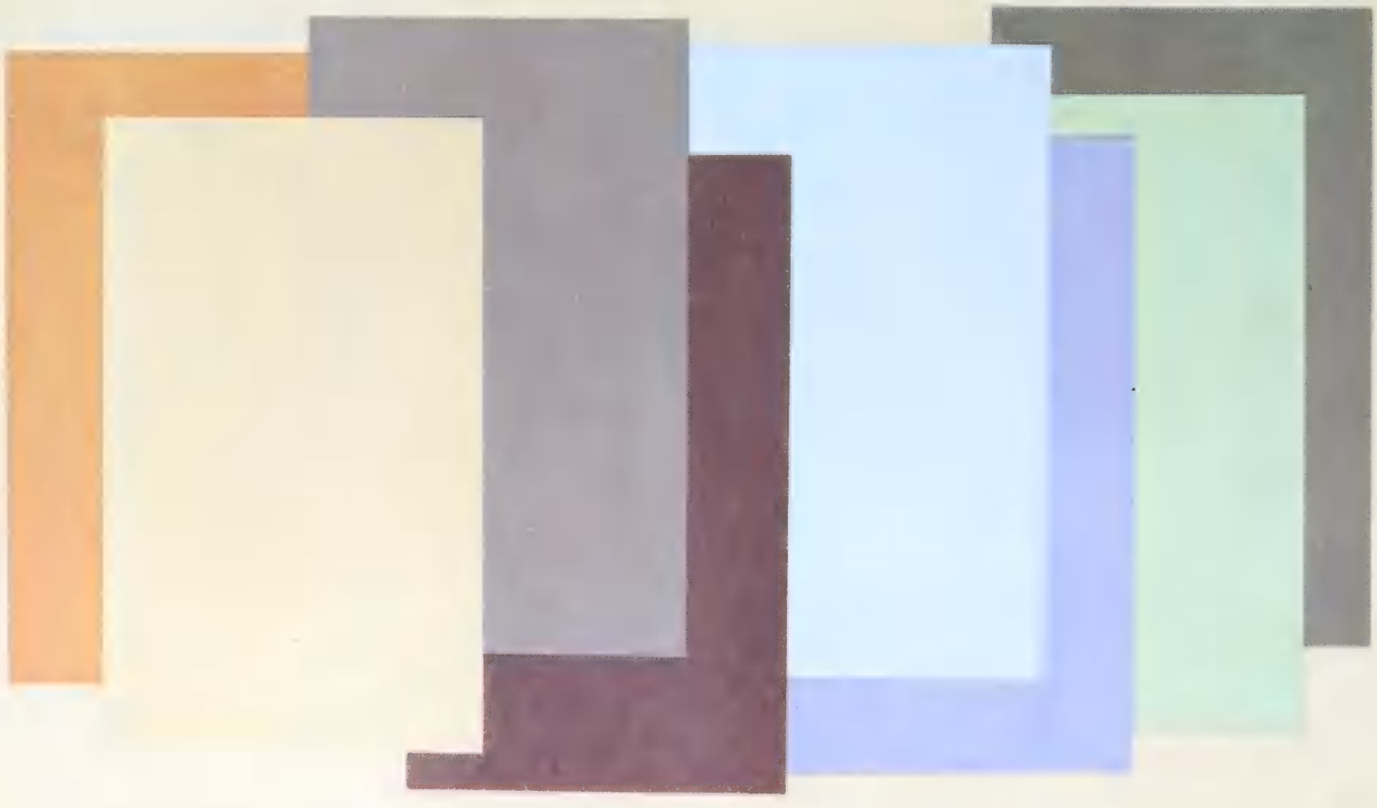


HOUSE BEAUTIFUL GROUP 32





HOUSE BEAUTIFUL GROUP 33



HOUSE BEAUTIFUL GROUP 34



HOUSE BEAUTIFUL GROUP 35



HOUSE BEAUTIFUL GROUP 36



HOUSE BEAUTIFUL GROUP 37



HOUSE BEAUTIFUL GROUP 38



HOUSE BEAUTIFUL GROUP 39



HOUSE BEAUTIFUL GROUP 40



HOUSE BEAUTIFUL GROUP 41



HOUSE BEAUTIFUL GROUP 42

THE TRUTH ABOUT COLOR

continued

perceptibly different in these different combinations. It does not really change color, but it does give a new *impression*—warm rather than cool, light rather than dark, or full-bodied rather than thin. A machine can tell us in mathematical terms the value of the color, and that value will never change. But since we are not machines, we cannot react that way. We *do* see the surrounding colors, and our mind makes the kind of adjustment just described.

Once you understand this, you understand many things. You will realize what a mistake it is to choose a color for a major finish material or furnishing simply because that color appeals to you, without regard to its use in combination with other colors. You will realize, too, that it is possible to change the appearance of a piece of furniture you may have grown tired of (but not outworn) by changing its surrounding colors. Thus, if you think in terms of color combinations, there is never a need to redecorate an entire room.

The combinations you see in this third group of HOUSE BEAUTIFUL colors are merely suggestive. While they represent schemes that will become increasingly important, there is nothing absolute about them. Do not try to match them exactly with merchandise for your decorating scheme. For one thing, it is practically impossible to match colors. If you want to prove this, take a swatch of fabric to a well-stocked paint store. Stand in front of one of those wonderfully-useful color-chip racks. Though there are several hundred chips in the rack and though your fabric swatch has several colors in it, you rarely find an absolute match. Even were it possible to match the colors in our combinations, it is not necessary. There are many other shades that will fit as well. These colors should suggest families of colors to you. The combinations you pick should give the same *impression* as yours but *they need not match.*

You can see how this has been done in the sample merchandise shown opposite groups 31 and 32. There are fabrics, wall coverings, tiles, plastic laminates—all from current markets. You won't find the *exact* colors in the merchandise, yet, grouped this way, they give the same sense of color relationships as the abstract colors facing them across the page.

As you look through these pages of colors, you will find that most of them, individually, are old friends. But they have each been put with new company so that the schemes as a whole have a freshness that cannot be denied. It might be said that these old friends—the moss green, the sky blue, the rust brown, and others—are thus "always good." Yet they could be combined in more stereotyped groupings that would immediately proclaim them old-fashioned. We stress this: The focus must be taken off the individual color and placed on the combination of colors.

The value of these color groups for your own life lies in the great flexibility they offer you. They have just enough discipline built into them to keep you from getting too far afield, but they are predicated on freedom of choice, for you will still have many choices to make about how to apply them. Use them with confidence; they are the most workable color schemes we know how to put together.

How to use these color schemes

The arrangement of the colors in each of these schemes is not happenstance or random. The colors that look best together adjoin each other. Thus, you should always select colors that are contiguous, as many as you want or as few as three. Reducing the number of colors to fit your needs does not destroy the balance or pleasantness of the groupings. It is not necessary to use the background colors shown here as the background colors in your room, but, in choosing new ones, give preference to the lightest and quietest colors. Proportion was considered carefully in making up these groups. In general, those colors given the most space within a group are best to use in large areas. Rooms can be interrelated in color by continuing a color group into a neighboring room, but using one or more colors in both rooms. Remember, you need not try to match the colors shown here, but the family relationships and impressions shown here can confidently be used as guides.



In praise of the

● In the eyes of a guitar player, his instrument is the most versatile, adaptable, and beautiful of all. And he has a good case.

In the hands of a master like Segovia the guitar is a voice of classic proportion. It is also the instrument of the Spanish gypsy, the itinerant American folk singer (and his legion of imitators). It is the favorite of such diverse personalities as George Gobel and Elvis Presley. It has status among the beatniks, rock-and-rollers, and the faculty at Juilliard. In the esteem of singing cowboys it has overtaken the Colt .45 and is gaining on the horse.

The guitar has been bejewelled, resonated, electrified, and hybridized, but the pure form still survives—as beautiful as ever. An instrument that can withstand so much from so many, and still maintain its reputation, is destined for the ages. Such is the guitar.

My affection for the instrument started in childhood and stems from that free-wheeling owl in the *Owl and the Pussycat* who sang ". . . to the tune of a small guitar." It seemed then (and more so now) that the instrumental preference of a bird wise enough to wrap his bankroll in money, live where the Bong tree grows, and dance by the light of the moon was worth paying mind to.

This is the instrument that encourages the beginner, challenges the master, and provides the joy of accomplishment for both

Guitar—and how to play it

By CARROLL CALKINS

A few years later, the singing cowboys like Jimmie Rodgers, Hank Thompson, and Roy Acuff were my guitar-playing heroes. In those days, the late Twenties and early Thirties, singing cowboys were riding high in the saddle. Any one of them could whang the guitar and yodel such classics as *Git Along Little Dogies*, and *When the Work's All Done Next Fall*. What red-blooded American boy could resist this musical example? Certainly not this one!

When the Montgomery Ward catalog offered the Bradley Kincaid "Houn' Dog" guitar—complete with pick, five-minute instruction book, and "Kincaid's famous book, *Favorite Mountain Ballads*," all for $9.75—my musical fate was sealed.

My father, who plays the fiddle and never-had-a-lesson-in-his-life, also knew a few grips on the guitar. He helped supplement the instruction book and we were, for a while, a powerful two-man band. But Life, in the form of Boy Scouts, School, and Girls soon intruded, at the expense of our music. Somewhere along the line that guitar disappeared.

In the intervening years an instrument would occasionally come to hand, and I would coax a few chords out of it and enjoy again the pleasure of ringing a complex of notes together in a harmonic whole. This is one of the delights of the guitar: chords, once learned, will stick with you for years. You can strum them with enjoyment for yourself and little offense to listeners.

Few other instruments are so forgiving. The trumpet, saxophone, or trombone will produce pleasant sounds only for the faithful who keep their lips in shape with constant practice. Even the piano, less demanding than the horns, calls for pretty constant attention if you would win much success with it. To really perform on the guitar takes constant practice too. The difference is that it lends itself to random plunking. Just a few chords on the guitar, strummed with restrained confidence, make you seem more a musical success than a failure—providing you know when to stop.

About five years ago, my wife surprised me with a guitar for Christmas. Occasional hints as to how nice it would be to have one around the house had not gone unnoticed. The instrument was the right kind too, which proves she is the right kind of wife. A guitar, you must understand, is not just a guitar. There are three basic kinds of Spanish (six-string) guitars and variations of each. Besides the (*Please turn to page* 181)

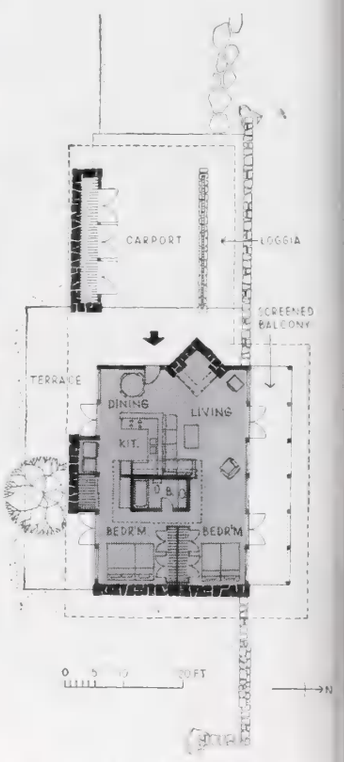
PHOTOGRAPHS BY HOWARD GRAFF



The guitar has the facility of seeming at home in any environment. The elegant shape is a compelling invitation to display it, and handiness invites use. Goya guitar, G. Schirmer

This house has a sense of generosity and bigness about it, even though in enclosed floor area it is a small house. This quality comes from its bold simplicity together with the sweeping horizontal lines of the roof and the stone foundation wall that tie it to and extend it into the landscape.





An amply-scaled fireplace is the focal point of an interior that is basically a multi-purpose room. The only interior partitions are around the central top-lighted bathroom at the left of the photo. The kitchen area, placed near the bath for economy in plumbing, is separated from the living area by the low wall behind seat.



The carport, large enough for two cars, marks the entrance to the house. The grillwork of boards, a decorative feature, helps support the roof and also separates the entrance walk from the cars. Notice how the slope of site is used to create interest: the romance of the screened balcony, the drama of a change in level between the entry walk and the carport.

A house tailored for leisurely-paced living

Consider this house if you have reached a point in your life at which you want to enjoy a less-hurried pace and a simpler way of living

By CURTIS BESINGER

● It seems to be in the nature of the human mind to favor and foster increasing complexity. We got caught up in this tangled mesh of our own making without ever questioning its validity or the need for its presence. This tendency toward complication extends into our homes and the way in which we live. It can create aggregations of seldom-used rooms and furniture and require ritualistic housekeeping chores performed in obeisance to these growing aggregations.

We might, once in a while, take a fresh and critical look at our lives and evaluate those things in it that give us pleasure. This, joined with a "begone, dull care" attitude, could result in a real house cleaning and a simplification of our lives and, probably, more genuine satisfaction in living.

Something of this state of mind must have prevailed when Mr. and Mrs. Adrian Fletcher and their architect, Euine Fay Jones, were planning this house. Although it is far from being barren, there is very little about it that is unnecessary and extraneous.

It is essentially one room housing the several functions of living: sleeping, (*Please turn to page* 161)

ALL PHOTOGRAPHS BY MAYNARD PARKER



In the kitchen area (photo at left) the housewife is not shut away in the back of the house. She can see most of the interior of the house from here as well as the exterior. She has a view of the entrance area through the glass beside the door and beyond the terrace and screened porch through glass side walls.

The clothing storage unit (seen in photo at right) separates the two sleeping areas and provides storage for both. Not built-in, it permits a certain flexibility in use. Wood walls are western red cedar. Stone walls were built with native material found on site. All floors, except kitchen area, are carpeted.



A cry of wrath against the much-publicized trend to the architectural, maintenance-free garden

But where are the Flowers?





By ELIZABETH G. SMITH

I, a flower grower, am here to do battle with the landscape architects who are fathering "the new era" in gardens characterized by "the new realism."

In justice I will repress my wrath long enough to agree that a garden should have the unity, variety, proportion, and interesting forms, spaces, and textures of good design. It should be a pleasant place to see and inhabit—in green season and out.

I agree, also, that landscape architects are giving us both intimacy and a sense of space by ingenious uses of terraces, decks, raised platforms, ground cover areas, and so on. Granted all that, but—and this is the *but* that has made my discomfort index rise—*where are the flowers?*

By "flowers" I do not mean a few annuals for cutting, imprisoned in several small raised planting beds "of interesting architectural form." I mean annuals in abundance for cutting and bedding. I mean the year-in, year-out bulb and perennial and shrub flowers we have inherited from the past and should be cherishing with watering can, spray gun, and affection.

I cannot find it in my heart to call a garden a garden that has no room for the bulbs of spring and the bulbs of summer, the coralbells and bellflowers of June, the Shasta daisies and phlox of midsummer. And as for having a garden without roses, what high treason inhabits the land today?

If the perennials gave me no visual pleasure from early spring to late fall, I would want them for the bounty they give for arrangements for the house. Are flowers to be outlawed indoors as well as out? I suspect I am not alone in preferring an abundance of bloom to "a strong architectural solution" in my garden. What pleasure can equal that of arranging lilies from your own garden or deciding how best to show off the natural grace of Solomon's Seal or the handsome forms of the yellow spoon mums?

According to the new credo, gardeners in the decade ahead won't even have the pleasure of cutting armloads of lilacs or forsythia, for shrubs seem to be held in particular disrepute. They have, it seems, "the unhappy characteristic of growing to about eye level and taking all the volume." Hence they are to be used only "for screening purposes." Of course, an over-use of shrubs in a small garden would be foolish, but where there is space, are the azaleas, the shrub roses, the viburnums to be used only to exclude the rest of the world? If this indignity is to be accorded the generally loved shrubs, what will ever happen to those less well known, like Cornellian cherry, which gives us the first yellow blooms of spring, or Burning Bush, the deciduous euonymus that is a flaming scarlet wash on the fall landscape?

And where will the birds be? Not in a shrubless garden, it is safe to say. There will be no music-making catbirds or brown thrashers in a garden without shelter.

What disturbs me most about this dismissal of the flowers is the thought that a whole generation will grow up without ever knowing there is a flower like a primrose or having the chance to smell a peony or a pink. At the present rate of the outlawry of flowers, children may have to go to Harvard to see the blooms done in glass. At least New England has that surety for its young.

Even more frightening to think about, a potential Luther Burbank or Liberty Hyde Bailey may be turned from his career by the canons of the new era. Where, I ask, can a child grow wiggly lines of marigold in one of (*Please turn to page* 146)

***Next month:* A defense of the new approach to gardening**

In its April issue HOUSE BEAUTIFUL will present a counter viewpoint on the questions Mrs. Smith raises in this article. Next month's story will be entitled "There's more to gardening than flowers."



PHOTOGRAPH BY EZRA STOLLER

Throughout the 1960 Pace Setter, fabrics echo elements of the patterned metal grillwork. Above, the wife's bedroom has soft feminine weaves on spread and pillows. Sheer at doorway has interplay of circles seen in grille beyond. Printed linen, right, repeats outlines of grille pattern. Towels are custom-embroidered.

The 1960 Pace Setter shows

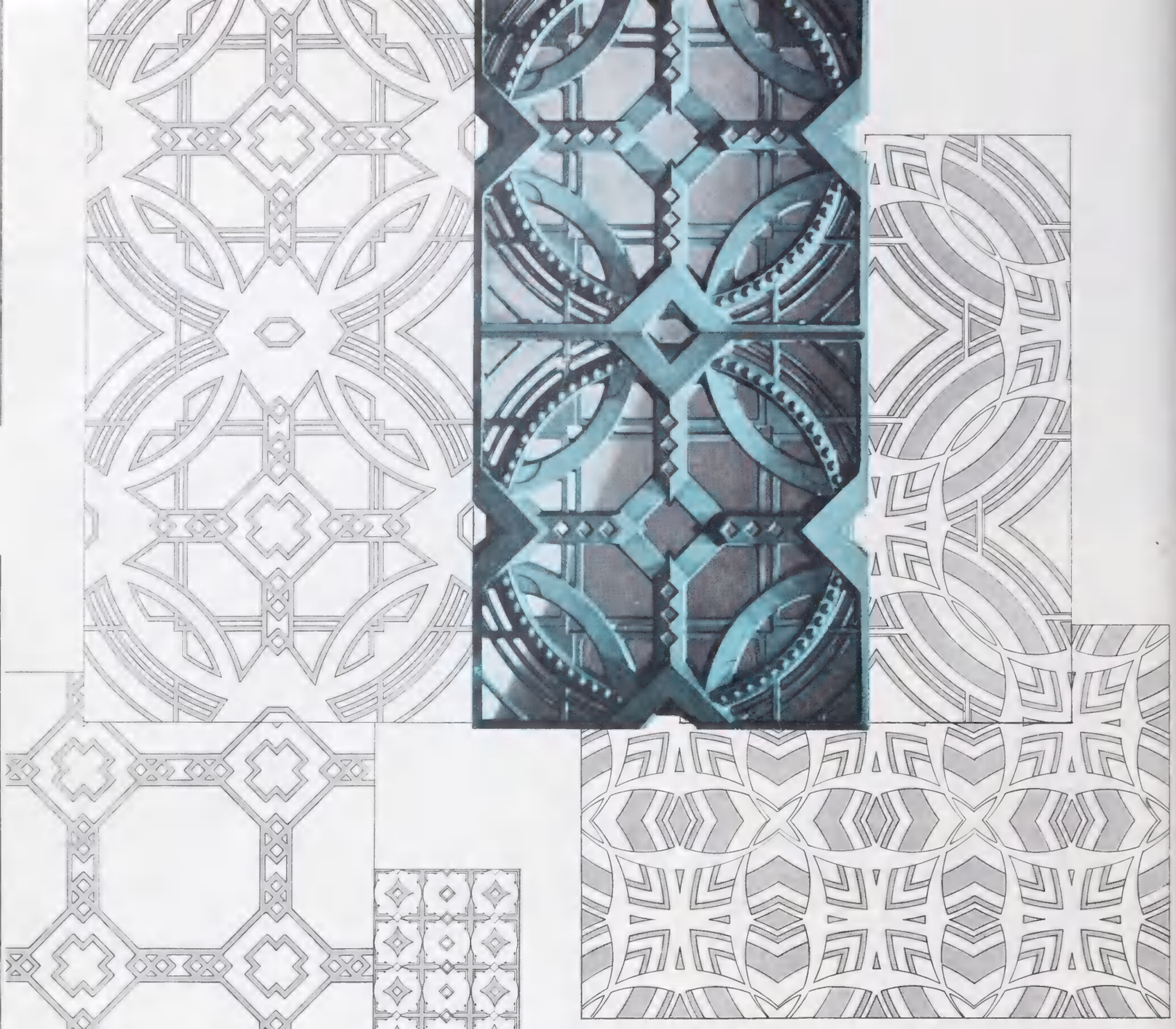
How to use luxuriant patterns in quiet harmony

● Here is a big selection, within one design family, that lets you choose draperies, curtains, upholstery and bedspread materials, even ornamental grillwork, with more warmth of color and richness of pattern than you might otherwise feel safe in combining. With this wealth of pattern you are free to make any of these materials the dominant decorative element, accompanied by harmonious subordinate designs. This whole selection of related furnishings was designed for HOUSE BEAUTIFUL's Pace Setter house and is now available at many stores across the country.

The richly varied fabrics, along with the grillwork, were designed to go together in many combinations without confusion. The line offers such a wide scope of color, texture, and pattern that it was used throughout the entire Pace Setter. Although each room has its individual character and color scheming, any of the upholstered pieces can still be transplanted from one (*Please turn to page* 174)

More photographs of the Pace Setter designs on next four pages





HOW TO USE LUXURIANT PATTERNS *continued*

All the patterns drawn here are used on fabrics, wallpapers, or plastic laminates in the 1960 Pace Setter. Diverse as they seem, they all derive their design inspiration from the cast aluminum grille (photograph above). At the upper left is the complete outline of the grille; it appears in both a woven and a printed fabric. At the upper right, only the circular elements of the motif are used; this design is printed on a light silk. The intersection of these circular elements is lifted out and woven into still another fabric. The diamonds, circles, medallions, and squares in the smaller designs can all be found in the grille. You can find nearly all these designs on fabrics in the color photographs. Designing these was not simply a matter of reducing or enlarging the same pattern. This is likely to create a jumpy effect. Here, all the elements were used in the same scale as in the original grille—small elements for the small patterns and larger elements for the larger, bolder patterns.

The wide variety of fabrics designed for the 1960 Pace Setter house is shown at the right and on the following page: printed silks, rich damasks, light chintzes, nubby weaves. Also seen are two of the wallpapers and the medallion-design laminate. Since all patterns stem from a common source without change of scale or introduction of extraneous elements, they go together to build up one over-all theme.

PHOTOGRAPH OPPOSITE BY HORST







To carry consistency of theme down to the smallest details, embroidered motifs, taken directly from designs in the fabrics, lend an elegant refinement and a luxurious finesse to the Pace Setter towels and bed linen. For the mother and daughter the small medallions that appear in weaves and embroidered fabrics are repeated in varied colors. For father and son (below) a bolder emblem is used. Machine embroidery like this can be done to order when you purchase linens.

TWO PHOTOGRAPHS BY BRUCE PENDLETON





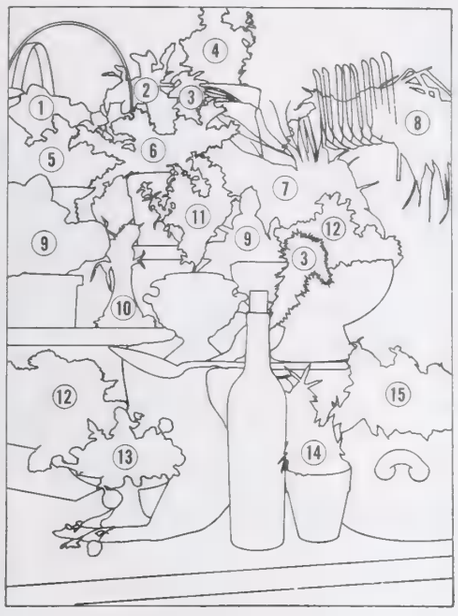
Terrace table, opposite, with filigree bracket taken from the grille motif, is part of a full line of outdoor furniture made by Scroll for the Pace Setter ensemble. The fabrics here show a sampling of materials used: lower left, a linen printed with an outline of the grille; upper right, the same design woven into a heavier fabric. At the bottom is the Formica pattern for the kitchen counters, but you can immediately see its family relation to the gleaming damasks on either side.

PHOTOGRAPH OPPOSITE BY HORST

TWO PHOTOGRAPHS BY EZRA STOLLER







At the left, fifteen young greens you can grow in a kitchen garden, then clip for salads or to spark your cooking. Identified by the sketch above, they are: 1. Nasturtium, with the mild bite of radish in its leaves. 2. French sorrel. 3. Dill—use the foliage early and the heads later. 4. Parsley. 5. Arugala, the Italian gardener's favorite. 6. Chicory (or curly endive), subtle in its youth. 7. Chives. 8. Green onions (or scallions). 9. Romaine. 10. Shallot, gourmet member of the onion family. 11. Sweet marjoram, the popular herb. 12. Ruby lettuce, rarely found in the market. 13. Watercress, to grow or gather. 14. Tarragon, to flavor vinegar. 15. Mint, which comes year after year.



PHOTOGRAPHS BY JAMES VILES

Wine and fresh, basket-molded cheese accompany this luncheon salad of young, just-picked greens. Spode china from Georg Jensen; bowl from Stuart's; Kosta crystal; Towle silver.

The joys of home-grown greens

Only young leaves, fresh from the picking, have the tender sweetness prized by gourmets. No market provides them, but your garden can

By SYLVIA SCHUR

● Have you ever known the wonder of fresh-picked salad leaves, so tiny, tender, and sweet they fragment at the touch of a fork and dissolve at the first bite? Rare are the places in America where you can buy greens this young and sweet. But your garden can provide them with remarkably little effort on your part.

Take lettuce, for example. The thumb-size heads thinned from a newly-planted row have a delicacy unobtainable in any store. And the sooner they are served after pulling, the more delicate they will be. It is the same with many other greens: sorrel, which turns bitter as it grows; corn or field salad, best when the leaves measure no more than three inches; arugala, a tooth-edged green that becomes heavily flavored later in its life; ordinary loose-head lettuce, pea-pod sweet and buttery in texture when tiny; chicory, subtle in flavor before it develops its acrid bite.

Botanical experts have a sound explanation for the phenomenal flavor of young salad leaves. The early foliage of plants has more glucose and sucrose than mature plants. By the time the lettuce is full-grown, for example, there is a conversion of sugar and an increase in cellulose content, which toughens the leaves. (*Please turn to page* 155)



By MITCHELL GOODMAN



PHOTOGRAPH BY JERRY COOKE

Springtime tulip fields seen through a country window.

Don't miss Holland—

The most surprising country in Europe

Tulips, windmills, and wooden shoes aren't the half of it. Beyond the clichés, this diverse and orderly country offers you everything from modern architecture to a chateau country all its own

● Holland is—especially for the American traveler—perhaps the most solid and livable, kindly and comfortable and welcoming place in Europe. And it is certainly the country most often "missed" by those who think they have seen it.

Holland *is* tulips and windmills, and the traditional ornaments (garlands, suns, hearts, cages, and cupid's arrows) that are hung on the windmill sails at times of celebration. It is also the flowerpot on every window-sill and the housing project whose rent includes the services of a gardener. It is the sophisticated country housewife, her copper pots all shining by eleven in the morning, going in her wooden shoes to drink coffee-and-whipped-cream with a neighbor. It is grown-up birthdays celebrated as eagerly as those of the children. It is the deep attachment to the bicycle, the herring eaten at a street stand, and the great ornate street organs. It is the basket lowered on a string for upper-story deliveries, and the small mirrors attached to upper-story windows for those who like to watch the street life with dignity and circumspection. And it is the great Dutch paintings that were done not for churches and palaces but for the sitting rooms of successful merchants and serious professional men.

Holland is surprises. Not only does it have some of the most intriguing folklore and folkcraft in unspoiled, ancient, little-known towns, but also handcrafts and machine-crafts of excellent contemporary design; not only is there the most surprising concentration of great museums but some of the most exotic restaurants in Europe. Compressed within its contrasted design are castles and gardens and country houses and islands in the sea where custom has not changed in 200 years, and new garden cities (suburbs if you like), such as Hilversum, that have more to teach us than all the "sights" and "spectacles" of Europe put together.

There is a secret at the heart of the matter—in the home. It is a mystery that surrounds the *hearth*, the hearth as an emotional concept not to be defined in terms of objects but of mood. The genius of the Dutch is a domestic genius. (The Dutch, some humorist has said, invented private life.) The hearth—as work of art and craft, as center, as poem—is the very core of the Hollander's life. Unless the traveler penetrates to the hearth, he has experienced only the surface of Holland.

And the character of this hearth? The Dutch have a word for it, their favorite word. *Gezelligheid*! Meaning? Cosiness is included in it, and warmth, and a simple sort of gaiety. But it is a purely Dutch concept made out of fine brick and tile and earthenware and good coffee and afternoon tea and colorful flowers and familiar music. The spirit of such a hearth they call *gezelligheid*. (*Please turn to page* 169)

Canal-side living brings a country atmosphere into the heart of Amsterdam.

PHOTOGRAPH BY ERNEST RATHENAU

Use how-to records to learn new skills

No matter what you want to tackle—touch-typing, Russian, the Morse code, contract bridge, banjo-playing, or the cha-cha-cha—the chances are good that there are records to speed you to your goal

By EPSIE KINARD

● Records that teach can open a wonderful world of performance. You can learn languages, music, drama, dance rhythms, vocal expression, job improvements, and games that will enrich your leisure hours.

Teaching records range from "talking" textbooks that you can listen to with half an ear while working, to records that make an audio-visual impact with spoken words and printed words, which are reinforced by pictures.

If you can't find these records, you can order them by mail from sources listed in our special leaflet, offered in the box at the right.

Many such records actually take the place of teachers, for they can take over basic theories and drill-work, leaving teachers free for more personalized or advanced instruction. Many records employ advanced teaching techniques to cut down learning time. We saw, for example, two Barnard College freshmen learn to touch-type from a record. In four and a half hours both girls had mastered a blind keyboard. In another half hour, one was typing at a speed of ten words per minute with 100 per cent accuracy.

While watching this remarkable short-cut to learning, we couldn't help but remember the old chart-on-the-wall method that had taught us to type, the hour-long lessons of drilling by a teacher for one semester



Catering to the big boom in home study are records like these designed for persons with varying needs, who might start at any learning level. Language studies are the biggest group, but others are designed for music instruction, sport skills, dancing, and such practical use as typing. Improvements in recording and reproduction make this teaching technique more efficient.

before we could peck out "The quick brown fox jumps over the lazy dog" with anything like speed.

But no matter how magical such short cuts to learning seem, remember the first law of magic: You don't get any more out of it than you put in. "An ingredient of your own you've got to throw in is a serious willingness to work," says Ben Grauer, NBC commentator, who learned enough Russian from a $9.98 set of language records to "get by" on a Moscow assignment.

Foreign language records: To help you get by—to order rolls and coffee in Hindustani or argue with the customs inspector in Arabic—there are 30 language courses on records stressing idiomatic or conversationally-easy language. They range in price from $1 for one record—a traveler's phrase-book that speaks out loud—to a $75 album of 5 records with printed manual and sometimes a bilingual dictionary to give you solid tools for further work.

After you learn the fundamentals of a language you can go into its recorded poetry, prose, drama, folk songs and fairy tales, all learning supplements of great value. Although most courses are keyed to learning levels, not age, some are specialized for children.

Speech instruction: Record courses in public speaking or voice development differ little from those offered by speech schools except, of course, that the records lack a critical teacher to check improvements.

Vocational subjects: Besides the typing course we saw tested, there are records to step up dictation speed from 60 to 130 words per minute; to teach the Morse code to both the "ham" operator and the student studying for a career.

In the field of sales training, records act out and dramatize methods for conducting effective sales conferences; teach salesmen to use simplified psychology to rack up more sales.

How to make money: You can listen while you work or do your push-ups to records prepared by New York Stock Exchange experts who (*Please turn to page* 160)

Send for
A Comprehensive List of How-To Records

House Beautiful has just compiled a complete list of learning records, arranged by categories. Each listing includes the number of records in the album, size of records, speed, price, and comments on the special approach or goal of each. It is 24 pages, gives several mail-order sources for records. Send 50¢ to Record List, Room 702, House Beautiful, 572 Madison Avenue, New York 22, N. Y.

PHOTOGRAPH BY BRUCE PENDLETON



Many learning records come with supplementary written, photographic, or diagrammatic material to use as you listen to the records or as extra homework. Much of this material takes advantage of the most modern teaching techniques, developed under accelerated programs for the armed forces. Widely diverse subjects in the group above include natural childbirth and how to ski.

What you should know about Humidity

In summer, if it's not the heat, it's the humidity; in winter, if it's not the cold, it's the lack *of humidity. What is this thing called humidity—and is there any way to control it? You'll find humidity (or the lack of it) may be the underlying cause of such diverse problems as "winter" throats, shrinking furniture woods, peeling of exterior paint, even the gradual deterioration of the structure of the house*

By C. W. (BILL) NESSELL

Humidity is more than a summer problem: it is just as important when you're inside a heated house in winter. And it's not only a problem of too much humidity; often it's a problem of too little. Because it can be the key to your comfort, inside and out, summer and winter, you should understand what it is and how it affects you. And even more importantly, what you can do to change it.

What is humidity—and relative humidity? By "humidity" we mean water vapor in the air. "Relative humidity" is a measurement of the amount of that water vapor or humidity in the air, and is expressed as a percentage of the total amount of water vapor that the air can hold at any specified temperature. The air temperature is involved because warmer air will hold more water than cooler air, and you can reduce the relative humidity in a room by just raising the temperature without removing any of the water vapor in it. For example, if the room air has a temperature of 70 degrees and a relative humidity of 30 per cent, you can reduce the humidity to 20 per cent merely by raising the room air temperature to 82 degrees.

At what relative humidity are we most comfortable? The ideal amount of moisture you should have in the air in your house for healthful comfort is still an open question. On the low side, we know that a person feels more comfortable when the relative humidity is more than 30 per cent. Excessively low humidity will dry up the skin and the mucous passages of the nose and throat. By absorbing moisture from your furnishings, it will dry out book bindings, leather goods, rugs, and carpets, leaving the fibers dry and brittle. It will also absorb moisture from the glue used in making your furniture and reduce the moisture percentage of the furniture wood and the interior trim of the house, causing them to shrink and separate. Relative humidity between 25 and 40 per cent is necessary to maintain the desired 5 to 8 per cent moisture content of wood to keep it from swelling and shrinking.

On the high side, we find ourselves more comfortable with a relative humidity below 50 per cent. An indoor relative humidity that is too high can cause equally devastating damage to furnishings and interior trim. It will cause wood to swell, doors and drawers to stick; it will produce mould and mildew on books, leather goods, and carpets. The ideal comfort level, therefore, ranges between 30 per cent and 50 per cent, but the practical level is a compromise between what you would like to have and the amount that the construction of your house will let you have without damage to the building.

Why is the air in many houses too dry in winter? Since cold air cannot hold as much water vapor as warm air, the outdoor relative humidity will usually increase as the outdoor temperature slowly drops. It can be as high as 90 per cent at zero degrees, varying somewhat with the geographical area of the country. When that low-temperature, high-humidity air comes into the house through the cracks and around the windows and is heated to 70 degrees, its relative humidity will drop to about 5 per cent, and as it mixes with the room air, it will lower the relative humidity in the house. If it continued long enough and no moisture was added to the air from indoor sources, the indoor relative humidity would eventually get down to 5 per cent too. This is much too low for comfort and for the

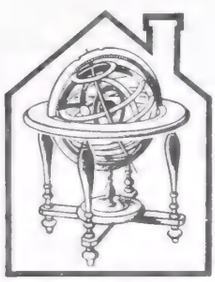
good of the house and the furnishings in it. Fortunately, it is never that low in an occupied house because just living in a house adds a substantial amount of water to the indoor air. But in loosely constructed houses, the indoor relative humidity often falls to an uncomfortable level because of this infiltration of air.

Where does water vapor inside the house come from? To give you some idea of the water vapor necessary to maintain comfortable humidity levels, a house of 1,250 square feet of floor area (about 10,000 cubic feet) with the air changed about 1½ times each hour through outdoor air infiltration will require the evaporation of approximately 11 gallons of water every 24 hours to maintain 30 per cent relative humidity when the outdoor air temperature is zero degrees and the indoor air temperature is 70 degrees. About 15 gallons would be required to maintain the relative humidity at 40 per cent. Lesser amounts would be required when the temperature is higher outside the house.

Some of this water vapor will enter the air as a result of people living in the house, from their normal occupancy habits. Each individual, for example, evaporates between three to four pints of water each day from his person. Thus a family of four could contribute up to 16 pints of water, but they rarely do because they are not continuously in the house. About a half pint is evaporated by a shower; a tub bath releases about half this amount. Mopping and rinsing a kitchen floor of average size adds about one quart of water, and ten pounds of laundry when washed and spun dry releases about five quarts of water. Cooking releases moisture, but the amount of it is difficult to estimate since it depends largely upon the food preferences. Boiling food such as corned beef and cabbage and New England boiled dinners serve as an excellent means of humidifying a house. The food preparation for a family of four will probably release about one pint of moisture at breakfast, slightly more than one pint at lunch, and about three pints at dinner. The ordinary housekeeping activity of a family of four will contribute at least four gallons of water to the room air per day. Unfortunately these sources of humidity are not constant but vary in quantity from day to day.

There are other sources of moisture that do not occur in all houses. One of these is the gas-burning kitchen range and the other gas-burning appliances not vented to the outdoors. One medium-size gas burner on the kitchen range burning natural gas for four hours will release about one quart of water.

Why do some houses have high relative humidities even in winter? In addition to what might be called the man-made sources of moisture inside the house, there are also some less desirable moisture gains that must be considered. These may not be readily apparent. If the house is built over a crawl space, there is a strong likelihood of moisture from the uncovered earth floor within the crawl space migrating up through the floor boards into the house. Moisture can also enter through a concrete slab floor laid on the ground if a suitable barrier to prevent such moisture migration was not laid on the ground beneath the slab at the time it was constructed. Ironically enough, the floor surfaces may appear to be absolutely dry, and sadly enough there is nothing much that you can do about it without taking up the floor. Poorly sealed basement walls and floor, a leaky roof, and defective gutters or leaders are other possible sources of unsuspected and often undesirable moisture gain. Thus the total quantity of moisture released, even in a loosely constructed house, might be enough to produce a high relative humidity.

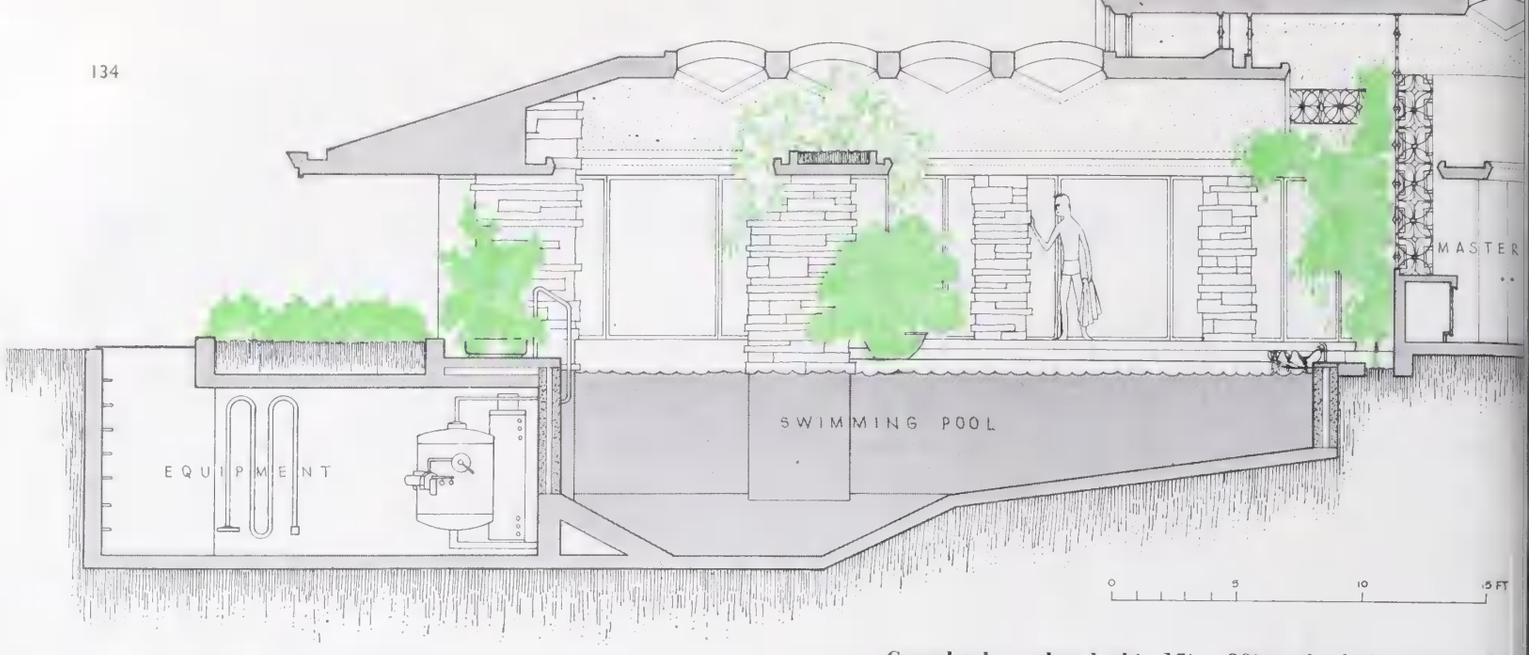


HOUSE BEAUTIFUL'S
CLIMATE
CONTROL
PROJECT

However, there is often the opposite problem to be considered in modern, well-built houses. The new house is often built as tight as a Thermos bottle. In fact, it may be too tight. The walls and ceilings are better insulated; many of the windows are sealed in the walls and cannot be opened; new and improved designs of storm sash and storm windows are used in cold climate areas; new types of building materials are used; and a special membrane or barrier is placed in the walls to reduce the amount of vapor movement from indoors to outdoors. Because of these improved building techniques, the house does not breathe the way it once did, and the amount of outdoor air entering through the walls and cracks is probably less than the amount necessary to replace the air in the house once in every two hours. Thus, we often find houses in which normal living produces enough moisture to push the relative humidity above comfort levels.

How do we decide the right humidity level of our own house? Every home should have a good humidity meter or gauge. If you are contemplating the purchase of one, it will pay you to get a good one. The low-cost models sold in the corner store are usually not very accurate and are slow to respond to changes in the humidity. A good one will help you to determine the effect of occupancy activity upon the relative humidity of your house and to establish the humidity level at which you feel the most comfortable. But before you decide upon the temperature and relative humidity you would like to have in your home, you must face the stern fact that there is a limit to the quantity of moisture in the indoor air that the house can tolerate during cold weather without serious damage to the structure and to the furnishings. We face two undesirable possibilities. One is excessive condensation on the windows and possibly on the inner surfaces of outer walls during cold weather. The other is the possibility of ice and water formation within the outside walls themselves.

When room air of any given temperature and relative humidity is cooled, it finally reaches (*Please turn to page* 186)



Completely enclosed, this 15′ x 30′ pool adjoins master bed rooms. Equipment is housed below grade (left) with outdoo access. Complex ceiling planes help establish sound control

The serene world of
The 1960 Pace Setter Pool

A new kind of room

for relaxation in restful beauty

● Here is the peaceful atmosphere that makes swimming a restorative for the spirit as well as for exhausted nerves and muscles. Secluded from the rest of the house, this room adjoins the master bedroom suite as a quiet green bower —a sequestered glade with an ideal year-round climate. Its privacy affords a restful environment, remote from the world of business as well as the activities of the household, for the daily refreshment of relaxing exercise in beautiful surroundings. It is a pavilion, extending from the end of the house, with glass on three sides. Glass doors open to the surrounding terraces, so the pool can be used like an outdoor one during the summer. For occasional swimming parties, the adjoining master dressing rooms and baths serve as dressing rooms for the guests.

Year-round air conditioning, including humidity control, gives the room its perfect climate. Soft light from the translucent skylights and shaded glass walls suffuses the space during the day. At night many mood variations are possible with dimmer-controlled lighting underwater, in the overhead skylights and decks, and through acrylic plastic panels behind the grillwork wall. Even music, through a built-in stereo system, adds to the soothing atmosphere of this retreat.

This pool is 15′ by 30′. It is a standard product, in any size, that was supplied as a complete ensemble, including the concrete masonry side walls and reinforcing as well as all necessary equipment—pump, filter, skimmer, drains, lights, ladders, and vacuum system. The pool lining of sky blue ceramic tile gives jewel-like brilliance to the water as the main feature and furnishing of an inviting refuge from the stresses of daily life.

This private world of diffused light and all-year springtime is a sheltered oasis, set apart from the rest of the house. It is reached only from the master bedrooms through the glass doors seen at each side of the grillwork panels. Master baths, behind grillwork, serve as dressing rooms. Decorative acrylic plastic panels inset behind filigree panels form a translucent partition between baths and pool. Circulation system can be diverted so water spills from clam shell at pool edge. Pool can be used from outdoors through glass doors to terraces on each side, but the main intent was to create a secluded retreat for peaceful relaxation. Moisture-loving plants, natural to this gentle atmosphere, grow easily and add lushness.

More photographs on the next two pages.

COLOR PHOTOGRAPH OPPOSITE BY EZRA STOLLER





ALL PHOTOGRAPHS BY EZRA STOLLER



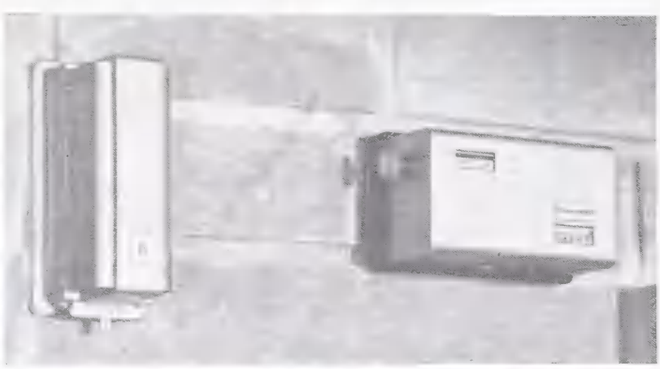
Night view in wife's patio shows decorative interplay of lights behind grilles in pool clerestory and bath wall inside. Skylights over pool and baths are also lighted at night.

Dream-like repose is imparted by reflections in quiet water and pendant vines and ferns overhead. This deck, spanning the pool, has a watering coil with a control valve at the floor. Outdoor area is screened by planting, but glass areas are also curtained for extra privacy. Fabric of glass fiber lends elegance and refinement. Waterproof cushions are only other furnishings. Acoustical plaster eliminates echoes.

From the outside, the pool appears as a pavilion separating the bedroom terraces. In this view outside the master bedroom you can look through open doors across the pool to the wife's patio. In summer these terraces serve for sun-bathing and swimming parties. Terrace furniture, new on the market, incorporates the grillwork pattern used throughout the house. Comfortable upholstered seats and backs are easily removed for winter storage, but can stay out in all summer weather.

DESIGNED BY: *John deKoven Hill*
in association with *John W. Geiger*, architect
Paul L. Soderburg, architect
Supervising architect: *Thomas H. Landise, Jr.*
LANDSCAPE ARCHITECT: *Henry Fletcher Kenney*
CONSTRUCTION: *The J. & E. Warm Co., General Contractors*
LOCATION: Cincinnati, Ohio

Details of construction materials and furnishings on page 185.



Year-round air conditioning gives pool a climate all its own (thermostat, right). In summer, when excess humidity is a problem, the system removes excess moisture by super-cooling the air. It is automatically reheated to the desired temperature. Humidity setting is controlled by unit at left.





THE Most Wonderful Vegetable Garden— Perhaps in the World

From each square foot of his garden, James Viles gets an incredible yield of gourmet vegetables. Pushing to the utmost the techniques of soil enrichment, mulching and vertical growing, he has virtually eliminated weeding and watering

● This case history of one man's garden is worth the attention of all gardeners because it proves what fantastic results can be achieved—in yield and labor-saving—when *all* the "know-how" of the past and present and of all civilizations is applied in an unstinted, abundant way.

The exuberant yet ordered abundance of this garden is even more remarkable when it is realized that the owner is away from it for five of each seven days. And he hires only about ten hours of labor per week from others, averaged over the whole year.

James Viles's garden is primarily a pleasure to him, because his techniques all conspire to eliminate the monotonous chores, leaving the interesting work to be enjoyed as week-end relaxation. His results are fantastic: succulent fruits and tender vegetables flourishing in idyllic neatness in an orderly, quiet realm of charm that rivals the most carefully groomed Japanese garden.

Three basic practices contribute to the incredible yield from this small garden: initial enrichment of the basic soil, unusually heavy mulching, and extensive vertical growing that permits tremendous production in a small area.

Fourteen years ago, when Mr. Viles started this garden, he went to work first to build up his own soil. Bringing in tons of manure and humus, he mixed them with sand in a three-foot-thick bed over the entire garden. "We find that sandy soil is wonderful for growing vegetables," he says. "It retains spring heat, when things are getting started, and it lends itself well to all forms of mulching."

Deep mulching is the second important factor in his garden program. A variety of mulches are used eight inches deep over the whole area, selected according to the size of the plant, its vigor and pattern of growth, the distance between plants, the food value of the mulch itself, and, as important as any of these, its visual appearance. For instance, seaweed is used between the vegetable rows because it has definite food value and lime content. Under fruit trees straw is best, because of the potassium content that is made gradually available for apples, plums, and peaches. Pine needles proved (*Please turn to page* 142)

More pictures on the next 5 pages



Gooseberries in tree form



Across the vegetable rows



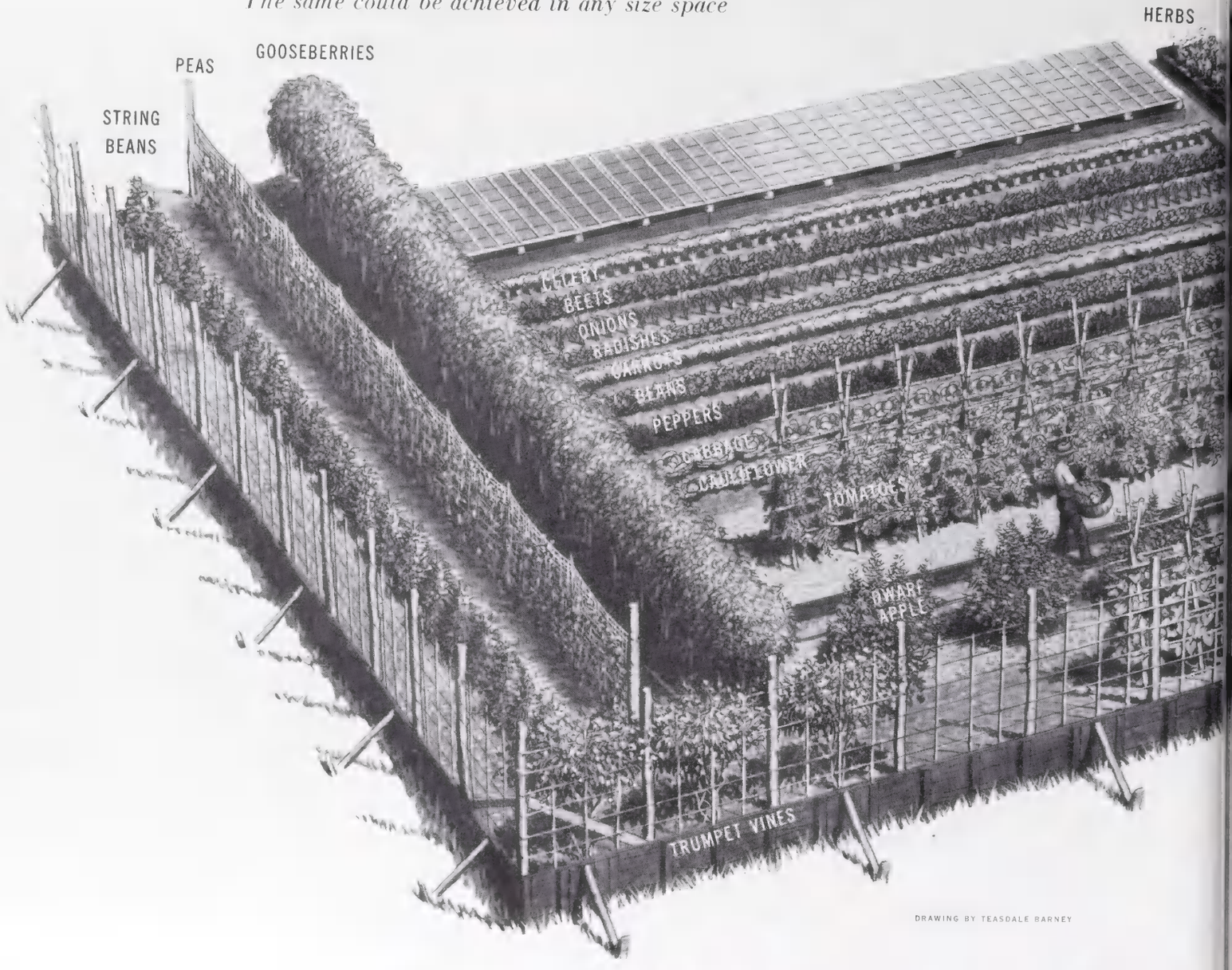
Cold frames for starting

THE MOST WONDERFUL VEGETABLE GARDEN *continued*

The intensive mulching and trellising techniques

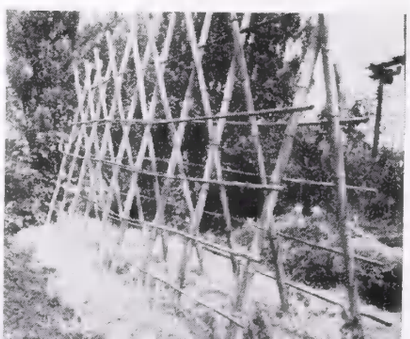
that make this garden so productive also make it easy to maintain.

The same could be achieved in any size space



DRAWING BY TEASDALE BARNEY

Tomato trellis in the spring



Tomatoes and bush beans

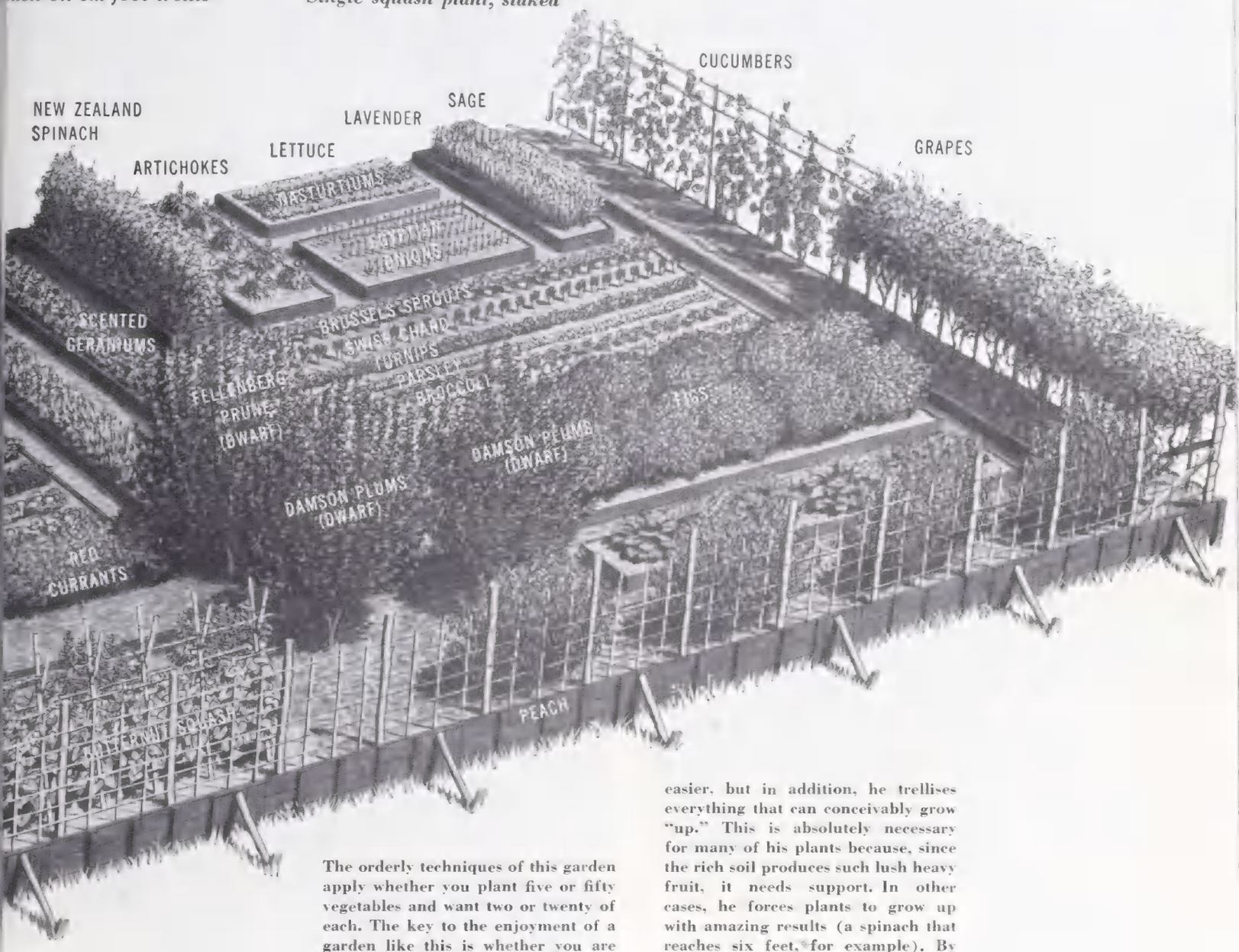




ach on six-foot trellis



Single squash plant, staked



The orderly techniques of this garden apply whether you plant five or fifty vegetables and want two or twenty of each. The key to the enjoyment of a garden like this is whether you are able to make the garden do what you want, or whether you are scrambling to do what the garden absolutely requires. Viles begins his control over the garden by creating new beds with the richest possible soil, bordering each with 2″-by-12″ planks. He allows 18-inch paths between the beds for access to every part of the garden. The raised beds make every job easier, but in addition, he trellises everything that can conceivably grow "up." This is absolutely necessary for many of his plants because, since the rich soil produces such lush heavy fruit, it needs support. In other cases, he forces plants to grow up with amazing results (a spinach that reaches six feet, for example). By getting the plants up in the air he can mulch more completely, virtually eliminating the weeding problem. The jobs that must be done—pruning, tying, and harvesting—are all done at a comfortable height. Other vegetables that lend themselves to trellising: peppers, eggplant, cucumbers, melons, squash, and tomatoes, of course—even gooseberries.

Cucumbers on the fence



Barrier holding new soil



One of six dwarf apples



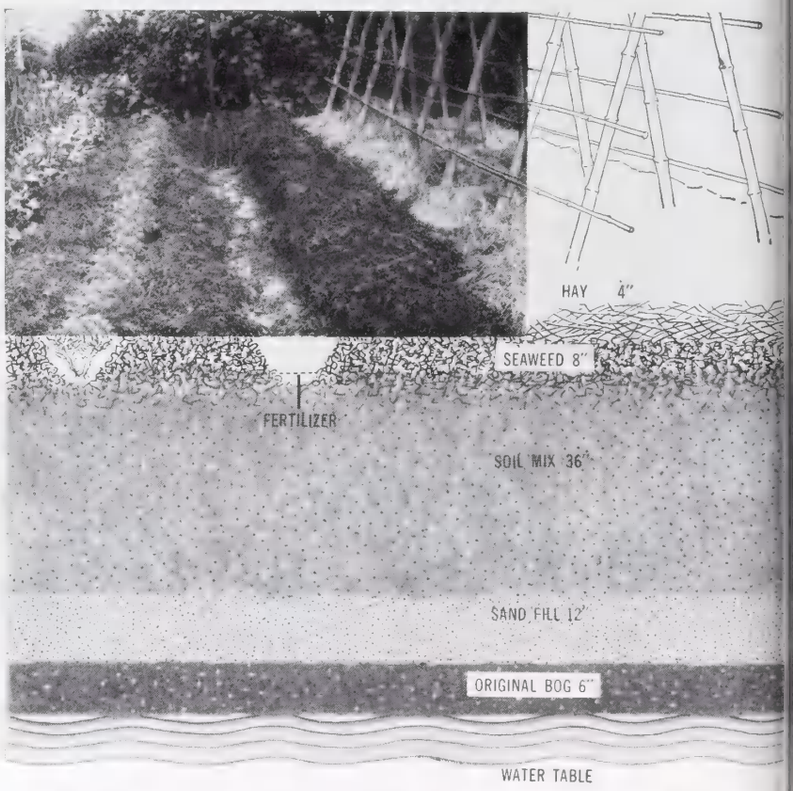


ALL PHOTOGRAPHS BY JAMES VILES



Rich fertile soil can be created from scratch. This land was built up layer by layer, enriched each year by fertilizers and the decomposing seaweed mulch

Viles began his garden on the boggy marsh that is Fire Island, but the principle of building up your own soil out of the richest material at hand can be applied anywhere. The basic composition of the soil is shown in the cross-section drawing below. Each year he trucks up load after load of seaweed from the shore. An eight-inch layer of it is laid on the soil at the end of the growing season. This layer is down to two inches by spring when more is added. It is spread apart to set out plants. More seaweed is used as a mulch after the young plants grow up, and still more is added as necessary during the maturing period. Other mulching materials are handled in the same manner for the plants they suit best. Fertilizers, both organic and chemical, are liberally used each year, some throughout the garden, some to add specific nutrients for specific plants.



The bog on which Viles built his garden is only six inches above the permanent water level in his area. He began with a 12-inch layer of beach sand. The 36-inch layer of soil above this is a rich mix of humus, manure, and sand. Each year he lards the soil generously with fertilizer and adds an 8-inch layer of seaweed mulch. As he plants in rows dug out of the seaweed, he adds specific fertilizers and other mulches to help the particular vegetable he is starting.

THE MOST WONDERFUL VEGETABLE GARDEN

continued

the best thing for raspberries, blackberries, and cranberries: salt hay for tomatoes, cucumbers, currants, and plums, because it tends to keep down blights and mildew.

Extra heavy mulching like this has many benefits. It is labor-saving because it keeps down weeds and virtually eliminates the need for watering. Forked into the soil each year, it refreshes and revitalizes the plant beds. During the growing season it helps retain moisture and supplies a slow steady nourishment. Perhaps the best of all its assets are its eye appeal as a becoming ground cover and its clean, soft, springy texture that is pleasant and easy to walk on, especially during a summer rain.

Vertically trained vegetables and fruits are the third and most remarkable feature of this garden. Even New Zealand spinach is grown on upright trellises six feet high!

(*Please turn the page*)





Eight inches of mulch eliminate weeding, keep moisture in the soil

Seaweed mulch is forked from the truck into wheelbarrow, then into these deep piles along the growing rows. Depth of the loose seaweed at the beginning of the season is often as much as eight inches or more. As the plants grow up, the mulch is carefully filled in around the base of each one. If it decomposes too rapidly during the summer, another layer is added. By the end of the season, it is almost indistinguishable from the soil itself. Whatever is left is dug into the ground before winter. Decaying material keeps the soil friable.







The Japanese technique of vertical growing produces the greatest yield from each square foot

Vertical gardening has been practiced for years in countries where every inch of soil counts. It is used here for the same reason: to produce a rich yield. But at the same time it offers the extra benefit of a more orderly garden, one easier to work in. The chore of tying up is canceled out by the saving in bending-over work: pruning, spraying, gathering are done upright. Here are tomatoes (above), beans and cucumbers (above, right), gooseberries (right).

Please turn the page



NEW ZEALAND SPINACH



BRITISH LEEKS

FRENCH CARDOONS



"In order to save space, we try to grow everything *up*," Mr. Viles explains. "We find that our exceptionally rich soil—an organic soil, for the most part, furnishing a cool, constantly moist root run—creates lush, heavy growth that needs this support. This is an old Japanese method that not only conserves ground area but produces an extremely attractive form of horticulture. Certainly, this age-old Japanese system of plant control is most beautiful."

Peppers, eggplant, and tomatoes are all trained vertically, along with cucumbers, melons, and squash. Even peaches are tied flat to lattices, and gooseberries are pruned to a single stem in tree form. Bamboo is used for the trellises because it lasts for several years. They are wired together so they can be taken up in one piece, folded, and stored flat for the winter.

Seeds ordered by mail from all over the world make this a gourmet's garden. Exploring the world by mail has yielded many sources for special strains and rare delicacies. Many wonderful vegetables with superior qualities are available from France and England. For instance, from France come peas of the *mange-tout* variety, to be eaten like Chinese snow peas, fabulous French radishes, celeriac, string beans, and tiny carrots. There are delicious British cucumbers and melons for raising either under glass or in frames.

"Best of all," Mr. Viles has discovered, "British tomatoes, which have been bred for glass culture, thrive fantastically outdoors here, bearing huge crops and producing sturdy green growth that has proved to be most resistant to disease. There are also British leeks and onions, French onions, both (*Please turn to page* 150)

For his gourmet gardening, Viles scours the world to find the rare and the best in vegetable seeds

Since Viles's garden had its beginning in his desire for gourmet vegetables, he uses every resource to find seeds for the delicacies he wants to grow. Three are shown here in all their luxurious growth: spinach from New Zealand, trained up on a bamboo rack; leeks grown from British seed; and French cardoon, similar to our chard. Finding the seeds that will do best in his particular climate conditions is one of the principles Viles lives by—and one that all gardeners can profit by—for not all vegetables nor all varieties of one vegetable will do well in every garden. Part of the Viles garden is set aside each year for experimenting with new seeds turned up in correspondence with seedsmen around the world.

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Cheese-Garlic and Olive Dressing. To make this, substitute sour cream or mayonnaise for the water when making your Good Seasons Dressing. Just before final shaking, add 1 tablespoon of chopped ripe or stuffed olives. Wonderful on a green salad. Add French fried onions (canned or prepared frozen), toss with this dressing—a triumph!



Cheese-Garlic Dressing with Wine and Chives. Men cheer for this one. Use wine—white, vermouth or sherry—instead of water. Final touch: add 1 or 2 teaspoons of minced chives or onions. Try it with a new salad of greens, sliced raw mushrooms (marinated briefly in dressing) and slivers of sweet red peppers. Delicious, also, with salads of tomatoes, avocados, sea food, or chilled, cooked vegetables.

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Recipes recommended by General Foods Kitchens

GENERAL FOODS KITCHENS



BUT WHERE ARE THE FLOWERS?

CONTINUED FROM PAGE 120

these gravel-pavement gardens?

Come to think of it, the flower world may be losing some good dirt gardeners among the adult population, too, as a result of all the talk about maintenance-free gardens. I often wonder if more damage isn't being done to the future of horticulture by a few of these glossy magazine photos of families in their swimming-pool gardens than by all the chewing and sucking insects known to the plant doctors. And the sad thing is that the fashion followers who are being shepherded into an anti-flower world might come to enjoy gardening if they had a fraction of a chance.

They might even like working in a fog or transplanting in the rain —weather they're not likely to know intimately as the inhabitants of lounge chairs. They might pick up a few friends in the bird world, too—the nuthatch watching from his upside-down position on a nearby tree trunk, or the purple finch with his plumage shining rose-red in the sun.

They might even discover how well reflection and even prayer combine with seeding and weeding —not that the true mystic can't sing his inward praises at all times and in all places, even behind the wheel of a sports car if he is so inclined. But for many the mind and spirit seem most free when the hand is busy pinching off seed pods or watering seedlings.

As I look at the photographs of the gardens of "the new realism" with their patterns created by paving, gravel, a few trees, ground covers, and almost no flowers except those curbed in pots, I recognize the order and perfection of these labor-saving outdoor rooms. But I keep wondering: Is a sense of decorum the desideratum of a garden? Why this mania for correctness, for completion?

I don't want my garden to be another Mondrian design. I want it to be a place of growth with some of the lack of restraint that growth demands. I want to see violets growing in the middle of a walk, ferns and bleeding heart I never planted appearing in a rock crevice, and crocus and scilla increasing at will.

I love my house but, when I leave it, I want to leave it and step into a world where the concept of another room and the words "wall" and "furniture" and "flooring" have no meaning. I want my garden to be a place where I am released, not contained. I don't want tight fences to keep me in and the world out. I am glad the neighbors can see over our low stone walls, and dogs and children and flowers like Sweet Rocket can hop over at will.

Our Cape Ann garden obeys none of the new era principles of circumscribed space. It wanders off into the brambles where the birds nest, into a wet land where the peepers gather, down toward the waters of the cove and up the rocks toward the road. Dandelions grow in the lawn and a few plants are crushed where the dogs nap.

According to the proponents of the new era, tomorrow's gardeners will never have to say, "You should have been here last week!" as they apologize for the lack of a horticultural flower show on their grounds. I suppose we flower gardeners have been guilty of this inanity. But that does not mean we garden primarily for display. If no one ever entered my garden to admire a tulip or smell a rose, I would still keep it and enjoy it. I would grow pansies and English daisies in the cold frame, anticipate the first rose, admire the pale yellow perennial alyssum I'd grown from seed. I need no praise-singing visitor at my elbow to help me enjoy the fragrance of daphne or the strong slashing tones of the autumn flowers.

(*Please turn to page* 149)





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BUT WHERE ARE THE FLOWERS?

Continued From Page 146

I admit that I have as many lazy moments as the next person, but this business of planning gardens first of all for ease of maintenance is decadent, I think. The advice, "If you pave it, you don't have to mow it," suggests that comfort is man's greatest achievement and also that man today is made of pretty poor stuff. Some of the people who fall for this new thinking, I suspect, would find more pleasure and meaning in seeing a "picture" rose they had planted, pruned, fed, sprayed, and watered come into perfect bloom than in sitting in a deck chair looking at patterns in the asphalt.

There's one other cry of the contemporary planners that I resent and that's the hullabaloo about "year-round interest." My garden and countless others like it, in New England at least, are unashamedly flower gardens and yet do have interest twelve months of the year.

All winter long it is a place filled with the birds that come to feed on the fruits of the trees and shrubs and the seed pods of the perennials. In February the buds are red on the trees and gray-green on the magnolia, and the snowdrops that have been known to weather seven snowstorms are flowering bravely beside the gray rocks. In early March the shoots of the species tulips are coming through and the sweet-smelling Iris *reticulata* is in bloom. In April throngs of daffodils begin a parade of bloom that continues until the end of November with the last rose and late chrysanthemums.

Here on Cape Ann it would be an affrontery to try to add artificial pattern to our winter garden. When leaf and flower have fallen, we have the waters of the cove and the ocean beyond, tracery of tree bough, and stone walls following the contours of the land.

But all of these natural characteristics, precious though they may be, are of secondary importance come April and the flowering season, for our garden is first of all a flower garden, and I hate to see its kind go into obscurity.

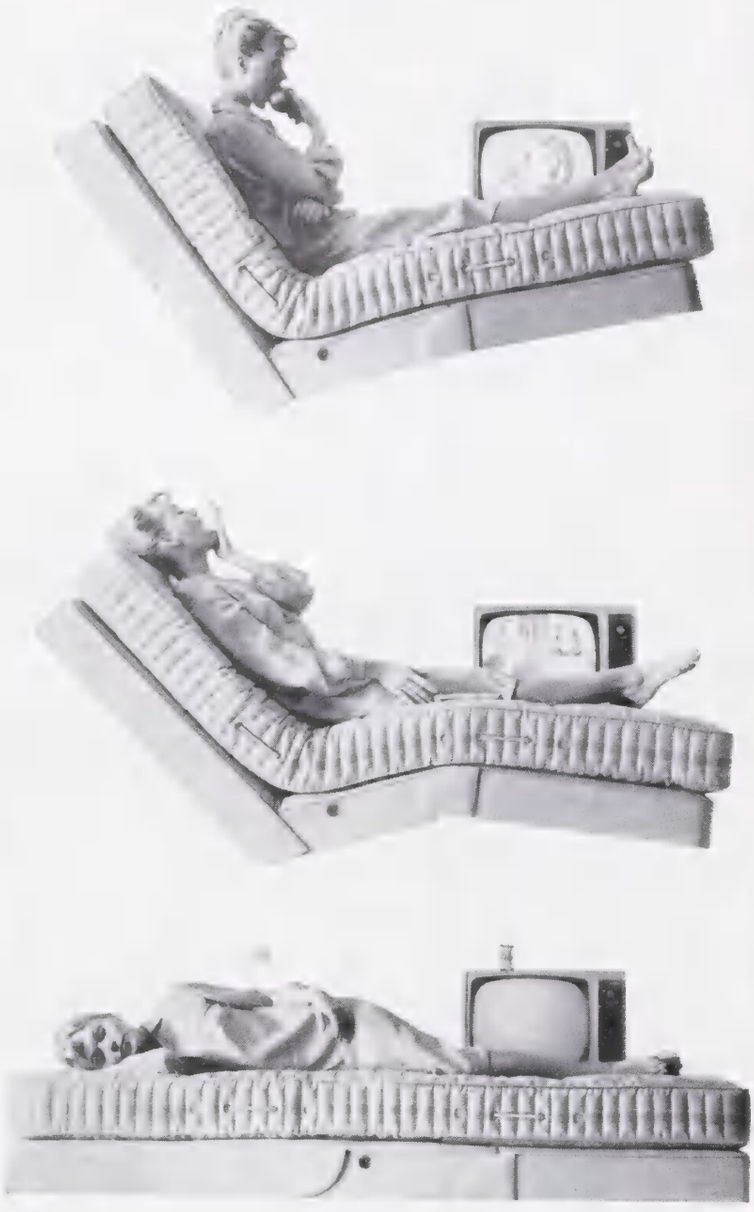
That is why I would like to tack a memo marked *urgent* on the drawing board of all the landscape architects in the country. It would read: "Consider the flowers. Consider their forms and texture as well as their color. Consider the pattern in the seed pod of an oriental poppy, the silken material in the petal of a tree peony. Consider the flowers, I beg you."

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Every device to lengthen the season is put to work here

Each growing day outdoors produces to the fullest because of work that is done earlier in the greenhouse or in the cold frames. (Greenhouse shown here is outside the boundary of the vegetable garden proper.) Cloches, portable glass covers to put over growing plants themselves, are another device used by Viles so that he can set plants out earlier to gain growing time.

THE MOST WONDERFUL VEGETABLE GARDEN

CONTINUED FROM PAGE 144

French and British salad greens, Portuguese eggplant, and—certainly a great delicacy—French cardoon."

In addition to world-wide searching for the finest types of plant material, Mr. Viles combines his creative resourcefulness with a thorough-going study and knowledge and understanding of horticulture and production methods.

"We like to make a practice of borrowing good points from widely varied techniques, creating an amalgam of differing schools of thought. We rely on organic sources, and we rely on chemicals. In our particular setup, in a sandy Long Island location, we use swamp muck, forest leafmold, and various mulches supplemented with wood ashes, tankage, fishmeal, and bonemeal. Very little material is carted away. Twigs and prunings are all turned back into the soil.

"Our inorganic sources are superphosphate, potassium sulfate, and ammonium nitrate. Occasionally, when we find a plant has special needs, we might add a little ferrous sulfate here and there, manganese sulfate, and, now and then, limestone. Since our gardens are on sand, we must guard against iron deficiency, at the same time being careful not to create an artificial phosphorous deficiency by an overbalance of inorganic iron. We do our own tests for these deficiencies and apply the needed remedy.

"Our gardening areas resemble

(*Please turn to page* 152)





Young tomato plants, growing one to a pot, are buried in soil in one of the many cold frames lining one side of the garden. Quantity production like this makes most efficient use of time.





Greenhouse provides greenery all the year round. With controlled climate in here, Viles can grow all manner of sub-tropical plants.

Starting shed, built from discarded materials, keeps high humidity (note moisture on the window) for the quick germination of seeds. Simple L-shaped bench inside holds flats of seeds. After their start here, seedlings are thinned and put into individual pots, then set out in the garden.

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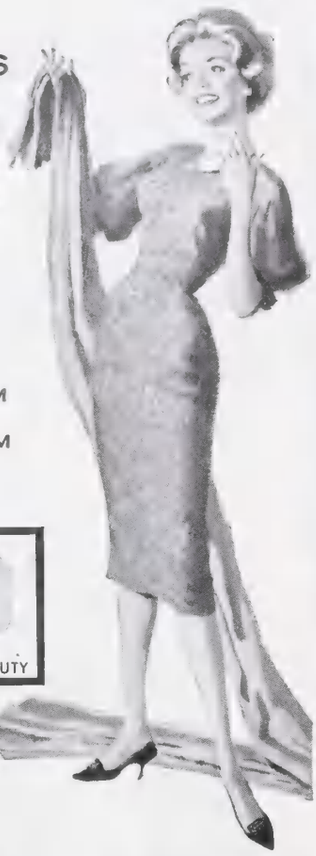
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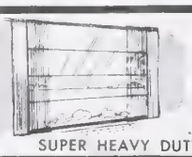




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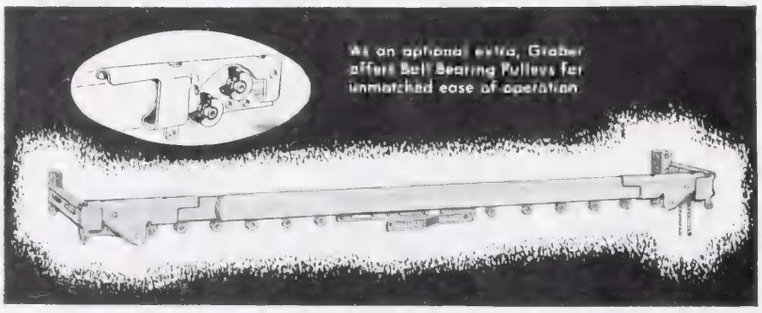


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The case history of a tomato from young plant to full-fruited maturity:

1. Tomato seed is broadcast in flats first. The most promising seedlings are potted in a rich compost, matured in cold frame. Here the plant has grown to about 15 inches, is ready to be set out in its final place in the garden.

THE MOST WONDERFUL VEGETABLE GARDEN

CONTINUED FROM PAGE 151

the Japanese and Chinese in that they are small. They are very tightly organized, with narrow pathways, only 18 inches wide, edged with boards. Since space is at a premium, we make use of the old French system of carrying baskets rather than wheelbarrows. The magic words "labor-saving" certainly guide and influence all of us who garden on week ends. Well-laid-out beds, with handy water outlets for hoses, plenty of pathways, and easily accessible tools, pots, and bamboo stakes, lessen what might well be drudgery.

"Since all the planting areas are separated by boards, it is easy to exercise maximum control of soil condition and plant growth in each bed. It's amazing to see the quality and quantity that can be brought forth from a given area. Not only the Japanese, but also the Parisian market gardener uses the same system.

"The wonderful point of Japanese and all eastern gardening is that, with an enormous population, no square inch of ground in a garden goes unproductive for long. With a very rich, well-balanced ground, thoroughly mulched, it is entirely possible to make a given piece of ground produce three crops in our season, which lasts from April 15 to November 15.

"Intercropping is one way to intensify the output. For example, when the vegetable rows are laid out in the spring, between the eventual rows of string beans we plant radishes, turnips, or early carrots. At the time the radishes or carrots are ready for pulling, the beans are not quite half grown. The root-crop row is then dusted with fertilizer and covered with seaweed to form a root run for the adjacent beans.

"Successive cropping is another means for getting abundant production. We sow beets after radishes and, after beets, onion sets for scallions. To do this requires soil that is super-rich and well balanced without undue nitrogen content.

"Of course, to really extend your season, a range of frames (unheated) and portable cloches or hot-caps can really do wonders in giving you an early start with many crops, especially salad greens, radishes, carrots, string beans, cucumbers, melons, and tomatoes."

Seeking out special seeds from abroad as well as from suppliers in this country has added to Viles's pleasure in gardening. He says: "Trading in seeds has made charming acquaintances for me and strengthened friendships with many who travel and send back the best things they've tasted. I like getting these packages from overseas and seeing the little seeds develop here at home into rows of luxuriant

(*Please turn to page* 154)



2. Salt hay mulch is spread apart to dig hole for the tomato plant. Viles finds that hay prevents blight on lower leaves of plant. Bamboo trellis has already been put in its place.





3. Tight root ball developed by the plant is revealed when it is gently taken from the pot. This lush early growth in rich potting soil seems to get the young tomato plants off to a flying start.

4. After tomato has been set in the prepared hole, the soil is firmed around the base; then the hay mulch is gathered close around the stem to hold moisture in the soil and keep down weeds.



5. Results of careful early work are seen here in the harvest of tomatoes by the bunch. Tying up was the only major maintenance needed on these plants as they grew. This variety is Stonor's Exhibition, a heavy producer, grown in England only in the greenhouse, but very suitable for outdoors here.



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Sandy base on which Viles built up his soil is clearly evident in this view of the gate to his Fire Island home. Layer of sand is only 12 to 18 inches deep over the bog. Most of the houses on the island must be built on piles to give them stability. Water table rises with tides.

THE MOST WONDERFUL VEGETABLE GARDEN

CONTINUED FROM PAGE 152

This garden, with its prolonged season of interest, where the rarest and the most common plants flourish together, has every bit as much appealing beauty as a flower garden. Its neat trellises and straight rows in an over-all carpet of silvery straw establish a setting that makes poetry of the natural beauty of well-grown vegetables, berry bushes, and fruit trees.

Sources for some of the rare seeds used in this garden are:

England: Hiller & Sons, Winchester (plants only. Alpines and Herbaceous). Sutton & Sons, Reading. F. Stonor & Sons, Southampton (tomato and cucumber specialist). Thompson & Morgan, Ipswich (wonderful miscellany). Toogood & Sons, Southampton.

France: Vilmorin-Andrieux, Quai de la Mégisserie, Paris.



In a sunny spot in the garden, Viles is able to raise fig trees, a rarity in the eastern part of the country. Without foliage here, they are later thick with growth. Trees are protected in winter.

THE JOYS OF HOME-GROWN GREENS

CONTINUED FROM PAGE 127

Europeans know and happily pay for *primeurs*, the firsts of the season, picked prematurely and rushed to the market so that even the soil clinging to the roots remains moist, the leaves sweet and fragrant. In the American preoccupation with size and mass distribution, we have perfected vast quantities of wilt-resistant, bland, large-headed lettuces. With the exception of the pampered hothouse Bibb and Italian greens in specialty markets, it is virtually impossible to buy the kind of young greens real gourmets most admire. The only real way to get them is to grow them yourself, even in a kerchief-size garden or flower bed.

The joys of stooping to thin a row of lettuces so tender that you must pull from the base to avoid bruising them; the pride of walking guests out of the kitchen door to select their greens from beautifully frilled heads; the entirely new taste of specialty greens—for instance, the radishy bite of nasturtium leaves; the continuing pleasure of successive growths of young heads; or the ease of pulling mint or shallot that sprouts for the sheer joy of growing—all these are yours whether you garden with dedication or casually.

ALL THE lettuce we grow stems originally from a wild green, and, while lettuces take to cultivation, they still grow like wild. For summer-long service, sow relatively few seeds of a number of varieties at a time, then sow additional seeds at two-week intervals during the summer. Avoid planting during extreme heat. Perhaps the most practical method is to prepare a strip a foot or two wide, section it off for different varieties, and broadcast seeds in each section, barely covering them. As the heads come up, thin them for the most delicate early salads, leaving a row at the center; or thin them from the center leaving a low lettuce border around later vegetables or tomato plants.

For an early start, seeds may be sown in flats, or even in flower pots a month or more before setting outdoors. Lettuce does best in fertile sandy soil, with a good proportion of humus to hold ground moisture. Be sure soil is well-limed and fertilized before planting.

Design your salad greens planting for both varied flavor and sequence of growth. You'll want some lettuce and herb accents that are mild, others that have sharpness or tang. Some greens come up in about 40 days, others take as long as 90 days. As soon as the danger of of frost is over, European-trained gardeners scatter some seed of corn salad (or lambs lettuce), which takes 40 to 50 days to mature, but offers young leaves earlier, stands the cold well.

A PACKET of lettuce seed sows 40 to 50 feet; if 10 feet of a variety is sufficient at one maturing for your family, use about a fourth of the packet at a time. You might begin with the red-leaf variety, Ruby lettuce, which takes about 40 days, although young thinnings may be pulled at about a month. This is the ruffled, frilled head that received the All-America Bronze Medal for 1958. It makes a good spot of color in the garden, and a single row is an effective border planting. The lettuce itself is almost as buttery as Bibb in texture, mild in flavor—and it can be bought in only a few special areas. Along with this, sow green Oak Leaf lettuce or Salad Bowl, with deep-lobed, long green leaves.

To set off these mild flavors for the early garden, include some narrow-leaf sorrel, the young leaves ready to add their bittersweet tang to salads within 60 days. Sorrel is hardy, and plants will continue to leaf for three or four years, so put them in a corner where they need not be moved.

For later soft heads, get a packet of seed for Bibb or Boston or similar lettuce; add a crisp-head type such as Great Lakes for brittle texture, then straight-leaf romaine or Cos. In early June, plant chicory to add its tang to fall salads. This takes 75 to 85 days to mature, so make successive plantings even before you see green on the previous ones.

As soon as the early sprouts poke into the sunshine, treat yourself to a gardener's privilege, the first taste—a few tender leaves washed under the outside tap, shaken dry and nibbled with such appreciation that you may go right ahead to thin that strip. Dip the delicate leaves in and out of two or three cold waters, then pat them dry with a linen towel washed thin and soft, chill in the crisper drawer of your refrigerator for about half an hour before serving, and toss them with your most delicate dressing. If you pick plants well before serving, pull them from the soil

(*Please turn the page*)

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LITTLE PEAS *with posh*



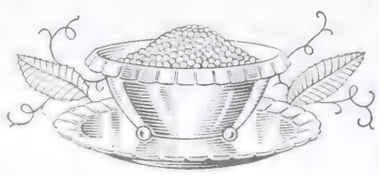
IN COMPANY with the costliest entrees put before you in the great restaurants of France, you will discover the *petits pois*. A taste will tell you why they are there. You might conclude that nothing on this earth can compare to these celebrated French peas.

But that might be rash. Because over here in recent years some little peas have been grown that rival the French ones in flavor. Little peas that belong in silver bowls. Little peas with posh.

These peas are very young and tender. Their unique seed is derived from hundreds of breedings and crossbreedings. As a result, their little green insides are bursting with the best of hundreds of generations of peas.

But good seed is only the beginning of the story. Planting is restricted to special soils peas like best. The plants are lavished with care to the point of wickedness. And when the little peas are at their tenderest, when their flavor leaves nothing more to be desired, they are quickly tinned so not a whit of this flavor can slip away.

They are called Le Sueur Brand Peas. You will find them at grocers who cater to people who know their peas. May we suggest that you enjoy some of these posh little peas tonight? Perhaps a silver bowlful?



LE SUEUR BRAND
Very Young Small
PEAS

Green Giant Company, headquarters, Le Sueur, Minn; "Le Sueur" Brand Reg. U. S. Pat. Off. © GGCo.

THE JOYS OF HOME-GROWN GREENS

CONTINUED FROM PRECEDING PAGE

and set the roots in a bowl of cold water, without immersing the leaves.

Landed cress

For an early and sharp accent for salads, add a strip of fast-growing cress or pepper grass to the garden. If you are familiar only with water-grown cress, these curly sprays, with tangy flavor, will be a happy discovery. Begin clipping the tops when just a few inches high. Watercress, too, may be grown on land in a moist shady soil, but it must be watered daily.

Aromatic lilies

Early as you can work the garden, plant onion and garlic sets, placing the bulbs close together at the start; you can use the ones you pull while thinning. Include bulbs of shallots, long white bunching onions to use green; garlic to eat with new freedom because it is gentler when fresh than when dried. For spring planting and early eating, onion sets are more practical than seeds. They can be put out as soon as the soil can be worked. Most seed sources supply these, along with all the greens mentioned. If shallots are not available at your seed source, try a greenhouse specializing in herbs, such as Village Hill Nursery, Williamsburg, Mass. They fill mail orders.

Salad herbs for flavor

Herbs are so popular for cooking uses they are sometimes forgotten in the salad bowl. Mint, for instance, does as much for a bowl of greens as for a julep.

Tarragon, shown at the base of the color photograph on page 126 is a perennial that sprouts early in the spring and does best in a sheltered place in the garden. Poke generous sprays of tarragon into a bottle of wine vinegar, seal, and let stand for an infusion that subtly flavors salads. Mince a few leaves of tarragon into the salad bowl itself, for pungency.

Parsley is the "basic" of the salad herb garden, as sturdy as it is flavorful, so set out a short row of seeds for virtually year-round growth. Parsley seed may be sown as soon as the ground can be worked, or you can start them early in a greenhouse or frame. Once germinated, the plants are hardy; if you clip a few leaves at a time, they continue to produce over a long period. Establish parsley close to the kitchen, in an accessible spot, and you'll be snipping flavor into salads and other dishes at almost every meal. Sow flat-leaf as well as curly parsley, for variety. Try Chinese parsley (coriander).

Dill grows readily during the summer, and the ferny young leaves add special accent to salads long before heads are formed. Plant some dill early to get these tops. Put in a second sowing, allowing it to grow tall before the fall so that you'll have the more pungently flavored head to freeze or dry for winter use.

The fresh leaves of sweet marjoram are a delight in summer salads. A single stalk of marjoram, bought early in the spring, will grow to a buxom plant despite cuttings for salads or sauces, so give it ample growing space.

Most herbs need dry, sandy soil and a sunny position to bring out full flavor. Mint, one of the hardiest of herbs, is the exception. It will thrive in a fairly heavy, rather moist soil.

Floral salads

Consider your salads in planting flowers, and on a slope with quite ordinary soil include half a dozen or more old-fashioned nasturtiums. These grow effortlessly and make generous cutting; you can even use them as a centerpiece before serving. But you will really treasure the disc-shaped leaves and bright blossoms for their cress-like, almost radishy flavor. This old-time salad ingredient is given new prestige at the creative Four Seasons Restaurant, where food connoisseurs note that a tangy nasturtium salad sets off fish main dishes to perfection. One note of caution: If you plan to spray or dust on or near nasturtium plants to be used for salads, be sure to use only preparations designed for use on vegetables.

Assembling the salad

Early in the season, as the rows of delicate greens are thinned, the tender leaves may be overwhelmed by a dressing. Just sprinkle with lemon juice and oil, add some young chive tips or cress tops, and serve with a dish of salt for individual additions.



More robust greens, like arugala or watercress, will take a more pronounced French olive oil dressing. Leaves should be blended for a combination of mild and tart, and for a balance of textures. Tiny young heads of lettuce thinnings can be trimmed and served intact, larger leaves broken coarsely into the bowl.

Perhaps this assumes too much. Before talking about the leaves *in* the bowl, a note about their care and preparation. The more delicate the leaf, the closer to the soil, the more painstaking the care. The sandy soil that lettuce loves tends to cling to the lower portion of the leaves. If your greens have not gone through market washings, the virgin sand is all there—yours to remove. Fill the sink or your largest bowl with cold water. Remove any wilted or limp leaves from the outside and place the small heads in the water with the bottom of the stem up. Souse gently up and down in the water, lift out, shake slightly. Refill your container with cold water and repeat once or twice more until there are no traces of sand.

Now dry those tender leaves. (There are many salad dryers sold which you whirl.) Or place the leaves gently on a well-worn, soft linen towel—the softer and thinner, the better. If your towels are all thick and crisp, they may bruise the leaves. Or use soft paper toweling or cheesecloth instead. Pat the leaves, then wrap loosely in a cloth or paper towel and set in the vegetable drawer of your refrigerator to chill.

To assemble your salad, you will need oil, preferably olive oil of the first pressing, although many Americans prefer a combination of olive and vegetable oil, which is lighter in texture. You'll also need lemon juice or a mild vinegar. Many of our vinegars are so sharp they drown out delicate salad flavors, so you may want to temper a commercial vinegar with a little wine or lemon juice. You will need salt and pepper, and we hope you include a clove of garlic. This is all you need for the classic French dressing.

Dressing the greens

Mix the dressing right in the salad bowl for the best flavor distri-

(*Please turn to page* 159)

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THE JOYS OF HOME-GROWN GREENS

CONTINUED FROM PAGE 156

bution. First, rub the bowl with a cut clove of garlic, then discard it. Or rub it with a handful of herbs, crushing them against the side of the bowl to release aromatic flavors. For salad for two, put into the bowl about ½ teaspoon salt, a sprinkling of freshly cracked pepper, and 1 tablespoon of lemon juice or mild wine vinegar. Mix this, to dissolve the salt. Now add 3 tablespoons of oil and stir well. Add the greens to the bowl. Lift and turn the leaves gently until they are glossy with the dressing. Add chives or cress near the end of the turning to preserve their texture. Leaves should be thoroughly coated but not dripping with excess dressing.

Salad variations

From this simple beginning, many variations can be made. But don't forget that a distinctly flavored green, such as watercress or nasturtium leaves, needs no herb additions. With watercress or nasturtium, use only the leafy tips; discard lower stems.

When tomatoes are added to a salad, tarragon or marjoram is a welcome herb accent. Thinly sliced cucumber does well with a sprinkling of dill tops added near the end of the tossing.

Salads made up of tender leaf lettuce take to the addition of sections of hard-cooked eggs or marinated shrimp, anchovies, or olives. Stiffer romaine types can carry crunchy seasoned croutons, crumbled blue cheese, or slivers of Gruyère added in the tossing.

If you add avocado to a salad, set off its bland smoothness with finely chopped shallot or spring onions. The mild nip of chives may be added to almost any spring salad, but the tender tops go soft quickly, so add them last.

Wilted salads

For all the emphasis on crisp greens, one of the most nostalgic salads, in France as in the Midwest, is made of greens—preferably dandelion greens or red-leaf lettuce—wilted with a hot bacon dressing. Edward Harris Heth gives this recipe in *The Wonderful World of Cooking* (Simon and Schuster, New York, 1956).

Dandelion salad

"Wash, dry, and chill some very young dandelion shoots. These can often be found in Italian vegetable markets in large cities, should your own lawn not supply them. Dice bacon, about 1 strip per serving, and fry crisp, drain, and crumble over the greens. Sprinkle with salt, fresh pepper. For enough greens for three or four persons, add ½ teaspoon sugar, ½ tablespoon lemon juice, ½ tablespoon cider vinegar, 3 tablespoons warm bacon drippings, and toss. This is also a good dressing for other salad greens, particularly watercress or young raw spinach. The first tiny, scarce dandelion buds are a great delicacy in this salad; as children we fought over them."

Watercress vichyssoise

Melt 2 tablespoons butter; sauté 4 shallots or green onions, sliced, until transparent. Add 3 potatoes, sliced thin, 3 cups chicken broth, ½ to 1 teaspoon salt. Simmer about 20 minutes until potatoes are tender. Blend or rub potatoes through sieve. Boil 1 large bunch of cress in 1 cup water for two minutes; drain and chop or put in blender with ¼ cup chicken broth, blend smooth. Combine with remaining broth and potatoes, add 1 cup milk, heat, add 1 cup heavy cream. Chill thoroughly. Stir and serve garnished with a spray of cress.

Shad with Sorrel

Have the fish dealer fillet a 2½-to-3-pound shad, cut meat into 6 pieces. Wash 1 pound sorrel (or spinach) drain, cut into strips. Season the fish with salt and pepper, roll in flour, and brown in hot olive oil or butter on both sides. Butter a ramekin, put half the sorrel or spinach in, lay fish on it, cover with remaining sorrel or (spinach). Add ¼ cup butter broken into bits, and 1 cup Chablis. Sprinkle with a grating of nutmeg. Cover casserole tightly, bring wine to a boil, and bake in moderate oven (375° F.) for 25 to 30 minutes. Serve right from the casserole.

Minted Jellied Consommé

Steep 2 tablespoons finely chopped mint leaves in ¼ cup boiling water for 15 minutes. Strain into 6 cups hot clear chicken consommé. Soften 1½ unflavored envelopes gelatin in ⅓ cup sherry. Stir into hot consommé and chill until soup jells. Stir, serve in cups with garnish of sprig of mint and thin lemon slice.

Sauce Vinaigrette

Mix ¼ cup wine vinegar, ¾ cup olive oil, salt, pepper, and 2 teaspoons each chopped parsley, chives, and tarragon.

Green Mayonnaise

To one cup mayonnaise, add 2 tablespoons each of finely chopped or blended parsley, chives, watercress and spinach, a few leaves of tarragon.

Cucumber Mint Mayonnaise
(for fish)

To 1 cup mayonnaise add ½ cup finely chopped cucumber, free of peel and seeds, and 1 teaspoon finely chopped fresh mint leaves.

Tarragon Marinade
(for chicken or turkey broilers)

Combine 1 cup each white wine and olive oil, ¼ cup minced tarragon leaves, 2 thinly diced scallions. Soak turkey or chicken halves overnight in marinade. Season with salt and pepper and broil, basting frequently with marinade.

Andalouse Salad

Moisten cold cooked rice (the grains should be separate and dry) with French dressing; add chopped green shallot or scallions and chopped parsley generously. Serve on leaves of escarole, with more French dressing. Garnish with tomato wedges.

(*Please turn the page*)



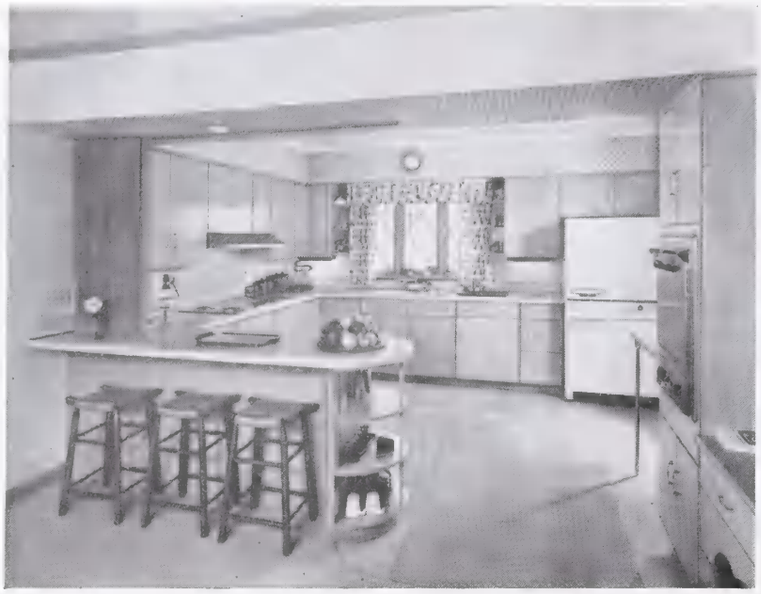


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THE JOYS OF HOME-GROWN GREENS

CONTINUED FROM PRECEDING PAGE

Gardener's Salad

This is a salad reserved for dedicated gardeners. It is served when the first vegetables are still indecently small to harvest, except that you must thin the rows. These *primeurs* are tiny enough to cook quickly—beets and carrots in their skins; whole beans and soft-shelled peas steamed just a few minutes. Then slip the skins where necessary, add French dressing, and chill briefly in the refrigerator. In 20 minutes they'll be ready to toss with crisp salad greens, well-peppered. These young vegetables keep well this way; the longer they marinate in the dressing, the more flavor they will have.

Salad Dinner

And for that first warm evening when the outdoors is too good to leave, prepare this salad meal: For each quart of fresh-picked greens, add a can of anchovies, drained and coarsely cut, a chapon (bread crust rubbed with garlic and toasted, then broken into the salad) some sliced black olives, and a fist-full of minced parsley, a chopped hard-cooked egg, shredded summer sausage, sliced green onion, and tomato sections. Toss this with French dressing and retire to a table overlooking your garden to contemplate the joys of home-grown greens.

USE HOW-TO RECORDS TO LEARN NEW SKILLS

CONTINUED FROM PAGE 131

tell you how to pick a broker, read financial pages, buy and sell stocks, stop-loss orders, make your own judgments from current conditions.

Music training: Without any knowledge of music a child can learn to play the piano, and her dad can learn to beat bongo drums from record instructions. It's not necessary to know how to read music in order to learn how to play the guitar and the banjo by record.

If you are proficient on any major instrument, you can play it unblushingly along with top professional jazz, brass, chamber, or string orchestras on records that leave out your part. You are provided with your musical score. There's a series of such records to let you snap your fingers, like Prince Nicholas Esterhazy, and summon your private orchestra. In this same series are records with missing parts to sing.

If you're a voice student, Bel Canto exercises for soprano, tenor, baritone, and bass voices give you on records the equivalent of singing school drills.

Musical theory, which many teachers are too busy to teach, has been taken over from beginning to end in a course prepared by Rutgers University that can be broken down into single units.

Dance instructions: Records teach ballet, from the first bend at the *barre* to the *grand jeté*, and national folk and square dances (the latter with some of the best callers of the hoedown in this country). For both folk and square dances there are series that draw upon great riches in music and folk material. Popular among records teaching ballroom dances are those for the merengue and cha-cha-cha.

Dance records that include verbal instructions, details, or diagrams are more valuable than those giving only practice routines.

Figure improvement: As good as a gym course are spot exercises to banish bulges. Some records include graphic illustrations of each exercise and printed calorie guides.

Games and recreations: Although skiing and golfing skills are too complicated to be taught by records, they can introduce you to the sport, help you decide if you want to pursue it.

Contract bridge lends itself to record-teaching and Morton Rubinow (of the 1960 U.S. team to the World Bridge Olympics) packs a wealth of instruction on his records for beginner or advanced player.

On "Let's Put on a Play," there are three little plays enacted by young professionals of the theater, leaving the star role in each to be filled by your favorite child.

Medicine, health, and child care: A documentary record of the actual birth of a baby could be a classic education for any mother-to-be who wants to learn about the natural process of childbirth. Mothers of new infants will find instructive a record on child-care.

Richer use of your tape recorder is the promise of one record. Last but not least, this one leads you in layman's language through the mazes of technicalities and helps you to realize the full potentialities of your machine.

LEISURELY-PACED LIVING

CONTINUED FROM PAGE 119

eating, cooking, etc. The separation of these various functions within this one space has been used to give interest to this multi-purpose room. The walls of the centrally located and skylighted bathroom are the only partitions within the space. A movable unit for storing clothing separates one part of it into two sleeping areas. A low wall forming the back of the kitchen counters screens this from the living area.

The large stone fireplace with its intimations of hospitality is the main feature of the room. And although it is quite open, with walls of glass on two sides, the room has an atmosphere of warmth and intimacy. This results partly from the informal nature of the planning and partly from the walls of stone and wood with their inherent appeal and traditional associations in the mind.

Because of its casualness this is a house that can absorb a certain degree of the picturesque disorderliness of every-day living and take on an element of charm in the process.

And because of the over-all simplicity in its design and the materials used, this is a house that is easily maintained. The stone walls will require an occasional vacuuming, but not repapering or painting. The wood walls will look better if waxed once in a while. And both will mellow beautifully with the patina of time.

Following is detailed information about the construction materials and equipment in the house designed for Mr. and Mrs. Adrian Fletcher by Euine Fay Jones and shown in the story on pages 118 and 119.

CONSTRUCTION

FOOTINGS AND FOUNDATIONS: Reinforced concrete, Portland Cement Assn., Chicago, Ill.

STRUCTURAL WOOD FRAMING AND EXTERIOR SURFACES: Floor, walls, and roof framing and exterior wood surfaces, Douglas fir, West Coast Lumbermen's Assn., Portland, Ore. Stain finish on exterior wood, "Lox," Phelan-Faust Paint Mfg. Co., St. Louis, Mo. Paint finish on exterior wood, Benjamin Moore & Co., New York, N. Y.

MASONRY: Arkansas field stone, Building Stone Inst., New York, N. Y.

DOORS: Hollow-core interior flush doors and wood-frame glass doors, custom-made. Glass throughout, Pittsburgh Plate Glass Co., Pittsburgh, Pa. Door lock and latch sets throughout, Kwikset Locks, Inc., Div. of American Hardware Corp., Anaheim, Calif. Door hinges and door stops,

(*Please turn the page*)



The bathroom, located in the center of the house, is flooded with sun during the day from the skylight in roof. Counter with recessed lavatory and room-width mirror above it serves as a dressing table. Glass-filled triangular openings in wall admit light to brighten upper part of adjoining spaces.



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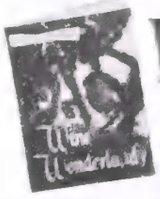
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LEISURELY-PACED LIVING

CONTINUED FROM PRECEDING PAGE



The screen doors that open to the terrace opposite the screened porch have a decorative linear pattern made with wooden strips. This is an example of how work that can be done by the average carpenter was used with an imaginative touch to lift this house out of category of the usual small house.

The Stanley Works, New Britain, Conn. Aluminum screening, Insect Wire Screening Bureau, N. Y. C.

INSULATION AND ROOFING: Four-ply felt tar and gravel roofing, insulation batts in wood framing, Johns-Manville Corp., New York, N. Y.

INTERIOR SURFACES: Plasterboard ceilings, "Sheetrock," U. S. Gypsum Co., Chicago, Ill. Paint finish on ceilings, wood stain, and stain varnish finish on wood, Benjamin Moore & Co., New York, N. Y. Wood paneling and trim, Douglas fir, West Coast Lumbermen's Assn., Portland, Ore. Cabinetwork, Douglas fir plywood, Douglas Fir Plywood Assn., Tacoma, Wash. Cabinetwork piano hinges, The Stanley Works, New Britain, Conn. Cabinetwork pulls, "Washington Line," Washington Steel Products Co., Tacoma, Wash.

EQUIPMENT

KITCHEN: Ceramic tile counter tops and splash, Mosaic Tile Co., Zanesville, Ohio. Sink and faucet, Crane Co., Chicago, Ill. Electric cooking top, built-in oven, and dishwasher, General Electric Co., Louisville, Ky. Refrigerator, Frigidaire Div., General Motors Corp., Dayton, Ohio. Food mixer, KitchenAid, Div. of Hobart Mfg. Co., Troy, Ohio. Automatic washing machine, "Kenmore." Sears, Roebuck & Co., Chicago, Ill. Custom-built walnut counter top, American Walnut Mfrs. Assn., Chicago, Ill. Electric hot-water heater, General Electric Co., Louisville, Ky.

ELECTRICAL DISTRIBUTION: Panel board, Square D Co., Detroit, Mich. Wiring system, "Romex," General Cable Corp., New York, N. Y. Lighting fixtures throughout, Moe Fixture Co., Div. of Thomas Industries, Inc., Louisville, Ky.

HEATING: Five individual electric heating units, Electromode Div., Commercial Controls Corp., Rochester, N. Y.

TELEVISION: Floor model, Zenith Radio Corp., Chicago, Ill.

WARNING: There is no connection between this magazine and any so-called HOUSE BEAUTIFUL Furniture Company, HOUSE BEAUTIFUL Store for homes, HOUSE BEAUTIFUL Decorators, HOUSE BEAUTIFUL Curtains, Inc., or any other product or service using the name HOUSE BEAUTIFUL. The public is advised to be on guard and not be misled into believing that HOUSE BEAUTIFUL Magazine has any interest in or responsibility for any such representation. If you have any doubts at any time, write or wire HOUSE BEAUTIFUL Legal Department, 959 Eighth Ave., New York 19, N.Y.

SLEEP-TIME HAS NEVER BEEN SUCH PRETTY-TIME

CONTINUED FROM PAGE 99



PHOTOGRAPH BY RICHARD AVERILL SMITH

A mattress can be pretty. Indeed, it should be, for when it is stripped each day, it should add its own glamour note and fit into your color scheme. The one above has a smooth untufted surface covered in quilted pastel polished cotton. Body comfort has been catered to by adding extra softness to the core firmness with a cushion of Dacron polyester fiberfill. Unit is made by William Intner.

PHOTOGRAPH BY BRUCE PENDLETON



Sleep in comfort under the gentle warmth of an electric blanket. Sized for all beds, these colorful blends of nylon, rayon, and cotton automatically adjust to room temperature changes. Above, "Countess" by Westinghouse, with snaps at corners for contour fit; "Crown Jewel" by Fieldcrest; "Universal" by Landers, Frary & Clark; "Controlled Comfort" by Sunbeam; "Ridgefield" by General Electric.

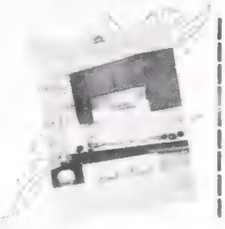
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SLEEP-TIME HAS NEVER BEEN SUCH PRETTY-TIME

CONTINUED FROM PRECEDING PAGE

TWO PHOTOGRAPHS BY WESLEY BALZ



This drift of sleep luxuries belies its serviceable side, includes everything for a beautiful bed. Of pale yellow, nylon blanket cover and matching Dacron-filled comfortable, both washable, consort ideally with embroidered percale sheet and case. These are from Jean Gale, Inc. White and yellow wrought-iron headboard, by Woodard. Nylon "Wunda Fluff" rug, Wunda Weve.

PHOTOGRAPH BY BRUCE PENDLETON



New-design pillow for sleeping comfort. Tear-shaped molded foam rubber, zippered case, fits soothingly around neck, better supports the head. May be slipped into regular pillow case. Health Rest by Mirafoam, Inc. Fluff-loomed wool blanket, from old English hand-loomed design; airy, yet caressingly warm. By Faribault. Striped percale sheet and case, by Wamsutta.



PHOTOGRAPH BY GEORGE SMALL

Traditional small canopy on this period bed calls for a coverlet in like spirit. Very suitable in mood, the "Sovereign" cotton woven bedspread with raised medallion wreaths by Fieldcrest. All furniture by Kittinger. Clock-radio by Zenith.



Glamorous curtained bed uses standard bedding topped with ceiling frame fitted with curtain poles to carry the floor-length sheers. All fabrics, even the carpet, are of Chromspun by Tennessee-Eastman. Room designed by Rebecca Petrikin of Stern's.

(*Please turn the page*)



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SLEEP-TIME HAS NEVER BEEN SUCH PRETTY-TIME

CONTINUED FROM PAGE 99

Following is detailed information about the bedding and furnishings shown in the photographs in the story, "Sleep-time Has Never Been Such Pretty-time," on pages 93 to 99.

Page 93

Sheets, pillowcases, and blanket cover, "Butterfly Broiderie," and wool "Superfleece Majesty" blanket, Wamsutta Mills Div., M. Lowenstein & Sons, Inc., New York, N. Y. Room at B. Altman.

Page 94

Furnishings from Lord & Taylor, New York, N. Y. Bedspread, dust ruffle, and printed café curtains, Craig Creations, New York, N. Y. Sheer embroidered café curtains, Ottavia, Inc., New York, N. Y.

Page 95

Mosaic by R. Abplanalp from Mayhew, New York, N. Y. Bed, side tables, and bench designed by Danny Ho Fong for Tropi-Cal, from Mayhew, New York, N. Y. Top sheet and pillowcases, "Elegance," bottom sheet, "Aquatint," and rayon-acrilan blanket, Cannon Mills, Inc., New York, N. Y. Nylon blanket cover, Kerge Importers, New York, N. Y. Traveling bathrobe, The Persian Shop, New York, N. Y.

Page 96

Top: Sheets and pillowcases, "Fascination," Fieldcrest Mills, Inc., New York, N. Y. Wool "Kabuki" blanket, St. Mary Woolen Mfg. Co., Sub. of Fieldcrest Mills, Inc., Spray, N. C. Blanket cover, Mosse Linens, New York, N. Y. Room at W. & J. Sloane. ***Bottom, left:*** Sheets and pillowcases, "Antique Rose," and Acrilan blanket, "Mark III," Pepperell Mfg. Co., Boston, Mass. Room at W. & J. Sloane. ***Bottom, right:*** Bureau and vanity mirror, Kling Factories, Mayville, N. Y. "Tripoli" bedspread and Mosque rug, Cabin Crafts, Inc., Dalton, Ga. Plaid wool blanket, "Oriole," North Star Woolen Mill Co., New York, N. Y. Sheets and pillowcases, "Tempo," Cannon Mills, Inc., New York, N. Y. Kashmir throw, Products of India, Inc., New York, N. Y.

Page 97

Four-poster, Kling Factories, Mayville, N. Y. Corner cupboard, antique, Christopher Chodoff, New York, N. Y. Lamp table, antique, Herbert Lanning, New York, N. Y. Ladderback chair from W. & J. Sloane, New York, N. Y. Bruce block flooring, E. L. Bruce Co., Memphis, Tenn. Nylon "Wunda Fluff" carpet, Wunda Weve Carpet Co., Greenville, S. C. "Les Fleurs Chinoise" wallpaper, C. W. Stockwell Co., Los Angeles, Calif. Bedspread and canopy and skirt, Ottavia, Inc., New York, N. Y. Dacron curtains, Bartmann & Bixer, Inc., New York, N. Y. Lamp, Warren Kessler, Inc., New York, N. Y. Boudoir pillow, from Jean Gale, Inc., New York, N. Y. Ladderback chair, from W. & J. Sloane, New York, N. Y. Blanket, "Sheffield," French Blanket Co., Inc., New York, N. Y. Utica-Mohawk sheets and pillowcases, "Song of Flowers," J. P. Stevens & Co., Inc., New York, N. Y. Kashmir throw, Products of India, Inc., New York,

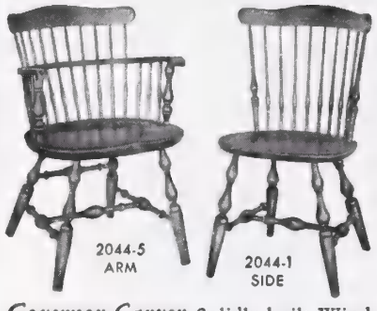
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Page 98

Top, left: Wicker chest from Mayhew, New York, N. Y. Dacron comforter from Gattle's, Miami, Fla. Blanket, "Morning Glory," Chatham Mfg. Co., Elkin, N. C. Sheets and pillowcases, "Flower Fair," Springs Mills, Inc., New York, N. Y. ***Top, right:*** Princess canopied bed and apothecary chest, Von Cannon Furniture Co., West End, N. C. Chair, Roundtree Country Reproductions, Inc., New York, N. Y. Wicker chest from Mayhew, New York, N. Y. Carpet, "Duramo," Mohawk Carpet Mills, Inc., Amsterdam, N. Y. Wallpaper, "Plaisance," Thomas Strahan Co., Chelsea, Mass. Bedspread, "Growing Flowers," Nettle Creek Industries, Richmond, Ind. Clock, Seth Clock Co., Thomaston, Conn. Hanging lamp, Svenel Wohlert, Inc., San Francisco, Calif. Boudoir pillowcase, Leron, Inc., New York, N. Y. ***Bottom, left:*** Chair and ottoman, Imperial Craftsmen, Inc., N.Y.C. Throw pillows, Craig Creations, New York, N.Y. Bruce block flooring, E. L. Bruce Co., Memphis, Tenn. Rug, Edward Fields, Inc., New York, N. Y. Quilted taffeta bedspread, Charles Bloom, Inc., New York, N. Y. Linen sheets and pillowcases, D. Porthault, Inc., New York, N. Y. ***Bottom, right:*** Brass towel rack, Hudson-Rissman, Los Angeles, Calif. Rug, Edward Fields, Inc., New York, N. Y. Sheets, "French Provincial," Applied Designs, Miami, Fla., from Macy's, N. Y. Wool blanket, "Aristocrat," Pearce Woolen Mills, Inc., Latrobe, Pa. White bedspread, "Allegro," Morgan Jones, Inc., New York, N. Y. Striped sheets, "Carousel," Dan River Mills, Inc., Danville, Va.

Page 99

Top: Egyptian cotton sheets with fret trim, and printed sheets and llama wool throw from Leron, Inc., New York, N. Y. Accessories, David Weiss, New York, N. Y. ***Bottom:*** Headboard and bedside chest Henredon Furniture Industries, Inc., Morganton, N. C., from Lord & Taylor, New York, N. Y. Italian chair imported by Lord & Taylor, New York, N. Y. Lamp from Lord & Taylor, New York, N. Y. Wool carpet, "Pawnee," James Lees & Sons Co., Glasgow, Va. Sheets, "Fascination," and bedspread, H. Bates Co., Inc., New York, N. Y. Blanket, "Castle," St. Mary Woolen Mfg. Co., Sub. of Fieldcrest Mills, Inc., Spray, N. C. Wallpaper, Imperial Color Chemical & Paper Corp., Glens Falls, N. Y.

Page 163

Top: Sateen quilted mattress filled with Dacron polyester fiberfill, William Intner Co., New York, N. Y. Available at Lord & Taylor. ***Bottom:*** Electric blankets: "Universal," by Landers, Frary & Clark, New Britain, Conn.; Sunbeam Corp., Chicago, Ill.; Fieldcrest Mills, Inc., New York, N. Y.; Westinghouse Electric Corp., Mansfield, Ohio; General Electric Co., Bridgeport, Conn.

Page 164

Top: White iron headboard, Lee L. Woodard Sons, Owosso, Mich. Nylon "Wunda Fluff" carpet, Wunda Weve Carpet Co., Greenville, S. C. Nylon blanket cover, Dacron-filled comforter, baby pillow and percale sheets, from Jean Gale, Inc., New York, N. Y. ***Bottom:*** Molded foam rubber "Health Rest" pillow, Mirafoam, Inc. Div., American Foam Rubber Corp., Burlington, N. J. Striped "Tri-Tone" percale sheets, Wamsutta Mills Div., M. Lowenstein & Sons, Inc., New York, N. Y. "Faribo" blanket, Faribault Woolen Mills Co., Faribault, Minn.

Page 165

Top: Canopy bed, night table, and chair, Kittinger Co., Buffalo, N. Y. Bedspread, "Sovereign," Fieldcrest Mills, Inc., New York, N. Y. Clock-radio, "Royal," Zenith Radio Corp., Chicago, Ill. ***Bottom:*** All fabrics, "Chromspun," by Tennessee-Eastman. Bed, furnishings, Stern's, N. Y. Decoration, Rebecca Petrikin.

WHY YOU SHOULD LOVE YOUR TRAVEL AGENT

CONTINUED FROM PAGE 90

this especially potent food for thought is that we have enjoyed, by the nature of our job, the most helpful advice and willing cooperation of business associates in the airlines and in the government travel offices, to say nothing of the services of a secretary, a staff of messengers, and the office phone. We also have on hand the Official Airline Guide which contains the flight schedules of airlines all over the world, and a pretty creditable library of books and literature dealing with the countries involved. Very few people, planning their travels, could count on such assistance as this.

But even so favored, we discovered that drawing up an itinerary is not quite like eating peaches and cream. Yet it seems so simple—just get yourself a long pad of lined paper. Make a left-hand column by putting down on each line every day and date you're going to be away—and see what happens. Likely as not you'll leave out the Friday of one week, give Friday's date to Saturday, and then spend half an hour trying to see why your days don't jibe with the calendar. But this is merely the start of frustration. You may think you know where you want to go, but whether one place is worth three days or four, or might better be cut out entirely in order to give you more time somewhere else is clearly a matter for a travel agent.

Even if you decide to spend four days in one place, the decision assumes major proportions. You may (as you always should) read up in advance and pick the brains of previous travelers, still the value of one place compared with another is a most personal choice. At this dilemma in your planning, you resort to the phone and re-check with friends who've been there before, an operation that takes time and can yield a lot of extraneous chit-chat that you've no time to indulge in. A good travel agent, given a chance to learn something about your likes and dislikes, your personality and your budget, could make your decision for you in a flash.

Eventually your itinerary appears to have taken shape admirably, all your days neatly accounted for—or so you think. All you need to do now is to figure out how to get yourself transported from one place to another. This is where the headaches start. Here is when you begin tangling with timetables—always providing you know what timetables to get hold of and how to get hold of them. For most people have only the vaguest notion which airlines, steamship lines, and railroads service which places in the world. Several may go to a certain area, but have different ports of call. To get this straightened out is a project in itself, a matter of calling up the companies themselves and asking (and frequently getting a clerk who doesn't know because he doesn't handle your area, so you get switched around until you find someone who does.)

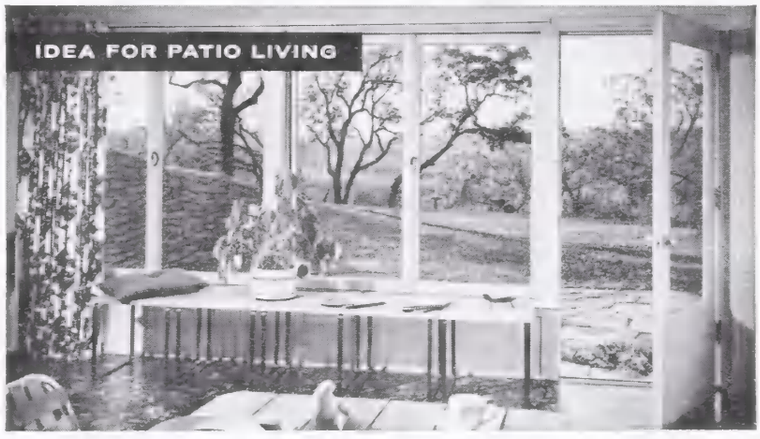
But then having finally acquired your timetables, your problem is by no means confined to learning how to read them. It's a skill in itself, it seems to us, to be able to translate 15:45 on a schedule into good old-fashioned 3:45 P.M., and we admire anyone's mastery of those connecting routes that start off sensibly enough filling the column with the place you want to LV, but after a few stops the list goes blank on you and nowhere to be found is the place you want to ARR. We eventually got rather clever at this, in a shaky kind of way because even when we were right, we couldn't quite believe that there wasn't a catch to this somewhere.

One of the big catches—and the thing that turned our lovely, pristine, clean-cut itinerary into a scribbled, scratched-out mess of pencil and ink marks is that all planes, trains, and ships do not leave daily. If you have, say, joyously planned to give yourself a two-day weekend in a particularly exotic place, arriv-

(*Please turn the page*)



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WHY YOU SHOULD LOVE YOUR TRAVEL AGENT

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ing on Friday, you and your itinerary take quite a jolt when the timetable indicates there's only one weekly plane out of the place, leaving, naturally, on Friday. But you can't afford to spend a week's time there, because you're due somewhere else Tuesday. So back you must go to your lists and timetables and telephone and rearrange your stays and times of departure in the earlier places on your itinerary. And when you're dealing with planes that leave several times a week—Mo, We, and Sa, perhaps—you can't count on consistency in schedule. We's plane may leave at the same time as Mo's, but Sa's may turn out to leave at some hour like 24:01. Our research into Indian planes shows that a favorite departure time is 7 A.M., which suggests we won't be up very late admiring the moon on the Ganges.

THE time eaten up in synchronizing your transportation is incredible, and most of it is spent fruitlessly. Example: It took us two hours and phone calls to four major airlines before a short trip from Hong Kong to a town in the Philippines clearly proved to be chronologically impossible to fit into our itinerary.

There is also the nasty little matter of buses and boats that connect with trains and planes. Allow yourself a nice late train—so you'll have a full day for shopping and dinner at a recommended restaurant—and you may discover that you'll be too late to catch the ferry to the next stop. From this you could strand yourself in a place which has either no accommodation or full-up hotels. This kind of intelligence is often of the word-to-mouth variety, never referred to on the printed page, a matter of knowledge acquired from experience. Travel agents are gold mines of such information. They are also more wary than you might be of connections that look feasible in print, but can't really be made.

Hotel reservations we've always been pretty airy about in our off-season European travels, on the theory that if you can't get into one, you'll get into another. And in Europe, somehow we've always been able to communicate with the natives in an emergency. But when we noted that we were due to arrive in Bangkok at 11:30 P.M. and in Calcutta at 9:30 P.M., it began to trickle into our consciousness that we needed some place to sleep.

Better make hotel reservations right down the line. A little chancy to depend upon our natural aptitude for languages to make our plight clear in Hindustani or Siamese to policemen in dead of night.

There are, if you're hep enough to know it, international hotel representatives in major American cities—but all hotels are not so represented. You can find out what hotels exist from each country's national travel office. (Most have offices in New York, some also in our large cities, but these cities vary.) Guidance is required.

How would we have known, if we could not easily contact the Indian offices that January is the big season in India when the Indians are filling up their own hotels? How else would we know that this or that hotel is miles out from town. Indeed, how would we know whether we were heading for a commercial hotel, a resort hotel, or an oriental version of the Mills Hotel. Reservations by long-distance take time and money. You can cable for reservations, but if you want them confirmed, you have a collect answer to pay for. A letter abroad takes time to get there—at least a week to India, for instance, and that's by air mail.

Secretarial chores like these can occupy the precious hours when you might better be having your will drawn up, arranging to stop the milk and the newspaper, or organizing your luggage. How much more relaxing to leave this up to someone whose business it is to handle such detail as part of the day's work, and who will charge you only the cable costs.

AND speaking of necessary chores, there's a whole area of trip planning known as "getting your visas." Most of us have forgotten that visas ever existed. Most Western European countries, Israel, and Siam no longer require them from U. S. citizens. Where they are required, we don't really have a right to carp about the forms to fill out in duplicate, triplicate, quadruplicate; those gorgeous extra passport pictures of yourself—2, 3, or 4, depending on the country, some with your signature, some without; that letter guaranteeing you have paid transportation out of the country so you won't become a public charge (this must come from your *travel agent*, or failing an agent, the transportation company that books you into and out of each place, or your bank, or your employer);

or the demand to see our international health certificate. We have no business to get our backs up if they ask us to state our criminal record, our history of dope addiction, our political leanings, our religion. Because this is all kid stuff compared with what our own government requires of people trying to visit the U. S. (Fingerprinting is now unnecessary.)

What we resent most is the time it takes. Most visas require a fee, $2 to $3, sometimes more.

We kept a messenger busy for the better part of two weeks running back and forth from the New York City consulates of Japan, Hong Kong, India, and Iran. (Some require that you present yourself in person.) Hong Kong was a cinch. But the others never seemed to like the way we filled out our letters from the airlines, or maybe we made out an entirely wrong set of application blanks.

The Iranians seemed convinced that we were going with Eisenhower's party and *that* impression had to be dispelled. Somewhere along the line our health card got lost. We didn't see our precious passport for days at a time.

Meanwhile, time was a-wasting, and the whole business seemed like the introduction to a nervous breakdown. How, we wondered, would a traveler cope who lived in the sticks and was ill-advised enough to attempt this kind of solo, do-it-yourself travel plan?

How to get your passport and how to cope with the visa bit—these, too, are part of a good agent's services.

All travel agents, it must be said, are not equally sensitive, perspicacious, well-traveled, knowledgeable, and conscientious. A poor one can commit boo-boos, just as a poor plumber or an inept lawyer can. But in general, the nature of their business, their familiarity with the trains, planes, ships, hotels, and motels of the world, their daily contacts with travel as an industry makes them far better able than most travelers to cope with the endless details that a long and fast-moving itinerary requires.

Sure, you can do it yourself and discover in the bargain that this is a job for a pro. Do it if you have time to give to false starts and frustrations, and don't mind the uneasy sensation when it's all over that it might have been better if you didn't have to learn by doing. But this is one do-it-yourself project you won't catch us at again—unless we become a travel agent ourself.

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DON'T MISS HOLLAND

CONTINUED FROM PAGE 129

To meet the Dutch.

The Dutch are an easy people to meet because of their amiable curiosity about foreigners and their liking for house-callers, and because the mechanics of meeting are simple and well organized. There are Women's Committees in Amsterdam, Rotterdam, Utrecht, and The Hague—women of leisure who offer their hospitality to women travelers, glad to receive such visitors in their own homes to show them something of Dutch family life, and to accompany them on sightseeing tours, shopping expeditions, and visits to museums, art galleries, schools, and social institutions.

These Committees can be located through the very helpful National Travel Offices (ANVV) in the main towns, and the widespread network of affiliated offices in 500 to 600 other towns and villages (VVV). In the off-season they will often be able to arrange introductions.

The Dutch join national organizations for everything from gardening to ice-skating. These groups provide information to fellow amateurs and can arrange meetings between you and your Dutch equivalent.

For those interested in architecture and design and crafts there are the *Gebonden Kunsten Federatie* (Federation of Professional Artists) in the Fodor Museum in Amsterdam, the Bouwcentrum in Rotterdam, the Ministry of Education, the Association for the Promotion of the Building Arts in Amsterdam, and the Netherlands Section of the International Union of Architects.

Another form of Dutch hospitality is the B.B.T.B.B.A., 51 Statenlaan, The Hague; telephone: 554376. This is an association of amateur guides (mostly students) who will accompany you purely for the love of it. The garden enthusiast might try to find a student of the School for Women Garden Architects; the lover of craftwork, one from the School for Applied Arts, and so on. Equally gratifying is the uniquely Dutch Road Watch—men on motorcycles who cruise the highways on the lookout for the motorist who needs help, again without charge.

Other sources of information and guidance are the Royal Automobile Club, the Royal Touring Club, both in The Hague and Amsterdam, the American Businessman's Club, Am-

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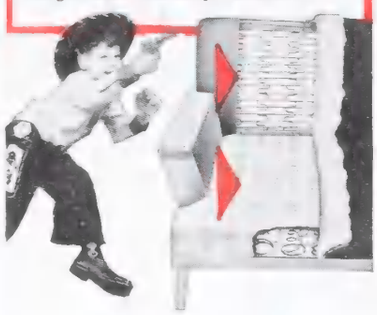
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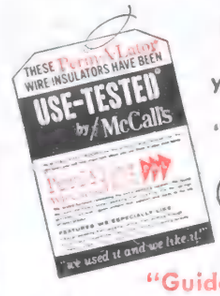
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sterdam, the American Woman's Club, The Hague, and the Netherlands Association of Business and Professional Women, Rotterdam.

Hotels and Castles

So strong and pervasive is the sense of *gezelligheid* that it takes hold even of the hotels and puts heart and character into them. Most are small and gracefully old-fashioned. Even ultra-modern hotels are almost never impersonal.

But there is something still better: the high old style of a converted castle or country house with the quiet luxury of garden, forest, and fountain. For the traveler with a car (inexpensive to rent, at about $7 a day), these castle-hotels, pure Dutch in decor and atmosphere, are ideal, especially in view of the difficult parking problem in the larger towns. Eighty per cent of travelers in Holland bunch up in Amsterdam, Rotterdam, and The Hague under the mistaken impression that Holland begins and ends with these three major towns. They are as beautiful and varied towns as Europe can offer, *but there is no need to stay in them.* The most interesting and livable hotels are *not* located there.

Distances in Holland are negligible. Given a car, or the fine trains that run about every half hour between important towns, or the network of rural buses, or even a bicycle, most of Holland can be visited from one or two quiet places in the country. Thus, with no need to keep moving bag and baggage, or (in the off-season) thinking about where to stay next, the gain in peace and good living is large. Most important, the castle country hotels break the imprisoning spell of the big towns and free the traveler to discover the unknown Holland.

Almost every important travel area from the secluded forest and garden district near Amsterdam (Het Gooi) to the idyllic hills near Maastricht in the "far" south has one or more of these charming out-of-the-way hotels.

Less elegant but no less livable are the old Dutch inns to be found everywhere in villages and countryside, most of them converted manor houses and country houses, beautifully located, with the old interiors reverently preserved. Some examples, which open up virtually untouched travel ground, are those at Vught, Ulvenhout, and Oisterwijk, in the little-known province of North Brabant where the medieval guilds of craftsmen still hold their flag-waving and archery contests, not far away from new villages complete to supermarket and modern town hall. (At Aarle-Rixtel a center of the Old Dutch craft of bell founding is open to visitors.) Other landmarks of North Brabant are the guild houses and the great cathedral of 's Hertogenbosch. A famous restaurant, the Chalet Royal, is nearby.

Other noteworthy inns are the Hotel Ittman at Nunspeet and the de Moriaan in other-worldly old Kampen (good stopping places on the unforgettable drive around the old Zuider Zee, in which you should include Geithoorn, more Venetian than Venice, and Urk); and the inns in the Gelderland villages of Leuvenum, Wolfheze, and Vierhouten. At Venlo in Limburg there is the Hotel de Bovenste Molen with its own riding stables; at Delden in Overijssel is the Carelhaven, a stylish country inn lost in the Twickel Wood near a famous chateau and garden. Much off the beaten track is Het Boschhuis, a forest inn in an area of prehistoric archaeological sites in Drenthe Province, between the villages of Emmen, Borger, and Paterswolde.

Three uniquely Dutch places among the rural inns are the water-touring, sailing-center hotels at Paterswolde, at Eernewoude (in Friesland), and at Warmond, five minutes from Leyden on the Kaag Lakes; and the riverside inns like the Maas Hotel with its own wharf on the Maas River in Limburg, and those at Breukelen and Maarssen on the delightful little River Vecht.

Venice Enlarged

The only conceivable improvement on a Dutch castle-hotel would be a boat. To see Holland by water, along 4,300 miles of navigable waterways that lead through the towns out to every hidden corner of the country, is one of the purest—and least advertised—of travel pleasures. The Dutch are a land *and* water people, and it is on the water that they come most completely alive.

Arrangements to charter a motor cruiser or auxiliary yacht, with or without crew, are easy and inexpensive. But make advance reservations. The Cruising Office, 620 Keizersgracht, Amsterdam, issues a list of addresses at which boats can be hired, as well as a "Water Touring Almanac."

There are many possible water itineraries. Example: From Alkmaar to the market town of Purmerend, through North Holland to quaint old Edam on the Zuider Zee,

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then to the wonderful old ports of Hoorn and Enkhuizen and across the Zuider Zee to the ancient Friesland port of Staveren; across the Friesland lakes and then south to the water-streets of Geithoorn; then down the river Yssel to the Old Hanseatic town of Zwolle, with a side-trip to the costume village of Staphorst; then through the old towns of Deventer and Zutphen to Arnhem and Nijmegen; down the river Waal to Tiel and Gorinchem and into Dordrecht; then to Gouda and Utrecht, and up the Vecht to Muiden and its lovely castle; and through Amsterdam back again to your starting-point, Alkmaar.

IF YOUR route takes you through Haarlem to the de Kaag Lakes, where honorary membership in the de Kaag Yacht Club is given, you might moor your craft in the gardens of the Hotel Meerrust and spend the evening dining and dancing. Yacht clubs usually extend hospitality to visitors without charge.

There are many excursion boats out of Amsterdam and Rotterdam. Or you might take the Rhine steamer that runs between Basle, in Switzerland, and Rotterdam, on a three-day journey, stopping in riverside towns of four countries, with a long, relaxed approach through the heart of Holland. (This is the Nederlandse Stoomboot Rederij-Akkermans, Rotterdam.)

It's also possible to hire bicycles ($2 a week, often at railway stations), motorbikes ($1.25 a day), motor scooters ($12.50 a week), house trailers, light planes, and houseboats. The low-flying Sabena helicopter from Brussels and Antwerp to Rotterdam is still another approach—it seems more of a sightseeing device than a means of transportation.

Another kind of convenience lies in the Dutch tolerance of children: no hotel or restaurant spurns them. There are baby-sitters, nursery schools, camps, and pensions for children almost everywhere; and ingenious *speeltuin* (play gardens) are provided by innkeepers who like to see relaxed parents.

An off-season itinerary might be built around three of the castle-hotels: at Santpoort, Baarn, and Gulpen. Close to Santpoort one could spend days on horseback exploring the great dunes of the northern beaches, or strolling the old streets of Haarlem, a medieval flower-market town full of the music of carillons. Here are 25 of those most intimate of architectural masterpieces, the 17th-century almshouses that the harassed summer visitor rarely finds. In one of these is the important Frans Hals Museum, the paintings perfectly at home among the tile floors and carved woodwork of the traditional interior.

CLOSE by is the garden suburb of Bloemendaal with magnificent mansions and country houses; and Heemstede, a flower-show village and a good place to buy bulbs. Fifteen miles north is the brightly colored Friday morning cheese market at Alkmaar. Continue 15 miles more to find the old beauty of sculptured house façades and the sea-faring romance of the old Zuider Zee crystallized in the two once-important ports of Hoorn and Enkhuisen, usually missed by travelers who are misguided to Marken and Volendam, Holland's only tourist traps.

South of Haarlem lies total contrast: a densely-packed circle itinerary that includes the best of the better-known Holland of the bulbfields as well as significant elements of the unknown Holland. From Haarlem it is only 18 miles to Leyden, often called the most typical of Dutch towns, celebrated for its old University and its two choice restaurants. The Rotisserie Oudt Leyden in town and the Taveerne de Beukenhof, a delightful old house in a lovely garden a mile away in Oegstgeest.

From Leyden to the sedate, elegant Hague is 15 minutes; from here it is 5 miles to Delft, the loveliest of the canal towns after Amsterdam, still an important craft town (Delftware). See the old Prinsenhof house-museum, the antiquities in the house of Lambert van Meerten, the painted leather walls in the house of the great collector, Paul Tetar van Elven. A boat trip through the labyrinthine canals is a must.

Ten minutes away from the Past at Delft, one is in the Future at Rotterdam, reconstructed with typical Dutch spirit and humanness as an ultra-modern city where, paradoxically, the pedestrian and the cafe sitter, the unmechanized, individual, day-dreaming human being, takes precedence over the machine. The Dutch have resisted the non-human intrusion of the automobile. For that alone they are among the most likable people in Europe.

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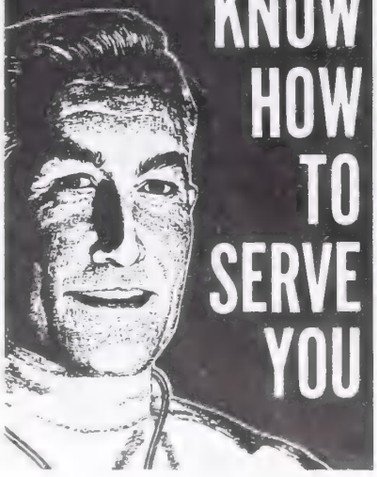
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Gouda, only 12 miles from Rotterdam, is the Past again. See the splendid stained-glass of St. John's, the two fine, well-gardened house-museums, the school for ceramics, and workshops. Come for the Thursday morning cheese market in the market square, where there is a good hotel and restaurant. Nearby at Moordrecht is a factory making highly original hand-knotted carpets; also nearby is Avifauna, a garden-park of Eurasian and Oriental birds.

One half-hour from tranquil Gouda is bustling Utrecht and its International Fair (in March and September), a major show place for Dutch applied art. Stay in the town or, better, in the sylvan setting of the elegant Huize "Den Treek," just 13 miles away at Leusden. You're then only ten minutes from the traditional costume villages of Bunschoten and Spakenburg.

So small is the variegated province of Utrecht that a trolley will take you from the capital into a fairyland of medieval castles, to a village inn with a renowned restaurant for lunch (the Figi at Zeist), and then on to Rhenen, a delightful medieval Rhine town with an excellent hotel-restaurant, De Koerheuvel, overlooking the river.

Between Rhenen and Veenendaal is one of the best of the country dining places, 't Koetshuis. All this is deep in the provinces, far from tourist territory, yet less than two hours from Amsterdam. At Groenekan, near Utrecht, look for the handmade Majolica created by artist-ceramicists for De Lerma.

Eighteen miles farther up the Rhine is Arnhem, with the lovely country inn, 's Konings Jacht, in the nearby woods of the Veluwe, 140 square miles of undeveloped moor and woodland. Here is also a most important point of orientation in Holland: the Netherlands Open Air Museum—old houses furnished with the best of rural arts, crafts, and costumes from all over the country, open from April 1 to October 31. The museum can provide an English-speaking guide during off months.

From Utrecht the circle might be completed with a boat trip (or by bus or car) along the river Vecht past castles and great country houses and quiet riverside villages to Muiden with its renowned 13th-century castle, Muidersslot.

Again, there are no great distances. It is about 25 miles from Utrecht to Muiden, and from there ten miles northwest to Amsterdam or 13 miles southeast, through the interesting new garden city of Bussum, to Baarn and the castle-hotel Hooge Vuursche. The whole of this rich, west-of-Holland circle from Santpoort back to Amsterdam or Baarn is only about 115 miles. It could provide a highly concentrated view of the country in a week or less.

A more leisurely variation on this circuit: Include side trips with stops at some of the other castle-hotels, at Sassenheim, for instance.

The New Holland

From the old Holland to the new is seldom more than a ten-minute walk or a fifteen-minute trolley ride. From the varied gables and rich ornamentation of old Amsterdam, for example, to the stately planning of Amsterdam-South, so much admired by the late Frank Lloyd Wright, is a matter of a few minutes.

It is no surprise to anyone acquainted with architecture, design, and city planning—to find that three Hollanders—Rembrandt, Van Gogh, and Mondrian—have done much to influence our plastic point of view. What is surprising is to learn that Amsterdam was the first planned city of Europe, in the 17th Century; that some of the best architecture in Scandinavia is the work of Dutchmen; that building permits are conditional on approval by a "Board of Aesthetics," that there is no European country in which Frank Lloyd Wright has been more directly influential (Dudoc, Holland's leading contemporary architect, is one of the few true interpreters of organic architecture), or that Dutch innovation, in the work of the De Stijl group, lies at the root of contemporary design, forerunning even the Bauhaus in Germany. But the facts cease to surprise when one realizes that nowhere today is there a more general acceptance of modern architecture than in Holland.

See, for example, the new schools and town hall and modern hotel at Hilversum, the town hall of Enschede, the open-air school in Amsterdam, the Philips establishment at Eindhoven, the Kruiskerk (Church of the Cross) near Amsterdam, the new blocks of flats in Groningen and the Hague, Rietveld's houses at Utrecht and Oud's at Hook of Holland—all based on a sound vernacular style, on a renovation and perfection of the

handcrafts, and often with a surprising streak of romanticism running through them. Very interesting, too, since commuting has become common, are the new country houses built in such garden cities as Bussum, Laren, Hilversum, and Wassenaar, and around Amsterdam and Rotterdam.

Above all, see the new Rotterdam—the triumphant rebirth of a spirited, resourceful, boisterous city. The heart of it is the magnificent Lijnbaan, a pedestrian mall in the new shopping area. Here the intimate human scale and the warm lively sunlit setting of acacia trees and flower beds, of colored tiles, and mosaics, and a cafe in the midst of everything, illuminate a new concept of urban life. The humane mingling of dwellings and business buildings, the dynamic use of outdoor sculpture, the simple aesthetic detail—of tile, wood, and brickwork, or contrasting textures in paving and flower arrangement—awaken a sense of possibilities.

But the key-point of the new Rotterdam (for the traveler interested in building and craft and decoration) is the Bouwcentrum (Building Center), a huge new workroom and information center as well as a window on tomorrow. It is an attempt to correlate under one roof all the elements and ideas that go into a house, a school, a hospital, etc. An international exhibition of furniture, a room devoted to the building and equipping of kitchens, town-planning exhibits, a show of building materials, a lighting and color center—nothing has been omitted.

At the Hotel Atlanta, you can *live* Rotterdam's vision of the future: and don't miss the Restaurant Erasmus, a stronghold of the classic Dutch cooking.

Crafts

The old handcrafts in silver, wood, pottery, etc., are very much alive. But it is the contemporary work that makes one wonder why the crafts of Holland are so little known. To the eye of this traveler, at least, it is as imaginative and well-wrought, if more limited in range, as the work done in Sweden, for example. Even before the De Stijl movement provided so great a stimulus, Dutch artists were being drawn into the production process (see the glass design of the architect de Bazel done for Leerdam, for example, in 1910-1914), and a government regulation provided that a portion of public construction costs be allotted as commissions to artists.

From this beginning, Holland has produced a surprising number of important craftsmen and designers in the last 40 years (among them the great potter Bert Nienhuis and his many students); and today they are working in textiles (tapestries are especially interesting), glass, stained glass (made to order), furniture, copper, pewter, iron, and enamel, as well as clay. For guidance and orientation, the best places to begin looking might be at the Bouwcentrum, the secretariat of the Federation of Professional Artists in the Museum Fodor, Amsterdam, and Amsterdam's Municipal Museum.

The varied and beautiful glassware of Leerdam and Maastricht are easy to find. But it is worth going out of the way for the pottery made by Potterij Zaalberg at Leiderdorp, or by N. V. Keramische Industrie "Fris" at Edam; or the silver and porcelain combination made by "Zuid Holland" in Gouda, or the bronzed and chased metal dishes and bowls made by Brom Studios in Utrecht, along with superb cloissoné enamel. In the Gooi area around Hilversum are many artists and handcraftsmen working on a small scale, among them hand weavers in Hilversum, Laren, and Baarn, and the furniture designer and decorator F. Eschauzier in 's Gravenland. In the textile area of Twente one finds the traditional linens and lace, both crafts centered in the towns of Hengelo and Haaksbergen.

There is a great deal of contemporary furniture to be seen in Rotterdam; and there is the elegant reed furniture and wickerware made by de Ridder at Hartenstraat 21 in Amsterdam. The multicolored corncraft (woodwork) made by Pieter van Gelder in Vreeland on the Vecht is most unusual, as is the silverware made in Zeist. The highly ingenious flower pots made by Leerdam are also worth looking for, as is the wrought-iron work of Aesthetica in Amsterdam, and the Mosa china and earthenware in Maastricht.

For something old there are the marvelous antique shops of Delft, Leyden, Amsterdam (along Nieuwe Spiegelstraat), and The Hague (along the Denneweg and the Noordeinde). Or come to the Art and Antique Dealers' Fair in Delft (August and September). Noteworthy, too, are the National Fair

(*Please turn the page*)



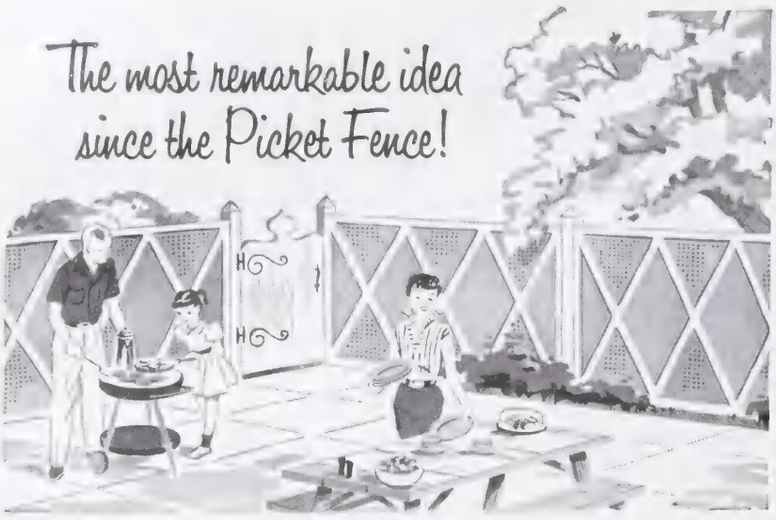
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DON'T MISS HOLLAND

CONTINUED FROM PRECEDING PAGE

for Fashion and Housekeeping (what juxtaposition could be more Dutch!), September 12 to 24 in Rotterdam; the Ladies' Fair in the Hague, held from September 30 to October 10.

Food

The Dutch like to eat well, mostly good, honest, substantial stuff like steaks and strawberries and eels and pea soup (a specialty). Coffee is superb. And this is one continental country where one gets a real breakfast: coffee, tea, or chocolate; sliced cheeses and ham; fish, butter, and a variety of hot bread and rolls. *Jenever*, the Dutch gin, makes a perfect aperitif. But what remains in the memory forever is the exotic *rijstaffel*—plate after plate of oriental delights—found in a number of Indonesian restaurants and, like so many other things in Holland, surprisingly inexpensive. The Heineken beer is just another example of Dutch good taste.

How to Go

KLM is as good an airline as there is anywhere. The flight could be your introduction to *gezelligheid*. An equally *gezellig* way is by the comfortable, unpretentious ships of the Holland-America Line, where tourist class accommodation (with the run of the ship in most cases) is as good as cabin class on most other lines.

HOW TO USE LUXURIANT PATTERNS IN QUIET HARMONY

CONTINUED FROM PAGE 121

room to another without appearing out of place, because of the subtle affinity between the fabric designs. All fabrics and wallpapers are by F. Schumacher.

You can bring this big range of patterns together with ease and harmony because all the designs stem from one basic motif. The parent pattern is the architectural design of the cast aluminum grillwork. These grilles, produced by Tennessee Fabricating Company, are made up of individual units eighteen inches square. They have a cast pattern that is rhythmically interesting, yet nondirectional. Like variations on a musical theme, the fabrics echo elements of this main composition.

It is a big collection—more than eighty fabrics—ranging from strong and bold to subtly understated, from big and splashy to delicately refined. Yet because they are all expressing parts of the same composition, in combination they build toward a common theme instead of remaining a collection of isolated ideas. In addition to 84 fabrics, the design collection includes five wallpapers, Formica in two silk-screen patterns (available on custom order), and a complete line of terrace furniture.

Equally at home in traditional or contemporary surroundings, the collection includes a welcome rarity: the combination of contemporary design character with feminine delicacy. For the anemone colors extend from deep purples, blues, golds, and reds to delicately refined pinks and mauve.

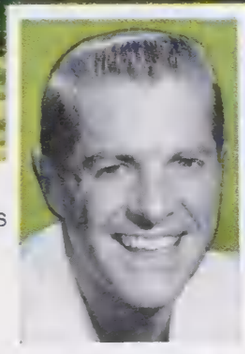
Following is detailed information about the fabrics, linens, towels, and other materials seen in the photographs on pages 121 to 125.

FURNISHINGS: Fabrics and wallpapers, "The Pace Setter Collection," F. Schumacher & Co., New York, N. Y. Plastic laminates, custom order, Formica Corp., Cincinnati, Ohio. Outdoor furniture, Scroll, Inc., Miami, Fla. Ornamental aluminum grilles, Tennessee Fabricating Co., Memphis, Tenn.

Towels: Towels shown with fringe and medallion motif custom-embroidered, Fieldcrest Mills, Inc., New York, N. Y. Towels with medallion motif but without fringe, Cannon Mills, Inc., New York, N. Y. Red and gold towels with cross motif, Wamsutta Mills Div., M. Lowenstein & Sons, Inc., New York, N. Y., and blue and white Martex towels with cross motif, Wellington Sears Co., New York, N. Y.

Bedding: Acrilan blanket and custom-embroidered Lady Pepperell sheets, Pepperell Mfg. Co., Boston, Mass. Custom-embroidered blue sheets, Dan River Mills, Inc., New York, N. Y. "Elegance" blanket, Chatham Mfg. Co., Elkin, N. C. Decorative acrylic plastic wall panels, "Acrylite," Wasco Products, Inc., Cambridge, Mass. Electrically controlled bed, "Select-A-Rest," Dura Corp., Oak Park, Mich. Built-in headboard, walnut, American Walnut Mfg. Assn., Chicago, Ill. Bedside table, Henredon Furniture Industries, Inc., Morganton, N. C. Bedside lamp, The Fan Co., New York, N. Y. Light fixtures on headboard, Hansen Lamps, New York, N. Y. Electric clock, "Love Alarm," Sessions Clock Co., Forestville, Connecticut.





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TWO PHOTOGRAPHS BY PHIL FEIN

The entry is long, but dry all the way

The shape of the lot put this drive and parking area some distance from the front entry. But guests do not have to make a wild dash for the door when it is wet. The wide walk is fully covered. Back door of garage opens to the walk so the family entry is also protected. Low concrete planting bed acts as curb. Contrast of brick walk marks unloading area. The owner-architect: Douglas D. Stone.



Is your entry walk for fair weather only?

Anyone who has ever sloshed through the rain to get from his car to the front door will appreciate the value of a protective cover on an entry walk

● In all but the most salubrious climates, some sort of overhead protection from the drive to the front door provides a thoughtful welcome for arriving guests. The actual design of the shelter depends on the design of the house, but here are some basic thoughts worth noting: A curb or other clear marker at the edge of the entry walk will help the driver spot the car where passengers can alight under cover. A raised curb, in effect, lowers the step in and out of the car. There should be all-around clearance for the car door as it swings open. It is a great advantage, where possible, to drive alongside, let passengers out and go on to park without backing up. Good lighting is important, especially in the darkness of a rainy night. In planning for protection, consider the winds; rain can be more horizontal than vertical.

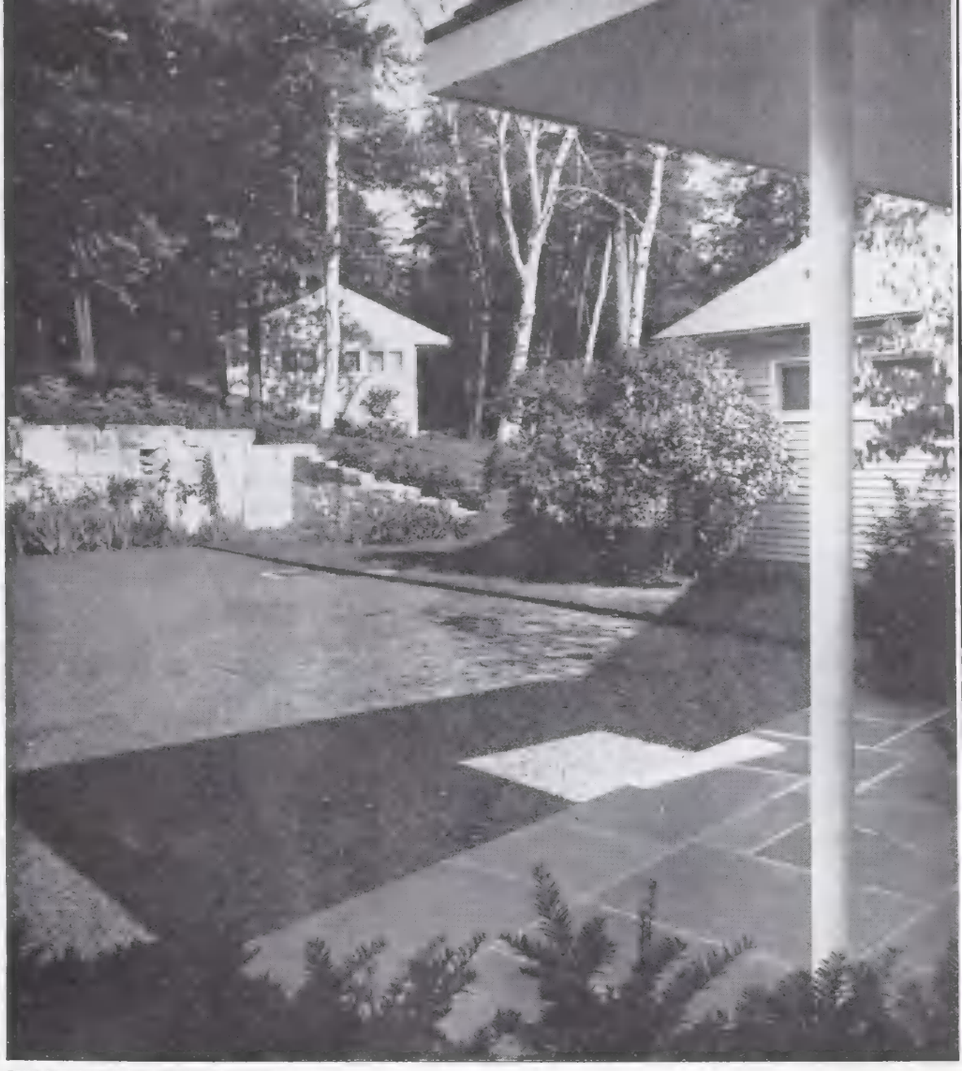
House Beautiful's

Gardens for better living

Protected place to wait out the delays of coming and going

While one hardy soul goes for the car, the other passengers can wait comfortably here under cover. Although the roof doesn't extend to the curb, it is large enough to shield a load of passengers, and it's just a step into the car. Landscape architect: Stanley Underhill.





FOUR PHOTOGRAPHS BY MAYNARD PARKER

A garage can do double-duty

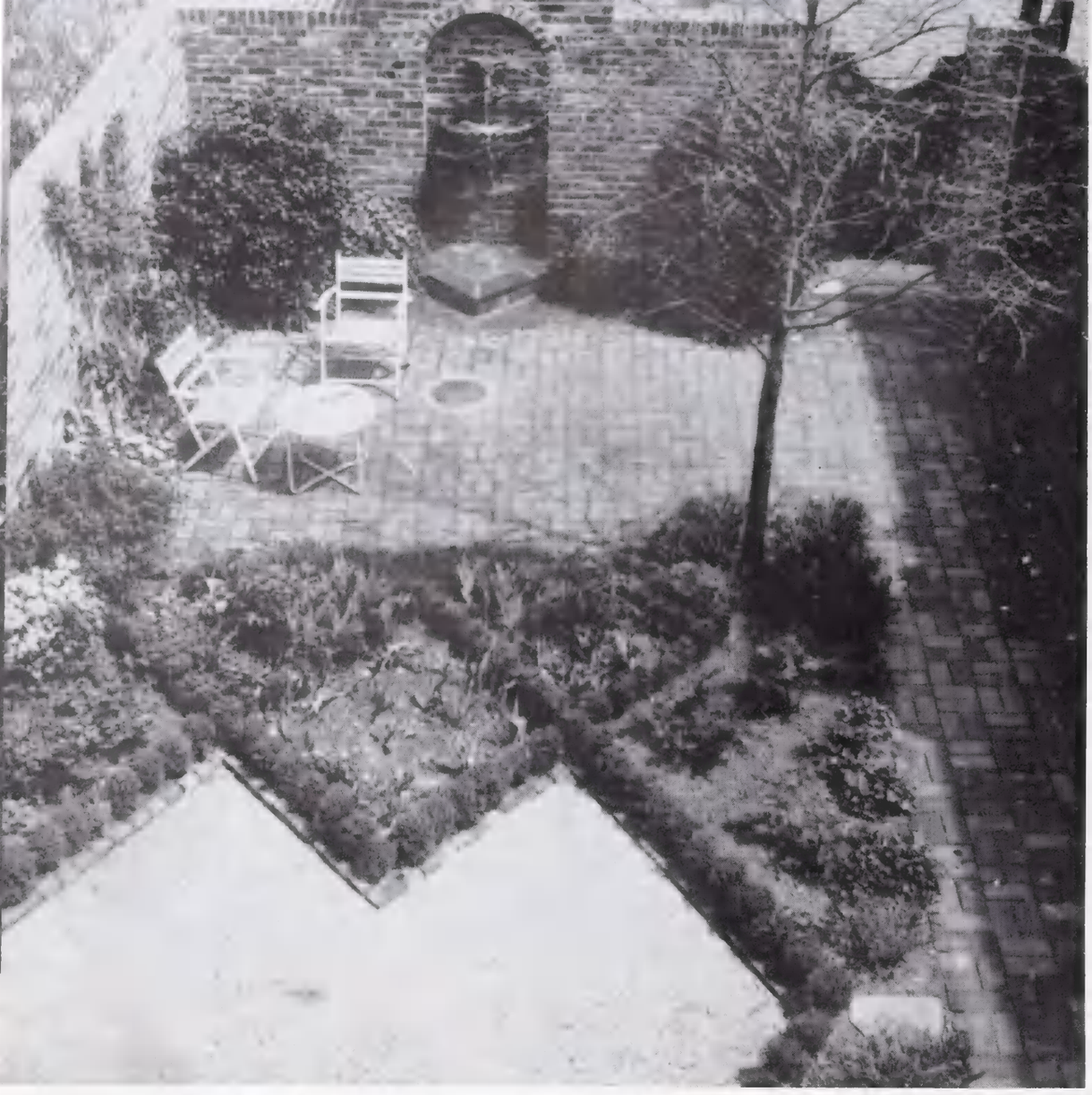
In good weather, this wide walk and well proportioned steps clearly show the way to the front door. In bad weather the carport is a useful protected route from the driveway to the covered entrance porch. Owners: Mr. and Mrs. Edward Kahn. Landscape architects: Marie & Arthur Berger.

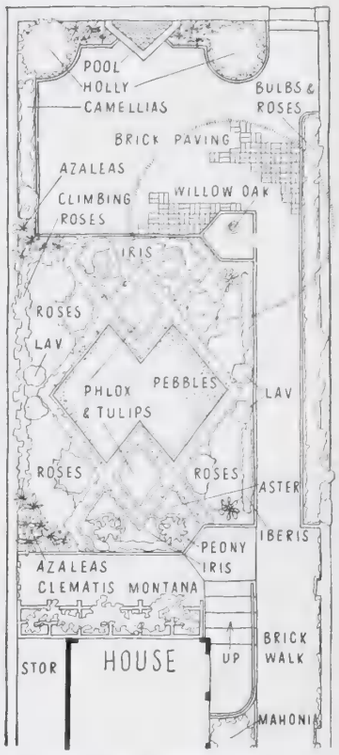


Embellishment—with a purpose

The slab roof over this entrance walk literally ties the front door to the front gate, extending the welcome of the house right out to the driveway. Its unusual architectural treatment does a great deal to enliven the visual aspect of the entry. Owner-architect: Dwight Gibbs.







There is good reason for this strong geometric pattern of brick, gravel, and boxwood hedge. Both the living room and master bedroom look down upon the garden. It was designed to be interesting when viewed from above as well as at ground level. The plan shows how very small this space is and how every inch of it is put to good use.

TWO PHOTOGRAPHS BY CARROLL CALKINS

Similar size back yard nearby (below) shows, in effect, how the garden above looked before it was developed. The point is clear: No matter how small and unlikely an area seems, it can become useful. Landscape architect: Rose Greeley. Owner: Mrs. Arthur Kenney.



How to get meaningful results from minute garden space

● Many gardens, regardless of size, have small spaces that could contribute much more if they were well planned. This little garden is a classic example of how to attain usefulness in small space. First, the owner hired a landscape architect in whose taste and skill she had complete confidence. She explained what she wanted most, and why. She was realistic about the size of the lot and her budget. But she kept her hopes high. (Never underestimate the importance of great expectations.) See what was squeezed into an area only 20 by 40: interesting color and pattern to look down upon from inside the house; two separate outdoor sitting areas, one in the sun and one in the shade; the sight and sound of running water; a place to grow a few bulbs, herbs, flowers, and some pet shrubs and vines; a shade tree; an out-of-sight space for garden storage. Besides all this, the garden doesn't seem cramped or crowded; it looks good regardless of season and is easy to take care of.

Grow the world's number one vegetable

It has eyes but can't see, and lives underground

By WILLIAM ALVADORE BUCK

■ The potato, you might say, is occidental rice. It is the main support of whole nations, as well as a favorite staple in countries that can afford any vegetable in the world. The ways of using potatoes are legion, and certainly storage does their quality less harm than it does any other vegetable.

Why, then, bother to grow your own? One reason is to have *new potatoes* along toward the shank of the season, potatoes you *know* are new, and not have to shop six stores to find them. And if you go French, and eat them partly grown, too small for the American supermarket to bother with, you have one of the joys of the garden.

So far as we know, when Columbus landed, the white potato was known only in Inca Land and points south. There seems little doubt that the wild ancestor of our domestic species, *Solanum tuberosum*, was native American, for some 100 species of the wild plant inhabit American highlands, at 6,000- to 14,000-foot altitudes, from Arizona to Chile.

It was long in winning the taste of the West, and has not won a high place in the diet of the Far East to this day, though the Chinese do like them baked.

Their virtues as plain human fuel simply could not be argued down for long. Their long storage-life is a blessing. And, with a little labor, a single acre will provide potatoes for a family of five through all the year. It has been argued that these strangers from a far land actually created the explosion of population which began in Europe in the 18th Century; at any rate, they did much to make it possible.

If you plant only a small garden, you will not likely give room to potatoes. True, many bugs and blights have an appetite for potatoes, and a regular spraying schedule is imperative, but we have the worst of the killers under pretty good control. Still, the insistent duty of spraying may be a nuisance. Moreover potatoes do take up garden space, and, as we have noted, they do store very well, so the grocery store variety is by no means equivalent to the poor thing the grocer sells in the disguise of tomatoes or corn.

I suppose everyone knows that, except when science works to improve the breed, we do not plant potatoes from actual seed; they will not grow true to variety from seed, and variety is important. There are many varieties, ranging from white to red, from long and slender to chunky, from early to late. The only sound advice that can be given on your choice is to consult local gardeners or your county agent.

Cherokee, for example, is a good kind for most of New York State, and has some resistance to scab, but it is not adapted to the famous fields of Long Island. Most thrive best in a cool or temperate climate. Chippewa is one that can stand much summer, but it must have irrigation when the weeds wilt by the roadside. So it goes, but I know of no peopled place in the country where some variety will not grow.

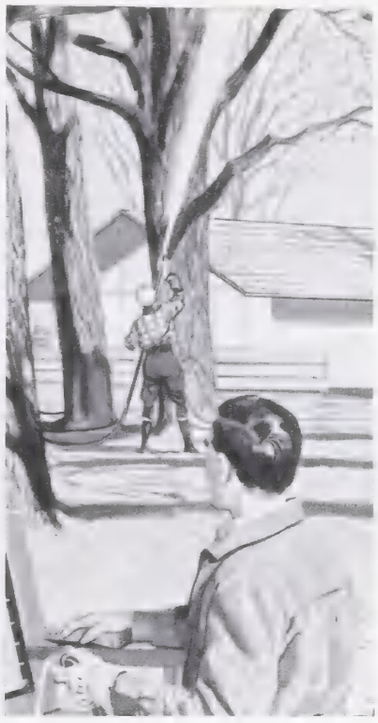
Some 30 states have authorized the production of certified seed, that is, certified virus-free. (When the gardener says seed in connection with potatoes, he means only seed potatoes, not the actual seed.) Aroostook County, Maine, at the northern end of the state, grows more potatoes than any entire state in the nation and also nearly half of our seed. If you ever visit one of the Aroostook seed storage houses, wear your old clothes, for they will spray your legs and feet before they even allow you to look at the spuds. It is that strict a matter.

You should plant certified seed and none other. Never save your own from year to year.

If you cut your own, be sure that each piece has one eye, better two, but no more than three. Be sure there is enough flesh, an ounce and a half or two ounces, to feed the sprouts for a while. An Idaho of good size, for example, might be cut into six pieces, but that is about the maximum. Discard the tiny ones.

The tuber in origin is a stem modified into a food storage facility, and the eye, from which one or more sprouts should start, is a modified leaf scar. After cutting keep the seed in a warm still place for a day or two, so the raw wound may "cork over," forming a guard

(*Please turn the page*)



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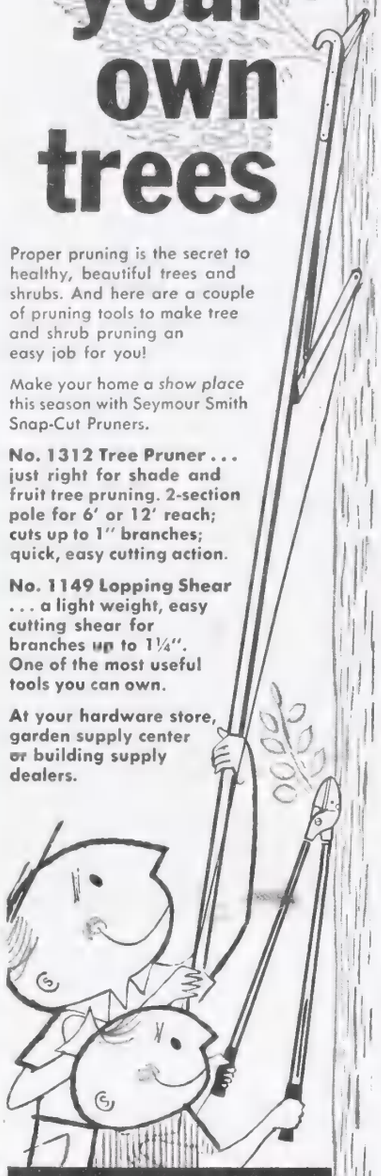
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GROW THE WORLD'S NUMBER ONE VEGETABLE

CONTINUED FROM PRECEDING PAGE

against disease, before you plant them. They will keep for two weeks if stored in an airtight container.

Two or three weeks before planting time, some impatient gardeners spread their spuds whole in a warm place, one deep, and thus make them sprout before planting. I have heard that you may eat potatoes from the garden seven weeks after planting if you give them such a start and use early varieties. Otherwise, potatoes are generally a long-season crop.

A recent Department of Agriculture experiment seems to show that it does not matter whether they are sprouted in dim light or in sun. They can endure very little frost, but they are generally planted early, three weeks before the frostproof date, so they may gain a good growth underground in the cool of the spring. If frost threatens, they had better have some protection. Some growers in the South make the first planting in November or December.

Potatoes will do well in most good garden soils that are fertile, stocked with humus, have good drainage and sun. The safest pH is 4.8 to 5.6, for the potato scab will not grow where the acid is that strong. However, if you purchase certified seed, you may escape it, and the risk is not great, for, though it is bad cess to the commercial grower, it is nothing much to the gardener. The scab damages the potato's appearance but not the white elegance inside. The magnificent Idaho (in these days, when relativity is everybody's word, I suppose it is permissible to call a bog apple magnificent) grows in a natural alkaline region at pH 7.0, sometimes higher. If you have some acid humus handy, such as forest mold, dig it in deep; the truck farmer sets his plow at ten or twelve inches when he plows for potatoes.

While you are asking your agent about varieties, perhaps you might also ask him about fertilizer for your region. Potatoes need much nitrogen, for the more luxuriant the leaf growth, the better the harvest. They also particularly need potash; wood ashes will supply this element, for they may contain as much as six per cent potash, but remember, if you use them, they may also contain as much as 30 per cent calcium, and so will add much sweetness to the earth. A modern estimate of the amount of the three major elements removed from the soil by potatoes (expressed in pounds per acre) is as follows: nitrogen, 31.5; phosphorus, 13.5; potash, 45.0. The only trace element that potatoes are at all likely to miss is magnesium. These figures give you an idea, but the feeding or appetite of potatoes and the needs of your garden are not the same thing.

The wide fields of Long Island, for example, require much more nitrogen than potash. If you understand the meaning of crop rotation, you may be surprised to learn that some Long Island fields, with the use of the right fertilizer and a cover crop of rye each year and nothing else, have produced 75 crops of good potatoes in 75 years. Actually it is not too difficult; just make the soil rich and see that they get enough water. And never use fresh manure on the ground.

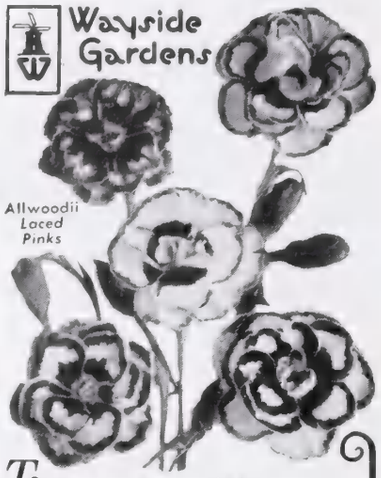
Or try the latest method of planting, the very essence of up-to-dateness. First, I must tell you the traditional way, more or less the method the commercial grower uses today. He may space his rows three feet apart for machine cultivation, but in the garden two feet is ample. The furrow should be three inches deep, and the seed placed eight to ten inches apart. Cover the seed potatoes to a depth of an inch. As they grow, draw earth around the stem until the furrow is level with the surface.

When I planted potatoes as a child, we hilled the vines with several inches of soil, but today that is held unnecessary—actually poor practice in some soils. However, you must not let any tubers wash bare to the sun, for, in mere hours, the sun will turn them green with chlorophyll and bitter with a chemical called solanine. For cultivation, a growing mulch is better than the hoe. Such is the traditional way, brought up to date.

I have tried this new method—in my fashion—and it worked very well. First pile last autumn's leaves, straw, or hay in the potato patch a couple of inches deep. Place the seed ten inches apart on top of the leaves and cover them with eight inches of straw or hay. Rows need be not more than a foot apart. For a single row, I suppose, the cover should be three feet or more in width. That is all. The roots will mine four feet deep into the earth, but the tubers will grow on top of the leaves or hay, nice and clean.

There is no risk of chopping into the harvest when you dig, for all you do is remove the straw and pick up your potatoes. Moreover,

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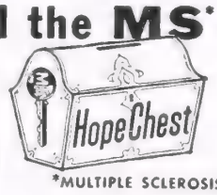
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after the blossoms fall from potato vines, there are small potatoes underground, and the gardener can burrow into the mulch, and snitch a few little two-inchers for an epicurean treat, without disturbing the growing harvest. The all-organic fraternity is talking about it from coast to coast, and, no doubt, for the home garden it is *the* coming thing—with all that that implies.

I have noted the fact that more bugs and blights have found a home on the potato than on any other vegetable I know. However, fighting them today is not too complicated. There are many names in the attacking forces familiar to the gardener—leaf roll, mosaic, yellow, dwarf, early and late blight, tiny black flea beetles, fast-moving leaf hoppers, aphids, and, almost certain to appear, the potato bug or Colorado potato beetle in his bright yellow and black stripes. The last is the character which the Kremlin charged we dropped on the East German potato fields.

We have discussed the virus diseases and the scab. Be sure that the seed comes with a certified tag on it. Leave no cull piles to decay, and burn all volunteers that sprout in the garden or dump. The lethal late blight is a sometime thing, appearing when the weather is cool and wet late in the season.

The Department of Agriculture sends out warnings in the years when it strikes; perhaps you can tune in on them. Their system has worked very well. In years when late blight damages your vines, wait ten days after the vines die before the final harvest, and choose a sunny day for the job. Late blight damage makes the vines look as though they had been touched by a premature frost. In other years, bring the harvest home as soon as the vines wilt and you may escape a little damage by wireworms or white grubs. Store the potatoes in a cool place where they will not freeze.

Still, for potatoes, there is no escaping the healthful exercise of spraying or dusting regularly at seven- to ten-day intervals after the stems reach six inches high, or earlier if the bugs appear. What you want is a single spray or dust that contains a poison for chewing insects, a contact killer for leaf hoppers and other sucking insects, and a fungicide to blast the early and late blights. Insects spread some of the diseases, and if these three threats are covered, you should have adequate control. There are on the market a number of "all-purpose" products which contain the needed matter, so go browse among the packages on the poison shelf in your seed store.

And remember you are shopping not for sprays and dusts, but for pearly white potatoes bubbling gently in the pot. Such perspective is good for the morale.

IN PRAISE OF THE GUITAR

CONTINUED FROM PAGE 117

Spanish, there is the Hawaiian steel, the 4-string tenor, or the 12-string version favored by some folk singers.

There are differences in shape, size, and price. In some cases there's a choice of steel or nylon strings. So, you see, one doesn't just go to the store and say, "I'd like a guitar please."

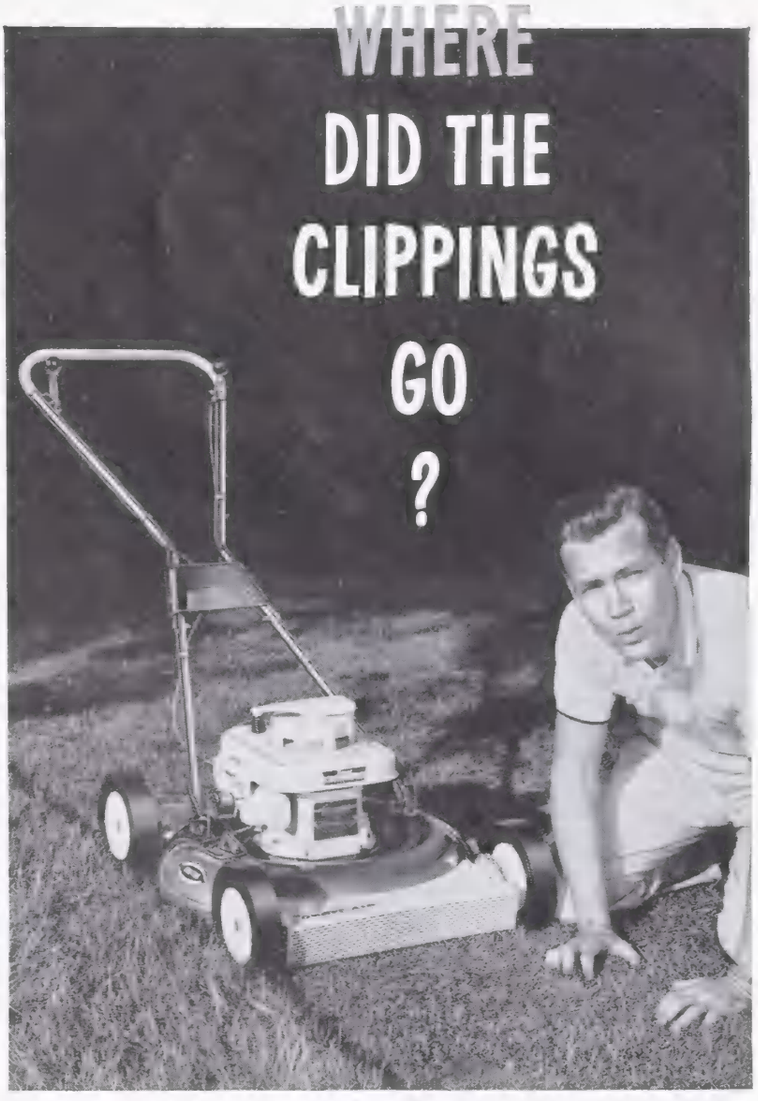
What I wanted, and got, was a rhythm guitar, so I could play with a group of other amateur jazz musicians. I was intrigued by the pulsing "chink, chink, chink" of crisply played chords in a rhythm section. Having played drums for some years, and not reading music, I felt the jazz guitar was logical for me. It calls for a steady beat and once you learn the fingering, you can play from the chord symbols on the music without learning the notes.

I failed, however, to consider the subtle attraction of the instrument. After learning enough chords to get by, I wanted to learn some "passing chords" for harmonic embellishment. Now there's the urge to learn to read music and play an occasional solo. This is one of the virtues of the instrument. It can lead you to outdo yourself.

Anyone who really wants a guitar probably knows exactly what kind. But for those who are undecided, or want to buy one for someone else, here are introductions to the living members of the family. Distant cousins, such as the lute, cittern, and zither are not included.

Classic guitar. This is the guitar of Segovia and a growing host of his followers. At its best, it is the epitome of the guitar-makers' craft. From a distance the classic guitar looks like any guitar with a flat top and round sound-hole. But it doesn't sound the same, and upon inspection it doesn't look the same. The tone of a good one is sweet and full. The strings respond to the slightest touch and vibrate long after plucking. It is sensitive and capable of fine degrees of shading and dynamics. The classic guitar is an artist's instrument.

(*Please turn the page*)



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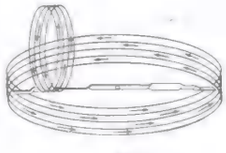
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IN PRAISE OF THE GUITAR

CONTINUED FROM PRECEDING PAGE

The superior tone comes partly from the lighter structure of the top (the sounding board). It is thinner and more responsive to the air vibrations in the sound chamber which are created by the strings. The tops of the best classic guitars are strengthened inside by delicate fan-shaped bracing where less expensive guitars use only cross bracing.

Classic guitar strings are nylon in the treble and wire-wound silk or nylon in the bass. The wire winding may be gold, silver, plated copper or bronze. The peghead (at the top of the neck) is slotted and the strings wind over horizontal rollers. The tuning pegs stick down, instead of out to the side. The bridge is attached to the top; it is called a "Spanish bridge" and the strings are tied to it with a special kind of knot.

The neck is wider than that of other guitars. This allows more space between strings for their wider band of vibration. The neck is shorter too. Classic guitars have 12 frets (metal crosspieces) from the top of the neck to the body. The others have 14 frets. Prices for good classic guitars range from $100 to $400 and to $2,000 or more for the very best.

Flamenco guitar. This is a more primitive, but often more sensitive, version of the classic guitar. It is usually of lighter construction. In the true flamenco the strings are fastened directly to ebony pegs that stick up through the peghead. The pegs are held by friction, without gears. Prices are about the same as for the classic.

Non-classic flat-top. This is, admittedly, a rather arbitrary designation, but it is accurate. It includes the flat-top, round-hole guitars that are neither classic nor flamenco. Most of the less expensive guitars fall in this category, but there are also some very fine non-classics.

If any can be called the "all-around guitar," this type can. It is fine to sing with, somewhat easier to play than the classic type, and is sturdier. It is the best kind to get if you aren't yet sure of the kind of music you want to play.

The neck is narrower, which makes chords easier to reach and, as mentioned above, there are 14 frets above the body.

The non-classics perform best with steel strings. The three treble strings are steel wire, the three bass strings are steel wound with brass, bronze, plated copper or stainless steel. The sound (on a good one) is clean, sharp, and more brilliant than the classic guitar. And it can be played with a pick for more volume. The steel strings, though, are hard on tender fingers. For easier playing you can use nylon strings, but they produce a weaker sound.

The tuning pegs are upright, the peghead is solid, and the gear-driven tuning keys stick out sideways. Usually, as with the classic, the bridge and strings are attached to the sounding board. But some flat-tops have a tail-piece which transmits the pull of the strings to the end of the guitar and the strings ride over the bridge. Non-classic flat-tops cost from $20 to $400.

Arched-top, or *f*-hole guitar. This is the jazz guitar. To get the crisp and brilliant tone and the volume needed to be heard with other instruments, the strings must be steel, and it is usually played with a pick. The arched top and back create more air space inside and thus a greater volume of sound. The sound holes are *f*-shaped and flank the strings, as on the violin.

The neck is quite narrow and the strings close together to facilitate fast chord changes. The better guitars have a steel reinforcing rod in the neck to prevent warping from string tension. The jazz guitar always has a tailpiece to hold the strings and the bridge is usually adjustable. Prices range from $30 to $600.

The electric guitar. Basically this is simply a guitar with small built-in microphones under the strings. These pick up the sound and transmit it to an amplifier and then a speaker. This was first done by Eddie Durham, a guitarist in Count Basie's band in 1937. If you know the big sound of Basie's band in those days, you can understand why amplification of the guitar was necessary.

Unfortunately, today, amplification is often used indiscriminately and the instrument sounds strident and unmusical. But, in the hands of a musician with taste, it can make beautiful music. The first proof that the electric guitar was a worthy addition to jazz music has never been surpassed. Its poetic potential was realized by Charlie Christian, in 1939, when he started with the Benny Goodman band. He died in 1942, but most jazz guitarists today look to him as the originator and master of the flowing, swinging melodic line of the electric guitar at its best. Don't underestimate this instrument because of the passel of

chord - whomping, rock - and - roll players who currently dominate the scene. Prices for electrics run from $80 to $800.

Some electric models do away with the acoustic (hollow) body altogether. Strings are simply strung over the pick-up on a solid slab of plastic wood, or plastic shaped somewhat like a guitar. If you wish to know more about this aberration, you are on your own.

Hawaiian steel guitar. This may look like a guitar, but it sounds like a cross between a theremin and a musical saw. It is best accompanied by the rustle of grass skirts, and the farther it gets from Hawaii the less attractive it sounds. It is electrically amplified and played by pressing a steel bar on the strings instead of fingering the frets.

Cutaway models. Fortunately, I'm not a good enough player to need a cutaway model. This is a guitar with a U-shaped indentation in the body at the base of the finger-board. It is designed so you can reach the very high notes. To us who admire the classic shape of the guitar, it is as if someone were to sledge the left shoulder off the Venus de Milo.

Jumbo models. To create a larger air space inside a flat-top guitar and give it more volume, especially in the bass notes, the curve in the waist is sometimes diminished. Called jumbo guitars, these are favored by Country and Western musicians. To my eye they look over-stuffed and bottom heavy and the sacrifice in shape is not worth the gain in sound. In this case it's as if Venus were on a diet of mashed potatoes and gravy.

The shape is one of the nicest things about the guitar. A careful observer will notice that its conformation is not unlike that of the female form. It is designed to be held gently and firmly, and to sit comfortably on one's lap. More men than women play the guitar. Women seem to take to the lute, a guitar-like instrument that appears to be on the way to motherhood.

The guitar is deceptively simple to play at first, which is one of its greatest attributes. It is easy to learn to finger the D, G, and A-7 chords in their simplest form. When these first become yours, you will have tender finger tips and all the accompaniment needed for hundreds of songs. It's a revelation to discover how far the song writers have followed the easy path of three-chord composition.

In a half-hour or more with a good instruction book, you can play agreeable sounds. You look at yourself in a new light. Suddenly you have moved into the world of music. Then the game begins: You learn the three primary chords in the key of D and then discover that a lot of songs you would like to sing are in the key of C, or G, or F. You must transpose to D, or learn new chords. You begin to learn new chords. The more you learn, the more there *is* to learn. The guitar moves in to stay.

The by-products of playing can be more significant than the playing itself. The extra-curricular instruction begins with tuning. People with a good ear find it easy to match the sound of the strings to the tone of a piano or pitch pipe. But there are others who, at first, can't tell sharp from flat, but with practice the difference becomes evident. Eventually you will be tuning by "intervals" and not have to match tones. Never mind the details; when you get to that point, you'll know.

As you learn to discriminate between tones, you can hear nuances in music that were formerly inaudible. When you listen to music, you hear it more as the composer intended you to. Slight, but important, differences in sound are often missed through inattention. The ear-training that is an everyday part of playing has a positive effect on the enjoyment of any music.

You may also become interested in a new kind of music—the music you can play. At first this is such simple stuff that you would likely overlook it, if it were not for the guitar. But to learn the easy chords you need easy music. You may find, as many others have, that there's a good deal of charm in the easy folk songs. For example, when you sing ". . . sorrow, sorrow to my heart" (from *Careless Love*) or ". . . roses love sunshine, violets love dew" (From *Down in the Valley*), you can appreciate the kind of homely poetry that gives these songs their timeless charm. And sing you will. As you learn the chords, the words of the song cry out to be heard.

In our family the children gravitate to any singing that goes on, and they enjoy joining in. With a little encouragement they have learned a few of the songs that appeal to them. Songs like *On Top of Old Smoky*, *Little Brown Jug*, and *Polly Wolly Doodle* are the kind they sing with confidence and enthusiasm. It may not be music, but the spirit is there. And they don't mind opening up and singing. If a guitar in the family did no more than encourage a few people to let their voices out, it would be worth the having.

(Please turn the page)

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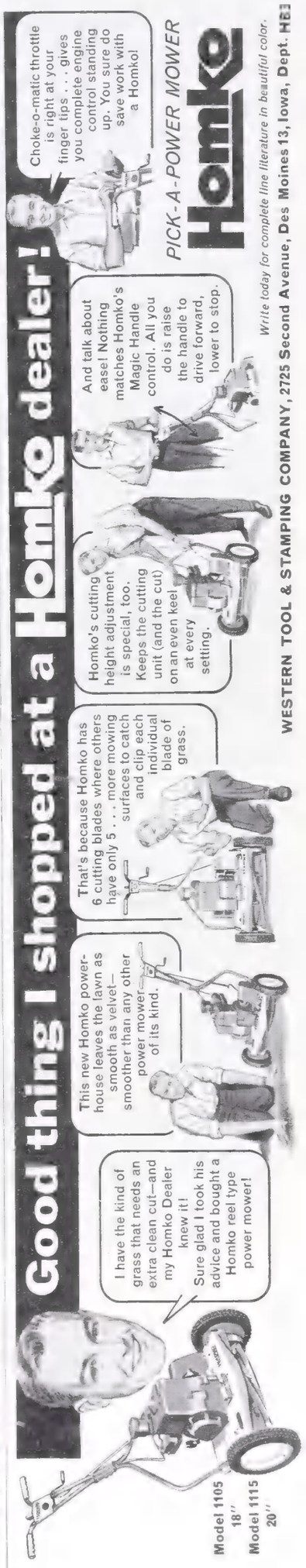


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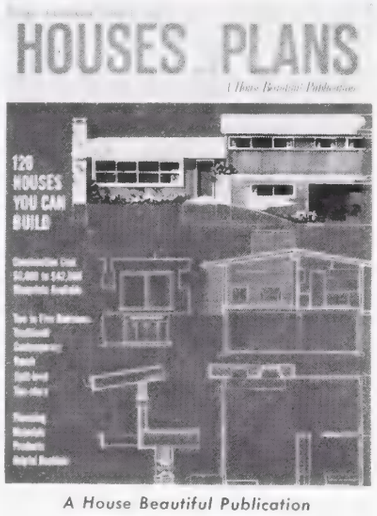
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IN PRAISE OF THE GUITAR

CONTINUED FROM PRECEDING PAGE

Guitar enthusiasts agree that, by comparison, most other instruments fall short. They are either too gross or picayune, too slender or fat, too shrill, boomy, hard to play, antisocial, or too limited in performance to be worth while. To its admirers the guitar is just right, and we commend it to your attention.

After listening to most of the guitar music on record, these are the recordings that, to me, best express the musical possibilties of the instrument.

Classic

▪ *Andres Segovia, Masters of the Guitar.* Decca DL 9794.

▪ *An Andres Segovia Concert.* Decca DL 9638.

Segovia, of course, is the acknowledged master of the instrument and the selections on these two records are especially good.

• *Rey de la Torre Plays Classical Guitar.* Epic LC 3418. Faultless execution on a recording with wonderfully rich, full tone.

▪ *Laurindo Almeida, Guitar Music of Spain.* Capitol D 8295.

▪ *Laurindo Almeida, Danzas.* Capitol P 8467.

Almeida is unique in that he manages to play brilliant classic guitar and also plays with jazz groups. These records are classic, but some of the jazz feeling is heard in *Danzas.*

▪ *Luiz Bonfa, Guitar of Brazil.* Cook 1134-A.

• *Luiz Bonfa's Brazilian Guitar.* Capitol T-10134.

This man is an incredible guitarist. His technique is so dazzling that it sounds like a multiple recording. Both records make a point of explaining that he does it all alone. Classic, popular, and jazz pieces are all played in a personal style that defies classification.

Flamenco

• *Sabicas, The Greatest Flamenco Guitarist.* Vol. 1. Electra 117.

This is wonderfully strong stirring Flamenco of the "deep" persuasion. In volumes 2 and 3 Sabicas plays the less disciplined styles.

• *Carlos Montoya and his Flamenco Guitar.* RCA-Victor LPM 1610. Montoya gives this exciting music a more beguiling melodic quality than most Flamenco guitarists.

• *El Arte Flamenco,* Carlos Ramos. Spanish Music Center SMC 1004. A beautifully balanced record, the guitar sound is exceptionally pure and Ramos has all the technical virtuosity needed, but doesn't use it to the detriment of the music—as lesser Flamenco players do.

• *Spanish Guitars,* David Moreno. Capitol T 10045. Here, too, the tone is excellent. Some of the pieces are multiple recordings but in good musical taste. They sound like duets or trios, and are delightful to hear.

Jazz

• *Charlie Christian with Benny Goodman.* Columbia CL 652. Christian was to the jazz guitar what Segovia is to the classic. Although these pieces were recorded about 20 years ago, their imaginative impact is fresh, and as exhilarating as ever.

▪ *Swing from Paris,* Django Reinhardt and Stephane Grappely. London LL 1344. The haunting guitar of this great French gypsy stylist is in its best setting here—with the Hot Club of France in the late 30's. No other guitarist has ever duplicated Django's personal style.

• *Django Reinhardt, Memorial Album.* Vol. 1. Period Records SPL 1201. This is the postwar Django, and the influence of Charlie Christian is obvious. Musically less interesting than his earlier work, but indicative of his amazing flexibility and technique.

• *Music to Listen to Barney Kessel By.* Contemporary C 3521.

• *To Swing or Not to Swing.* Barney Kessel. Contemporary C 3513.

Kessel is my favorite of today's jazz guitarists. He has wonderful taste and doesn't allow the line of the music to be overwhelmed by his considerable technique. His playing has drive with a lift and sound musicianship with a touch of humor.

▪ *Jazz Guitar,* Jim Hall. Pacific Jazz 1227. Here is guitar, piano, and bass in the "cool" idiom. Hall has an easy-going style that puts his feeling for the music first—reminiscent of Charlie Christian.

▪ *Swing Guitars,* Oscar Moore, Barney Kessel, Tal Farlow. Verve MGV 8124. An engaging sampler presenting three top performers. Each plays four standard jazz tunes—with his own personal stamp.

▪ *Chet Atkins, Finger-Style Guitar.* RCA-Victor LPM 1383. Atkins started as a country-style guitarist but has widened his scope. This is not jazz, but it's good listening. It is a pleasure to hear the electric guitar played with fingers instead of a pick.

• *Hum and Strum Along with Chet Atkins.* RCA-Victor LPM 2025. A collection of easy-to-sing songs sung by a chorus, backed by Atkins's vivacious guitar. The album includes a handsome song book

with easy-to-play chords and the words to all the songs. You'll be surprised at how good you sound with this group.

Aids to learning

In learning the guitar, there's no substitute for a good teacher. But there are some self-instruction books that can be very helpful if diligently used. Here are some exceptionally good ones:

Classic

- Lessons for Classic Guitar by Richard Pick. Forster Music Publisher Inc., Chicago, Ill., $2.50.
- Guitar Tutor by Laurindo Almeida. Criterion Music Corp., New York, N. Y. $5.
- Learning the Classic Guitar by Arai. Published by G. Schirmer, New York, N. Y. $2.50.

Flamenco

- El Arte Flamenco by Jack Buckingham. Spanish Music Center, New York, N. Y. $6.

Popular and Jazz

- Guitar Method and Song Folio by Hy White. Leeds Music Corp., New York, N. Y. $1.50.
- Mickey Baker's Jazz Guitar. Lewis Music Publishing Co., New York, N. Y. $1.50. This one is good, but not for beginners.

Folk Guitar

- Folksingers' Guitar Guide by Peter Seeger. Folkways Records, New York, FP 354, $4.25. This is a record that includes an instruction book and is an excellent aid to self-help.
- American Folk Guitar by Alan Lomax and Peggy Seeger. Robbins Music Corp., New York, N. Y. $1.

THE 1960 PACE SETTER POOL

CONTINUED FROM PAGE 136

Following is detailed information about the construction materials, equipment, and furnishings of the swimming pool in HOUSE BEAUTIFUL's 1960 Pace Setter House shown on pages 134 to 137.

POOL

EQUIPMENT: Swimming pool, recirculating pump, filtering system, permanent and removable ladders, National Pool Equipment Co., Florence, Ala. Swimming pool heater, Edwin L. Wiegand Co., Pittsburgh.

CONSTRUCTION

EXTERIOR SURFACES: Exterior wood trim, cypress, Southern Cypress Assn., Jacksonville, Fla.

ORNAMENTAL METALWORK: Cast aluminum grilles, Tennessee Fabricating Co., Memphis, Tenn.

ROOFING: Standing seam aluminum roofing, "Alumalure," Aluminum Co. of America, New Kensington, Pa.

MASONRY: Limestone veneer, Indiana Limestone, Indiana Limestone Institute, Bedford, Ind.

DOORS AND WINDOWS: Steel sash and frames equipped with bronze hardware, Hopes' Windows, Inc., Jamestown, N. Y.

GLASS: Clear polished plate glass, Pittsburgh Plate Glass Co., Pittsburgh, Pa.

SKYLIGHTS: "Skydomes," Wasco Products, Inc., Cambridge, Mass.

CEILING: Acoustical plaster, National Gypsum Co., Buffalo, N. Y.

TILE: Ceramic tile floor, steps and terrace surfacing, swimming pool lining, American Olean Tile Co., Lansdale, Pa.

PAINT AND WOOD STAIN: All interior and exterior paint, Martin-Senour Co., Chicago, Ill.

PLASTICS: Decorative acrylic plastic panels, "Acrylite," Wasco Products, Inc., Cambridge, Mass.

EQUIPMENT

ELECTRICAL: Fluorescent light fixtures, Pittsburgh Reflector Co., Pittsburgh, Pa. Light-dimming devices, "Luxtrol," The Superior Electric Co., Bristol, Conn. Incandescent light fixtures, Prescolite Mfg. Corp., Berkeley, Calif. Built-in clock, NuTone, Inc., Cincinnati, Ohio.

TELEPHONE: Telephone jacks, American Telephone & Telegraph Co., New York, N. Y.

FIRE ALARMS: "Vanguard Alarm," Vanguard-Interstate Corp., Anaheim, Cal.

AIR CONDITIONING: Boiler (gas-fired), compressor, condenser, and "Weathermaker," Carrier Corp., Syracuse, N. Y. Electrostatic air filtering system, Electro-Air Cleaner Co., Inc., McKees Rocks, Pa. Air purifier (activated-charcoal type), Barnebey-Cheney Co., Columbus, Ohio. Cooling tower, Dover Mfg. Co., Independence, Mo. Built-in humidifying system, Walton Laboratories, Inc., Irvington, N. J. Thermostatic controls, Minneapolis-Honeywell Regulator Co., Minneapolis, Minn.

SOUND SYSTEMS: Built-in stereo sound system, NuTone, Inc., Cincinnati, Ohio, and Bell Sound Systems, Inc., Columbus, Ohio. Built-in intercom and radio, NuTone, Inc., Cincinnati.

FURNISHINGS

FABRICS AND ACCESSORIES: Draperies and pillow fabrics, F. Schumacher & Co., New York, N. Y. Recessed brass traverse rods, The Gould Mersereau Co., Inc., New York, N. Y. Plant containers, Architectural Pottery, Los Angeles, Calif. Ferns in deck, Julius Roehrs Co., Rutherford, N. J. Staghorn ferns, M. B. & R. Foster, Orlando, Fla. Outdoor furniture and step pillows, Scroll, Inc., Miami, Fla. Martex bath towels, Wellington Sears Co., New York, N. Y. Giant clam shell, McArthur Shop, New York, N. Y. Glass bubbles, Blenko Glass, Milton, W. Va.





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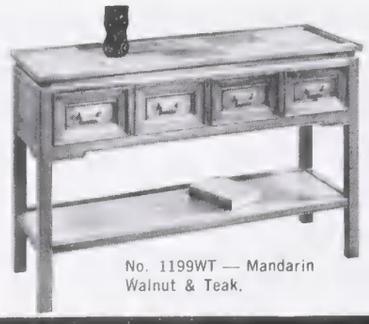
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WHAT YOU SHOULD KNOW ABOUT HUMIDITY

CONTINUED FROM PAGE 133

a temperature at which it is saturated with moisture and can hold no more. If it is chilled still further it will begin to lose some of its moisture, just as we can squeeze water out of a sponge. A typical example is the water that collects on the outside of a tumbler of ice water on a hot and humid summer day. The temperature at which this happens is called, aptly enough, the "dew point temperature" and is different for each combination of room air temperature and relative humidity. So, if the room air comes in contact with any surfaces, such as walls and windows, that are below the air's "dew point temperature," you can expect water to form on those cool areas.

The temperature of the room side of an uninsulated lath and plaster wall of a frame house will be about 50° with 70° air indoors and zero outdoors. Therefore, if you have 70° air with 50 per cent relative humidity in the room, you would be just on the border line of trouble because air with that combination will start to lose water at 50°. Under these circumstances you would face the possibility of damp walls and loose wallpaper whenever the outdoor temperature was about zero. If the wall were well insulated, the wall surface would be considerably warmer and there would be little likelihood of trouble with this combination of temperature and humidity. Also, before you decide on an acceptable humidity level, you must consider the possibility of condensation on the windows. Glass surfaces are always colder than those of the outside walls, and windows with single glass are colder than those with tight-fitted storm sash or double glass panes.

For example, if the indoor air is maintained at 70° and if it is 20° outside, condensation will start on single-glazed windows at 24 per cent relative humidity, but on double-glazed windows not until the relative humidity reaches 52 per cent. (Condensation levels for other outside temperatures are given in the table on this page.)

If your house is in a climate area where outdoor temperatures of zero are common during the winter, and if the windows of your house have single-pane sash without storm windows, you should not have an indoor relative humidity that is higher than 13 per cent. If you have storm sash you can safely carry 39 per cent. Indoor humidities in excess of these, with the indoor air temperature maintained at 70°, will result in water and ice on the window glass and a collection on the window sill of water that will run down the wall, ruining or at least seriously damaging the sill, the finish of the wall beneath it, and the floor coverings below it. It is evident that 50 per cent relative humidity would not be practical in this instance.

The other difficulty is less obvious but even more serious because it may go unnoticed until extensive damage has been done. It involves the construction of the outside walls. Moisture vapor in the air is essentially a gas and characteristically wants to move from an area where there is a lot of it to one where there is less, which in this instance is from the indoors to the outdoors. It moves out through the cracks and openings in the wall and through the materials used in constructing the walls. It moves straight through wood, brick, plaster, and almost all other build-

Relative Humidity and Condensation on Window Glass

(With 70° indoor air temperature)

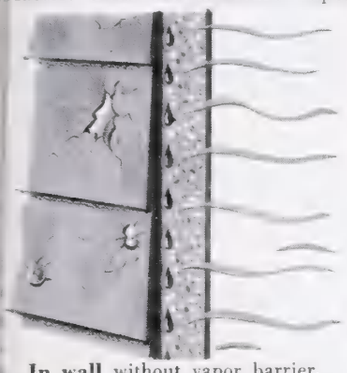
OUTDOOR TEMPERATURE	WINDOWS WITH SINGLE GLASS	WINDOWS WITH STORM SASH
–10 degrees	9% R. H.	33% R. H.
0 degrees	13% R. H.	39% R. H.
10 degrees	18% R. H.	45% R. H.
20 degrees	24% R. H.	52% R. H.
30 degrees	33% R. H.	59% R. H.
40 degrees	47% R. H.	69% R. H.
50 degrees	61% R. H.	79% R. H.

How to read this table: Assuming an indoor temperature of 70°, if the temperature outdoors is –10°, moisture will condense on your windows when the relative humidity is 9% (for single-glazed windows) and 33% (for double-glazed windows). As the outdoor temperature rises, the indoor humidity may also rise without condensation.

ng materials as easily as water passes through a fine sieve.

Trouble starts when moisture vapor gets into the wall cavity.

Let us look at what can happen to a frame house with no insulation in the outside walls and with inside wall surfaces finished with lath and plaster. Both the moisture vapor



In wall without vapor barrier, warm, moist air passes easily through wall, condenses against sheathing, causes paint blisters.

and the heat will pass through the lath and plaster to enter the spaces between the wall studs. If the air in the stud space is warm enough, the mixture of air and moisture vapor can be ventilated to the outdoors through openings at the top and bottom of the space. If it cannot get out, the moisture will condense into water on the cold inside surface of the outer sheathing and wet the lumber from the inside. The water will then pass through the sheathing and siding of the wall and leave the wall from beneath the paint on the outside surface. This will cause the paint to blister and peel and the lumber to deteriorate. The number of frame houses in cold weather climates with blistered and peeling paint is mute evidence of the seriousness of wall damage from moisture vapor.

Installing insulation between the studs of the outside walls will not stop it. The moisture vapor will move into the insulation and at some point near the outside surface will encounter a temperature that will cause the moisture vapor to condense into water. Here it will wet the insulation and may even freeze, but eventually will move through the sheathing and siding to the outdoors. This will do neither the wall nor the insulation any good. In one such instance the quantity of ice formation in the insulation of a ceiling under a cold attic was so great during the winter that the entire ceiling was ruined when spring temperatures melted the ice.

Protecting the walls of an old house from damage by moisture vapor is difficult. The easiest procedure is to keep the indoor relative humidity low enough to prevent the entrance of sufficient moisture into the wall cavities to cause substantial damage, but this might be too low a relative humidity for comfort. Another method that is often effective is to cover the inside walls with two coats of any good interior paint or varnish to resist the moisture penetration. Generally this is not as effective a preventive as a moisture barrier in the wall, but at least it reduces moisture damage in the walls.

There is little doubt that the relative humidity maintained in many houses in winter is much too low for the furnishings, finishes, and occupancy comfort, to say nothing of the possible health aspects. But deciding on the proper level must depend on how much your house can take. Though a relative humidity of 30 to 40 per cent may be desirable, my suggestion is that you maintain a humidity level just below that at which condensation appears on the glass surfaces of the windows. If there is no insulation in the walls you may be prudent to carry it at a slightly lower level and you might consult with your local heating man concerning the possibility of providing a one-inch diameter opening at the top and bottom of each stud space in the wall for ventilation purposes.

How to raise the humidity level

It is not difficult to increase and control the relative humidity in a house with a central warm-air heating system, since the same ducts and pipes that carry the warm air to the rooms can also be used to convey the necessary amount of moisture to them. In fact, the newest warm-air heating, air conditioning systems are now including controlled humidification.

Adding it to older systems of warm-air heating is relatively easy. With a gravity furnace humidity is provided by a water evaporating pan generally located at the side or near the top of the furnace and supplied with water by an automatic regulating valve or by filling the pan manually once or twice each day. One type is available in which the water drips into the evaporating pan at a rate determined by the temperature of the air in the bonnet at the top of the furnace.

With a forced warm-air heating system, several types of humidifiers are available. The evaporating pan type used with gravity furnaces can also be effectively used on a forced warm-air furnace. However, this type has been improved by the ad-

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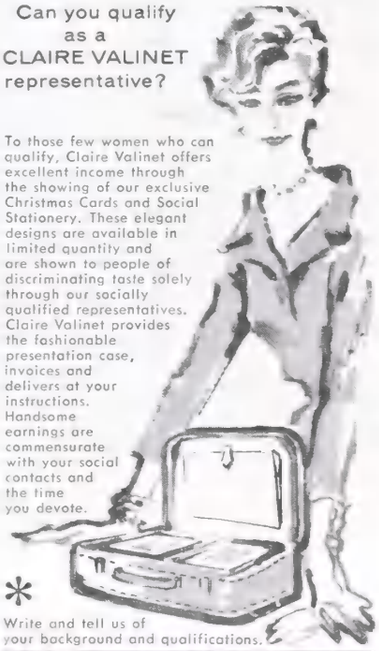
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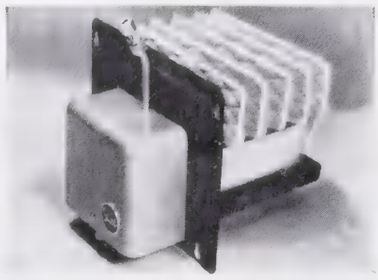


Fig. 1. Typical humidifier of the evaporative type for use in the plenum chamber of a forced warm-air heating system. Porous evaporator plates are in a pan of water kept constantly filled by an automatic valve. Warm air picks up humidity from plates. Skuttle Manufacturing.

WHAT YOU SHOULD KNOW ABOUT HUMIDITY

CONTINUED FROM PRECEDING PAGE

dition of a number of porous evaporator plates (*Fig. 1*), the ends of which are immersed in a pan of water kept constantly full by an automatic valve. The other end is in the stream of warm air moving through the furnace. At this end the plates are enlarged and expanded in order to present a large surface area for the air to move across, thus evaporating the water in them. The humidifying capacity of this unit can be altered as required merely by changing the number of plates in it. This type has a major disadvantage in that the lime and other deposits in the supply water remain in the plates as the water is evaporated from them and consequently the plates must be replaced occasionally.

Humidifiers that can deliver the greatest amount of moisture to the room air are those that (1) introduce a fine mist or spray of water into a circulating air stream; (2) circulate a stream of warm air through a continuously wet pad or (3) apply heat to the water to vaporize it. These humidifiers usually have more capacity than the house requires and must be controlled, either automatically by a humidity controller (called a humidistat) in the living area or manually by either mechanical or electrical adjustments on the humidifier itself.

All of these devices are easily applied to a warm-air heating system and some of them have been adapted for independent operation for houses heated with steam or hot-water radiators.

Those that introduce a mist or spray of water into the air stream usually do it in either of two ways. One uses a spray nozzle that directs a fine stream of water against a target plate where it becomes a fine mist, is picked up by the warm circulating air stream and immediately becomes a vapor. The other (*Fig. 2*) operates in a somewhat similar fashion except that the water is made to flow onto a metal disc that is revolving at high speed. The centrifugal action of the spinning plate causes the water to fly off the edges of the plate in a fine mist or fog, which in turn is picked up by the warm-air stream and vaporized.

The pad type of humidifier (*Fig. 3*) is also a separate appliance mounted on the side of the furnace. Warm air taken from the warm-air chamber of the furnace is circulated through a pad that is continuously wet as long as humidity is required in the rooms. The pad, incidentally, may be a flat surface pad or one in the form of a woven

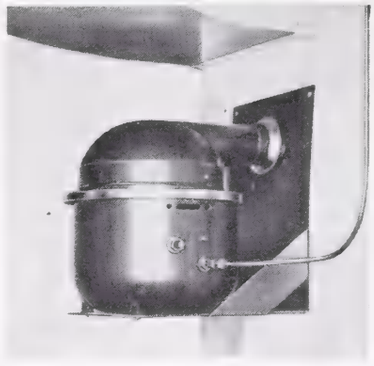


Fig. 2. Atomizer type of humidifier spins water on a whirling disc to break it into particles. Atomized cold steam is delivered to the air stream being circulated by the furnace. This high-capacity humidifier can be controlled automatically by a humidistat. Portable and console models available for use with hot-water systems. Walton.

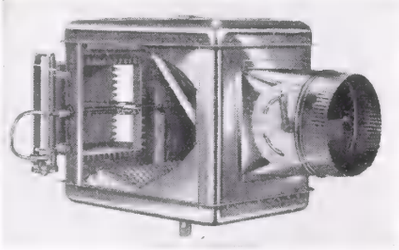


Fig. 3. Spray-filter humidifier diverts some warm air from the furnace and passes it through a filter pad kept constantly moist by a spray of water. Humidified air is then returned to the furnace. Damper at inlet end controls amount of air entering humidifier. Lennox.

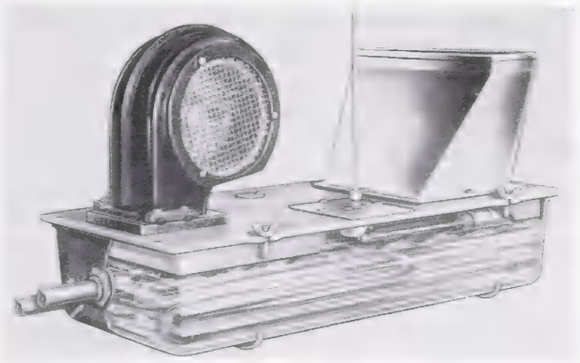


Fig. 4. Blower-operated humidifier uses air passing over heated water to add moisture. Here, for hot-water system, water is heated by hot-water coil; for warm-air system, an electric coil would be used. Humidimaker. Armstrong Machine Works.

and porous basket. They must be replaced occasionally.

Typical of those humidifiers that use heat to vaporize the water is the one that has an evaporator pan filled with water in the warm-air chamber of the furnace. (*Fig. 4*) Immersed in the water is an electrical heating element, or a hot-water coil from a boiler, in a wet-heat system that will vaporize the water independently of the operation of the furnace.

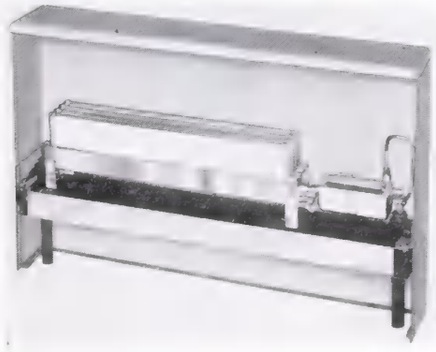
As I have already mentioned, all of these high-capacity humidifiers must be controlled to avoid over-humidification of the rooms. Some humidifiers provide for this by manually-made electrical or mechanical adjustments on the unit itself. Fully automatic control is possible with a humidistat (*Fig. 5*), an instrument mounted on the wall in the living space. It resembles a thermostat but responds to changes of humidity instead of temperature. The responsive element inside these instruments may be of selected types of wood or paper, but the most desirable and responsive material has been found to be human hair. Humidistats are used to operate an electrical switch as the room-air humidity changes, and they can be set for any desired degree of relative humidity.

The humidification of homes heated with steam or hot-water radiators presents no particularly difficult problems, although the approach is different. There is no common circulating air stream into which the humidity can be introduced and circulated as in the case of a house heated with warm air. The oldest and most common method has been the use of evaporating pans hung on the side or placed on top of the radiators. These have a limited capacity and must be refilled frequently.

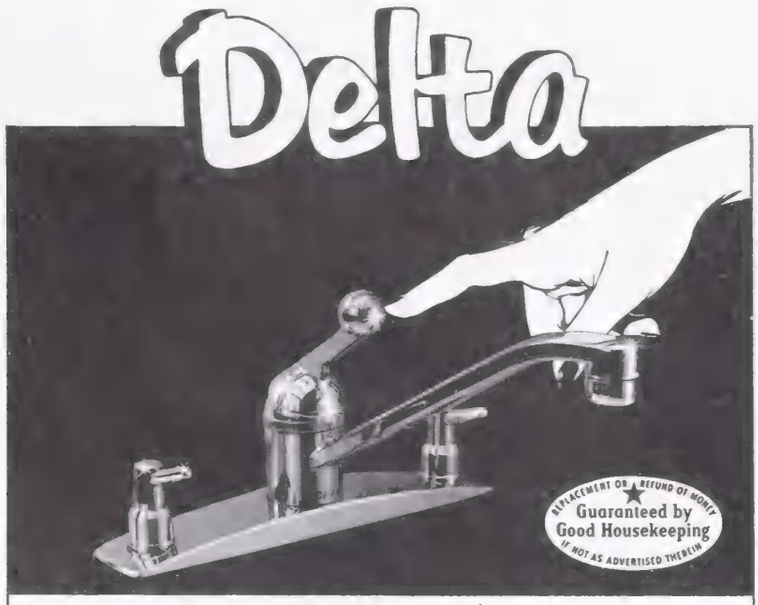
Some years ago there was a humidifying radiator for hot-water heating systems that provided a special area for the open evaporation of water into the room air. This has since been refined to one (*Fig. 6*) that is enclosed within an attractive cabinet of conventional radiator size. Within the cabinet is an assembly of evaporator pan and plates that is placed directly over a compact convector type of radiator coil. The warm air rising from the convector passes over the evaporator plates and takes water from them. This same assembly of evaporator plates is available for mounting on an existing radiator. The

(*Please turn the page*)

Fig. 5. Humidistat (right) is placed on living-room wall, can control capacity of any humidifier using an electric fan, motor, supply valve, or heater. Minneapolis-Honeywell.
Fig. 6. Convector humidifier (below), for hot-water systems, uses heat from system to vaporize water. Ol' Faithful. Maid-O'-Mist.







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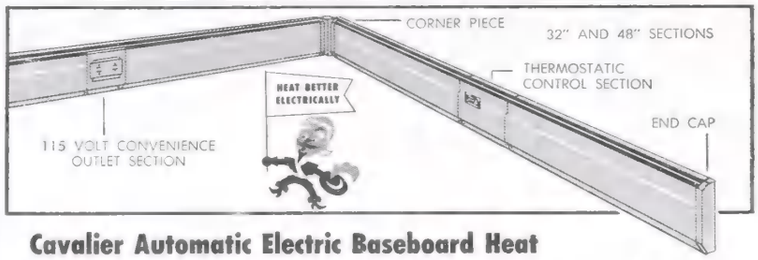
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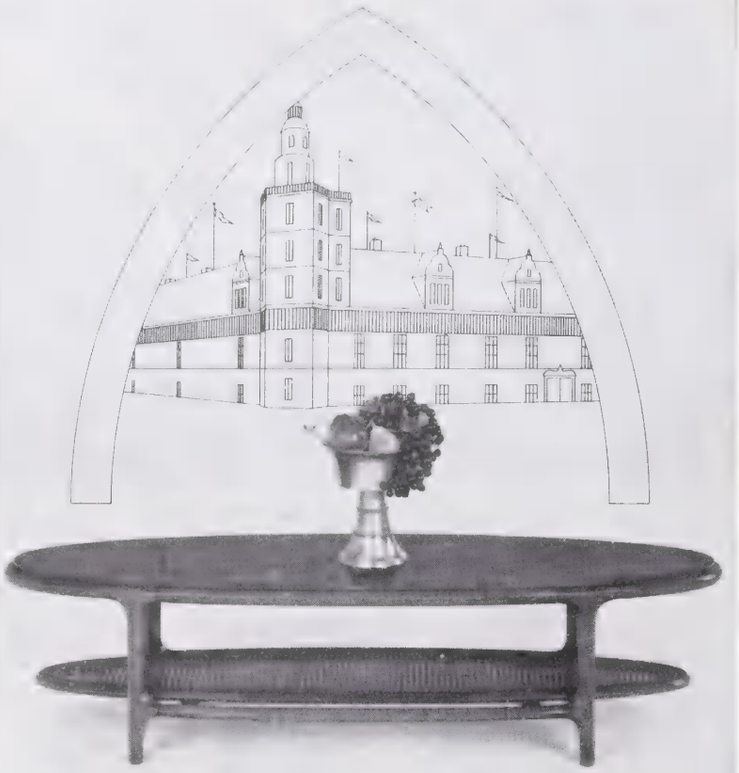


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WHAT YOU SHOULD KNOW ABOUT HUMIDITY

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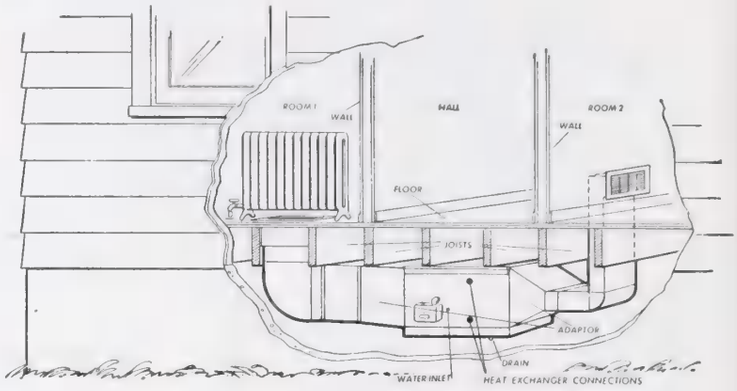


Fig. 7. High-capacity independent humidifier can be installed in ductwork of a forced warm-air system or, with wet heat system, uses its own ducts (as above). Research Products Corporation.

evaporating pan is kept filled with warm water from the radiator.

There is an independently operated humidification device for radiator-heated homes that you might well consider. It provides completely adequate and automatically controlled humidity within your house. It is the separate, self-contained humidifier, not connected to the heating system. Several of the varieties described above are available for this use. Usually the unit is suspended from the floor joists (*Fig. 7*) in the basement and connected to the living area above with short ducts. Because moisture disperses so rapidly through connecting rooms, only one outlet and one return duct are usually necessary. Dry room-air is drawn into the unit through one register and delivered back to the rooms through the other one as humidified air. A filter within the unit removes any room-air dust before it can be circulated.

Humidity can be provided in a steam-heated house with little trouble. Every steam radiator has an automatic vent valve to allow air to escape from the radiator. These can be replaced with a special one designed to allow a controlled amount of steam to escape from it, an excellent source of humidity.

Any house can be humidified by one of the appliance types of humidifiers that can be placed in any room and plugged into a convenient electrical outlet just like any other electrical appliance. They are available in attractive cabinet models (*Fig. 8*) that resemble a piece of furniture, or in small portable models that can be placed on a desk or table. One type uses centrifugal action to vaporize the water and another uses a wet pad. All of them discharge the water vapor or mist directly into the room air. Most of them must be refilled with water occasionally.

How to lower the humidity level

As we have seen earlier, some houses are seriously over-humidified, to the extent of possible health hazard and structural damage to the building. These situations are often difficult to correct and none can be corrected until the sources of the undesired moisture are located and eliminated.

I have already mentioned a few of the possible sources of undesired humidity within a house: uncovered earth within an improperly ventilated crawl space; moisture vapor coming through a concrete slab floor; damp basements; leaky rain gutters and downspouts; and leaky roofs that permit water to enter the

(*Please turn to page* 192)

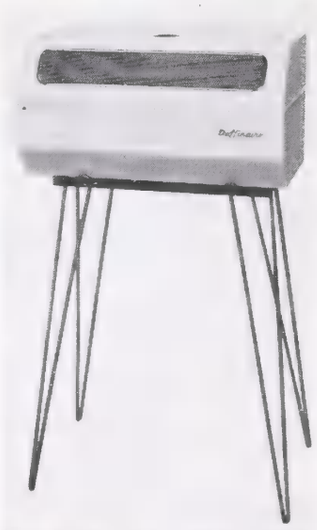


Fig. 8. Console humidifier plugs into an electric outlet, uses the atomizing principle to add moisture to the air. It can be used in any room. Daffinaire by the Herrmidifier Company. Other console models use heat to vaporize the water or fans to pull air through a wet medium such as a filter pad. Most of these portable humidifiers can be controlled by a humidistat.

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WHAT YOU SHOULD KNOW ABOUT HUMIDITY

CONTINUED FROM PAGE 190

walls. These should be corrected. You should also consider the heating plant.

I have already mentioned that the burning of fuel creates water, particularly when burning gas. If there is what your heating man calls "flue gas spillage" from your furnace or boiler or domestic hot-water heater, you have a source of excessive moisture in the house and a dangerous situation as well. Ask your heating man to check this.

Other sources of excessive humidity can also be controlled. Use exhaust fans in the kitchen and bathroom and outdoor vents for your clothes dryer; even such minor devices as non-absorbent shower curtains and a reduction in the number of house plants can help.

Houses that are over-humidified as a result of just living in them present an entirely different problem and require other methods of correction. It is impractical to change the family living habits to the extent necessary to reduce the humidity, and the only alternative is to find some method of reducing the moisture in the indoor air.

This can be done by mechanical equipment, such as a cellar dehumidifier, but an easier way is to bring in outdoor air. As an illustration, the air in a house of 12,000 cubic feet at a temperature of 70° and 60 per cent relative humidity contains slightly less than two gallons of water. A similar quantity of outdoor air at 10° and 40 per cent relative humidity has only about one pint of water. A change of indoor air for a like quantity of outdoor air under such circumstances would reduce the relative humidity of the indoor air to within acceptable limits very quickly. This is a very effective way of doing it in cold and cool weather, but is much less effective in mild weather and of little, if any, value in warm and damp weather.

As a result of numerous tests, it has been discovered that bringing sufficient outdoor air into the house to change the air completely once each hour will eliminate excessive humidity during cool and cold weather. It may be necessary to reduce the quantity during extremely cold weather. This is not difficult to do on a forced warm-air system because your heating man can install a relatively small, but properly sized duct from the return-air side of the furnace through a wall to the outdoors. This duct should be provided with a tight, shut-off damper so the amount of outdoor air entering the heating system, and the house, can be adjusted.

When a house is heated with hot water or steam radiators or by electric heat, bringing in outdoor air for such purposes becomes a bit more involved. The simplest method is to open a window or two occasionally. You can also operate a kitchen or bathroom ventilating fan periodically and open a window slightly at the other end of the house. Preferably the open window should be over a warm radiator so the entering air will be warmed enough to preclude the possibility of a chilly draft through the house. Your heating man may have additional ideas that will be helpful.

There is little or no reason why you should not have a satisfactory level of relative humidity in your home. It is easy to secure and not difficult to regulate in the average home. In most houses it is much too low. However, you must not lose sight of the fact that it is the construction of the house, not your own personal preference, that determines how high it can be without the possibility of damage. If you need additional help on a humidification problem in your own home, you should consult a heating, air-conditioning, or insulation contractor in your own community.

Following is a list of manufacturers that make humidifiers: "Air-Heet," Air-Heat Corp., Chicago, Ill. "Aprilaire," Research Products Corp., Madison, Wis. "Thermo Drip," Automatic Humidifier Co., Cedar Falls, Iowa. "Humid-i-maker," Armstrong Machine Works, Three Rivers, Mich. "Monmouth Flotrol," Cleveland Humidifier Co., Cleveland, Ohio. "General 800," General Filters, Inc., Novi, Mich. "Daffinaire." Hermidifier Co., Neffsville, Pa. "Maid-O'-Mist," Maid-O'-Mist, Inc., Chicago, Ill. Mueller Climatrol, Div. of Worthington Corp., Milwaukee, Wis. "Vapoglas," Skuttle Mfg. Co., Milford, Mich. "Viking," Viking Air Products, Cleveland, Ohio. "Walton," Walton Laboratories, Inc., Irvington, N. J.



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Vol. 102, No. 4

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PHOTOGRAPH BY VINCENT LISANTI

Our cover: This sunny garden scene reminds us that the long lovely days of summer are not far off. Are you ready? All through this issue you'll find fresh ideas to make this summer different: new foods to prepare, new ways to entertain, special thoughts for the garden.

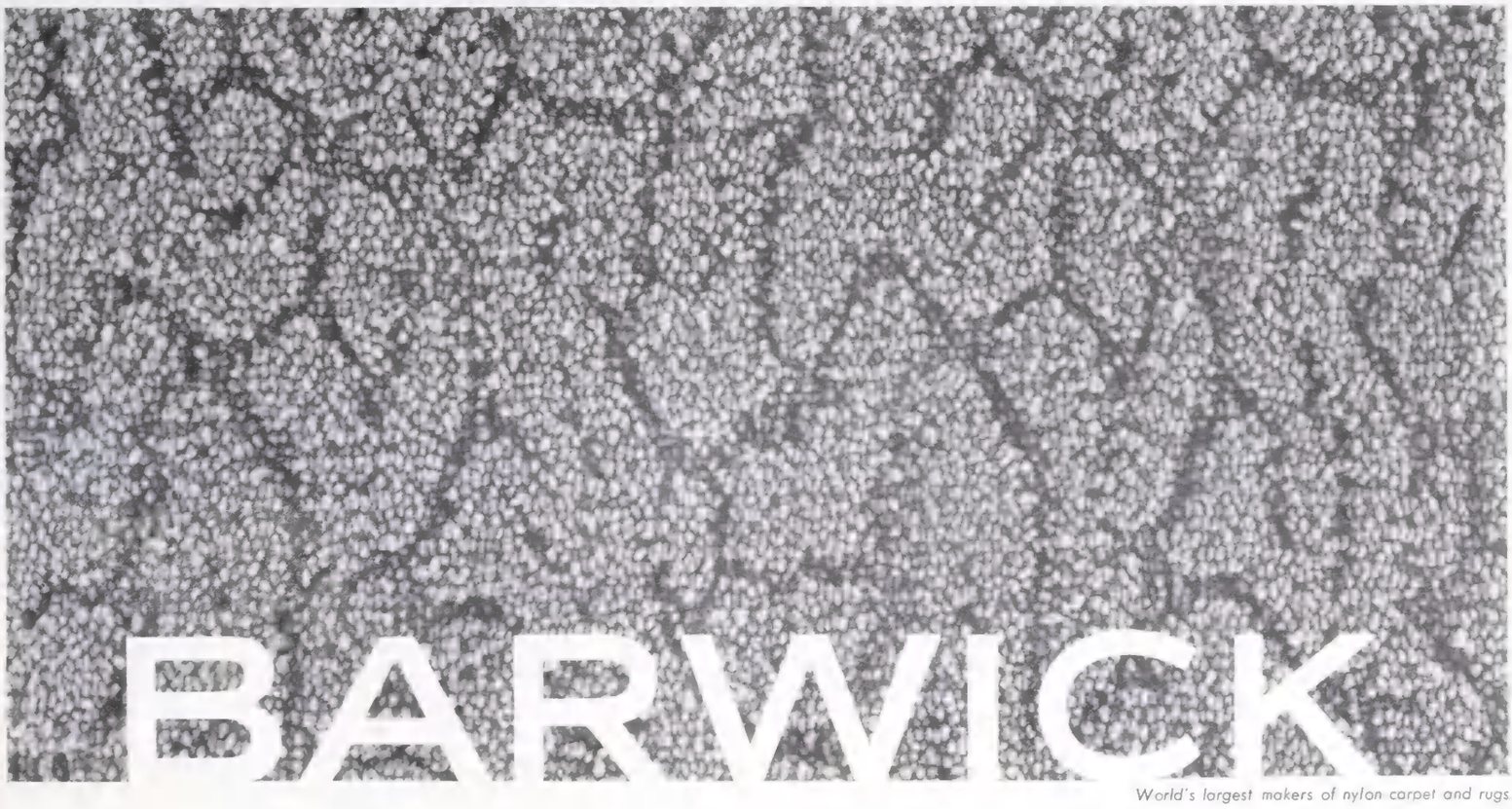
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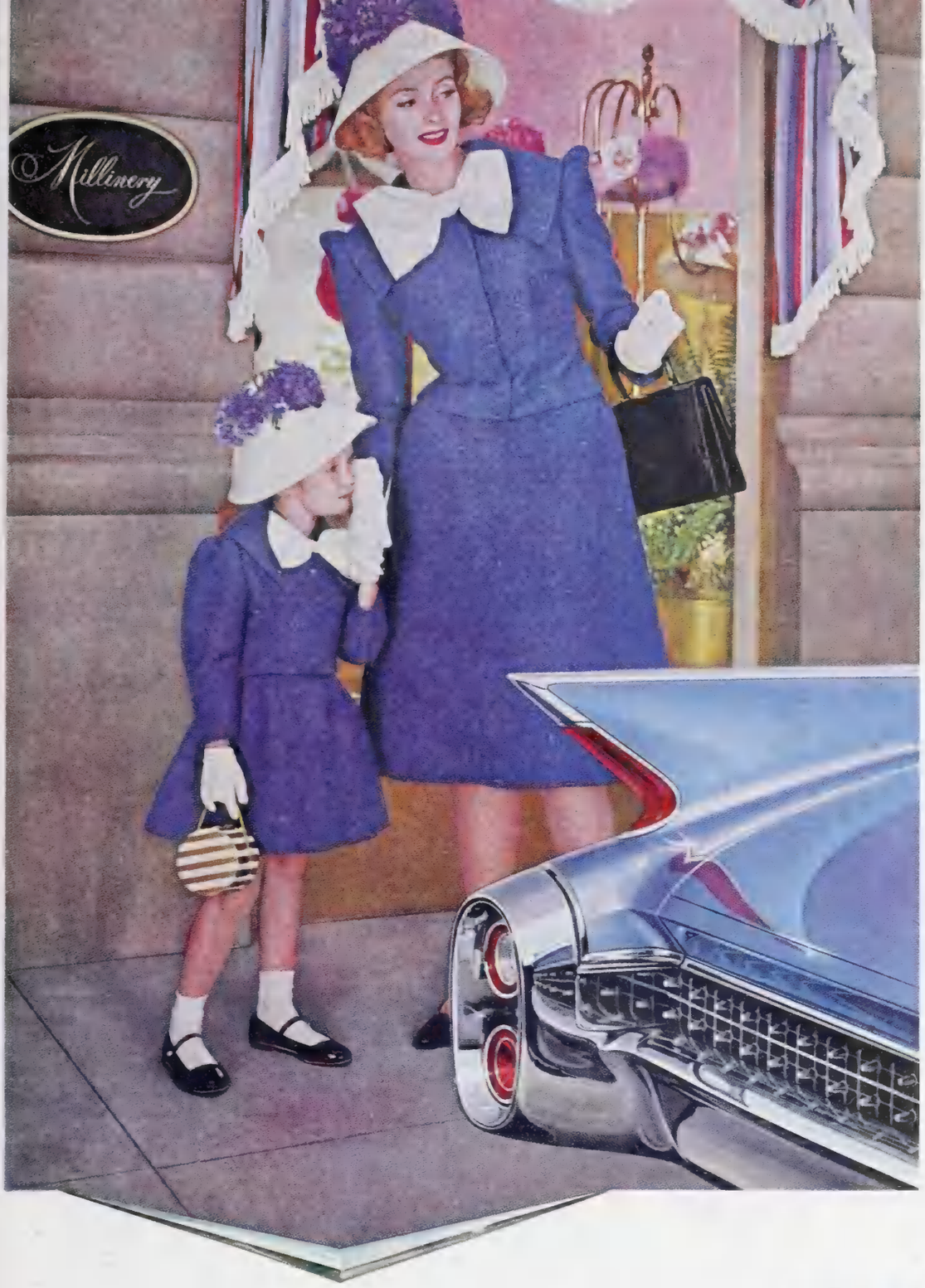
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The day quiets down when I sit here. I am serene, content, ecstatic. I made the frilly curtains, ordered the soft breeze, the gentle sun. This is my room without worries. Here I am all woman, all mother… *proudly.*



MATICO TILE FLOORS

for your happiness room

Start your happiness room with a colorful Matico Tile Floor. They're so smart, so easy-to-clean, so very economical. See your Matico dealer, listed under "floors" in your classified telephone book.

QUALITY CONTROLLED MATICO PRODUCTS

The floor is Matico Vinyl-Asbestos Tile #374 soft pink with cocoa, aqua and candy pink

MASTIC TILE DIVISION · The RUBEROID Co.

Houston, Tex. • Joliet, Ill. • Long Beach, Calif. • Newburgh, N. Y.

Vinyl Tile • Rubber Tile • Asphalt Tile • Vinyl-Asbestos Tile • Plastic Wall Tile

You'll Find *Fascinating Ideas* at Your

Weyerhaeuser 4-SQUARE Lumber Dealer

If you've been wishing you could make your home more modern, more convenient, more livable —or if you've been thinking of building—start with a trip to your 4-Square Lumber Dealer. Actually there are three important ways he can help you. First, he has how-to-do-it sketches for many Fascinating Ideas as well as design books for both "Family Planned" Homes and Vacation Cottages. Next, he can help you perfect your own ideas and give you accurate construction estimates. Third, he can give you the practical building and financing information you need to get started. You're invited—right now—to visit your Weyerhaeuser 4-Square Lumber Dealer. See his displays of fine quality 4-Square Building Products. Let him show you how easily you can make better use of basement space, panel a room, even build your own vacation cottage!



Free Folder. . . stop at your 4-Square Lumber Dealer for current Fascinating Ideas folder, containing descriptions and drawings of ideas shown here. Or write: Weyerhaeuser Company, Dept. H4, First National Bank Bldg., St. Paul 1, Minn.



Vacation Fun Starts Here

Build a low cost, weather-tight cottage with Weyerhaeuser 4-Square Lumber and Plywood. *Cimarron* design shown, other plans available.



Inviting Split-Level Home

This "Family Planned" 3 B.R. home provides a sunny, usable basement, features the strength and beauty of wood. Design No. 6137.



Home Hobby Haven

Keep your collection in this combination storage, work, and hobby display center. Wood cabinets complement paneled fireplace wall.

Weyerhaeuser Company
Lumber and Plywood Division

The six-room ranch of Mr. and Mrs. Bruce White, 2635 Lincoln Lane, Indianapolis, Indiana. The Gold Medallion at the entrance means that the White home is heated electrically, has at least four major electric appliances, is wired for Full Housepower (ample wiring, switches and outlets for present and future needs), and features lighting planned for good living.





"Now we know total-electric living is not just



There's no love lost when Fritz White and his sister, Ruth Ann, sit down to checkers. Usually the games are played on the living room floor. No drafts here, thanks to automatic electric heat and good insulation. And clean? With no fuel to burn, there can't possibly be any soot or dust from combustion. Furnishings and walls in the White home haven't been touched in two years, still look new.

Residential Market Development Operation, General Electric Company, Appliance Park, Louisville 1, Kentucky.

for rich people,"

". . . even our *automatic electric heating* costs us less than old-fashioned heating did," says Bruce White.

At a lower cost than you might think, electricity heats, lights, cooks, washes, dries, keeps water hot—food cold, and helps entertain the Whites of Indianapolis in their Gold Medallion Home—equipped by General Electric.

Mention total-electric living and Bruce White lights up. He could talk about the subject for hours—and does. "It's not so much the economy," he stresses, "it's the comfort and convenience you get for your money. Look around . . . about the only things that aren't electric are ourselves and Tommy. He's the cat."

"You know, we used to live on a farm before this and I can still remember lugging oil into the house for heat. Total-electric living? That was for rich people. But here we are in our own electric home where living is easy on me—and on my wallet."

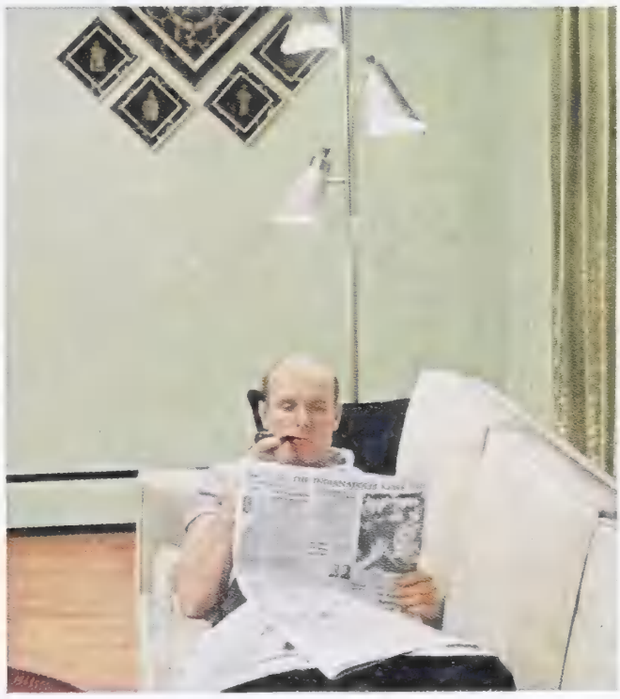
Call your local electric utility for information about the advantages and economies of Medallion Home living in your area . . . today!



"One look at the General Electric kitchen and that decided it," says Mildred White. "Honestly, cooking is fun again and so automatic. I'm an expert. Off the kitchen is our laundry room with General Electric washer and dryer. As my mother, who lives with us, puts it, 'without those machines we'd all be full time washer women.' "



A budding civil engineer, Fritz White 17, cracks a tough algebra problem in the den, while Mom and Pop sip tea in the kitchen. With thermostats in every room, temperatures can be controlled to individual preference.



Proper lighting helps Bruce White relax as he performs his after-dinner ritual of reading the papers. Typical of lighting throughout the house, the pole lamp is functional, yet fits right in with the Whites' decor.

Progress Is Our Most Important Product

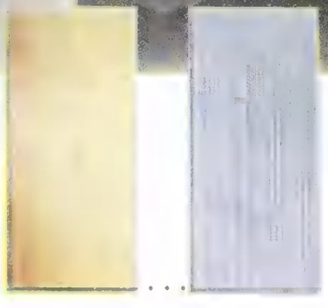
GENERAL ELECTRIC

Everyone's MOVING UP to Cedar!



Home buyers, today, are moving up to homes designed with taste and built with quality. That's why Western Red Cedar is so widely used in the better new communities. A triple-thick roof of natural cedar shingles withstands the ravages of sun, wind and storm—*beautifully*—for scores of maintenance-free years. Cedar shake walls—*richly textured and tastefully factory-colored*—are applied two layers thick to combine dramatic horizontal shadowlines with extremely effective insulation. Look for the builders in your community featuring *genuine cedar* roofs and walls. They are building homes you can move up to with pride *and* confidence.





RED CEDAR SHINGLE BUREAU 5510 White Building, Seattle 1, Washington

I enclose 10 cents for the helpful literature: *Ideas for Homes, The House of Cedar* and *Distinctive Roof Applications.*

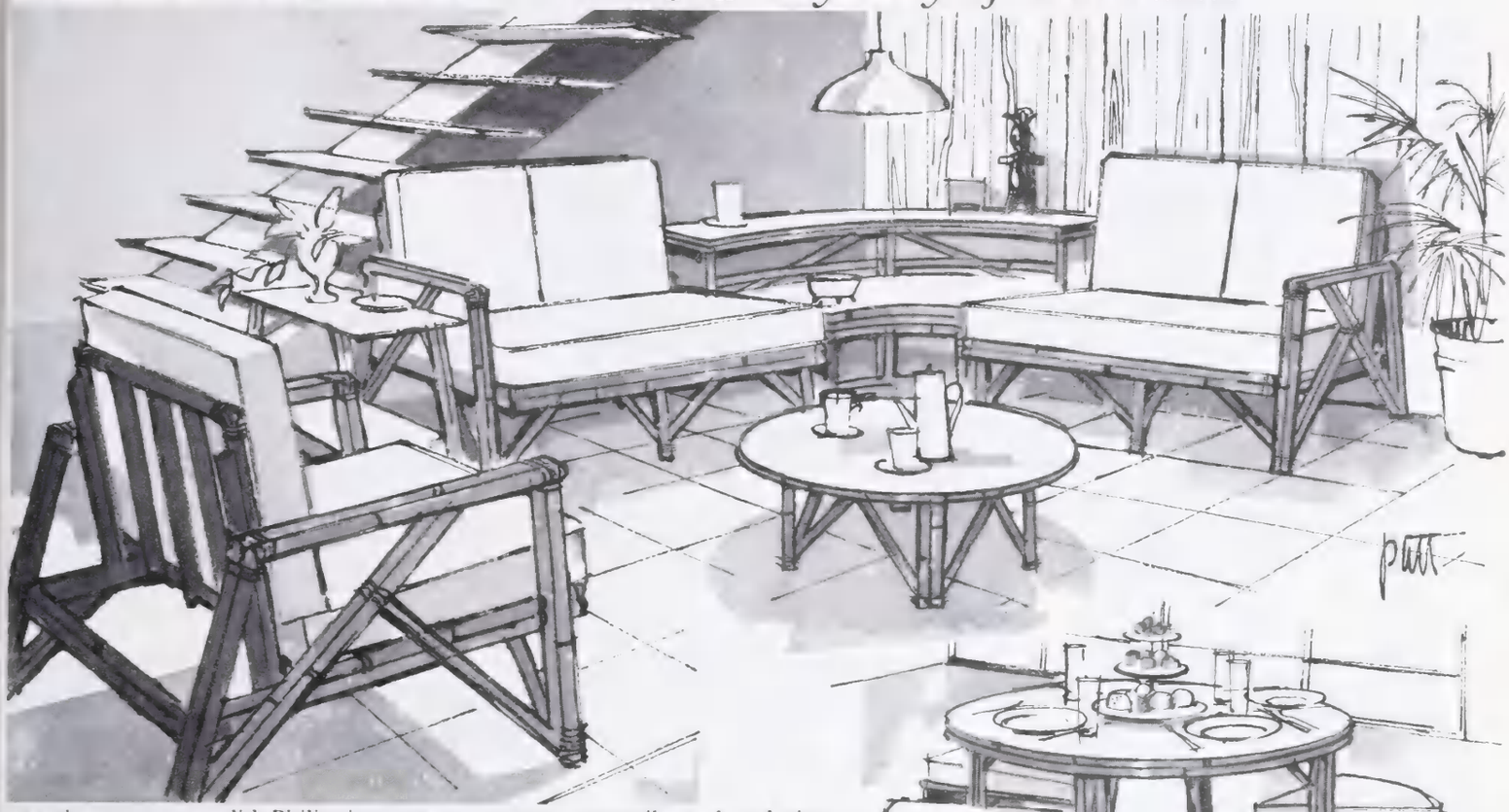
Name.....

Address.....

City..... *Zone*..... *State*.....

In Canada, address: 550 Burrard Street, Vancouver 1, B.C.

OUT OF THE EAST—*by way of Denmark!*



IT'S GENUINE, solid Philippine rattan — strong, versatile and enduring — combined with Scandinavian simplicity and grace! *Vogue* calls this new group "Copenhagen Contemporary" and you just know it was made for *your* rough 'n tumble family. You know, too, that those Koolfoam-filled cushions with their removable, zippered covers will provide years of carefree comfort, while a whisk of a sudsy cloth will keep the Micarta tops looking new practically forever. There's a *Vogue* grouping in *everybody's* price range — starting from less-than-**$200.** for 5 pieces!

LUAU-HI . . . LUAU-LO!
A VOGUE ORIGINAL! Leave it at 16" high for cocktails, raise it to 23" for brunch, or to a full 26" for bridge! Easily handled, the ingenious LUAU TABLE with its 4 hideaway stools occupies no more space than a conventional coffee table!



LO-BOY DINING GROUP
rates high with homemakers who enjoy entertaining. The table is continental height (26 inches) and the swivel chairs have a contoured angular back for relaxed comfort. Essentially a conversation group, LO-BOY is the ideal choice for combined living/dining rooms.

VOGUE Rattan

LEXINGTON, KENTUCKY

See your nearest VOGUE dealer and send 25¢ for colorful literature.

YOUR NEIGHBORHOOD VOGUE DEALER *invites you to see his complete display of Vogue Casual Furniture.*

CALIFORNIA
Modesto . . . . . Wherry Furniture Company
Oakland . . . . . Acme Awning Company

COLORADO
Denver (Cherry Creek) . . . . . Tropic Shop

CONNECTICUT
New Haven . . . Chamberlain Furniture Company, Inc.
Wethersfield . . . . . Cooper's Furniture Company

DELAWARE
Dover . . . . . Howard Furniture Company

DISTRICT OF COLUMBIA
Washington . . . . . Malcolm Scates Furniture

FLORIDA
Auburndale . . . . . Dutch's Patio Shop
Fort Lauderdale . . . . . Hayden House
Orlando . . . . . The Sleep Shop
Vero Beach . . . . . Vero Rattan Shop

ILLINOIS
Antioch . . . . . Modern Living, Interiors and Exteriors
Galesburg . . . . . Galesburg Canvas Products
Chicago (Oak Park) . . . . . Williams Casual Furniture
Wilmette . . . . . Mangel Florist Garden House

INDIANA
Ft. Wayne . . . . . Sigrist Furniture Company, Inc.
Hammond . . . . . Palace of Gifts and Furnishings
Indianapolis . . . . . Colonial Furniture Company
Indianapolis . . . . . Porch and Patio
Mishawaka . . . . . Christianson's Corner
Muncie . . . Ray Weeks Furniture and Carpet Company
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Coffeyville . . . . . Mathis Furniture Company
Garden City . Collins Furniture and Appliance Company
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MARYLAND
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Rockville . . . . . P. J. Nee Company
Towson . . . . . Carter's Furniture Company

MICHIGAN
Birmingham . . . . . Triangle Furniture Company
Detroit . . . . . Jimmie's Rustics Furniture
East Detroit . . . . . Miller's Chrome Company
Flint . . . . . Skaff Rug & Furniture Co.
Royal Oak . . . . . Edward Furniture Company
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MINNESOTA
Minneapolis . . . . . C. J. Holgaard Company
Minneapolis . . . . . Thiss Associates, Inc.

MISSISSIPPI
Jackson . . . . . Rice Furniture Company

MISSOURI
Kansas City . . . . . Tropic Shop
St. Louis . . . . . Berger Furniture Company
St. Louis . . . . . Jack Diamond Supply Company

NEW JERSEY
Hackensack . . . . . Huffman and Boyle Company, Inc.
Hanover . . . . . E. A. Kirch and Company
Irvington . . . . . Newark Reed and Rattan Shop
North Plainfield . . . . . Eber's Patio Shop
Watchung . . . . . E. A. Kirch and Company

NEW YORK
Bayside, L.I. . . . . Patio Shop
Syracuse . . . . . Lyndon Lawns Casual Furniture
Great Neck, L.I. . . . . Patio Shop
White Plains . . . . . Corham Art Studio, Inc.

NORTH CAROLINA
Winston-Salem . . . . . Cuningham Furniture Company

OHIO
Akron . . . . . M. O'Neil Company
Cleveland . . . . . Cleveland Heights Furn. & Toy Co.
Toledo . . . . . Chester R. Crane Wholesale Furniture Showrooms
Warren . . . . . Grimms, Inc.
Youngstown . . . . . Star Chrome Company

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Nashville . . . . . Payne Furniture Company

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Norfolk . . . . . House of Bedding, Inc.

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Madison . . . . . Town and Country House, Inc.
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Racine . . . . . Porters Furniture Company
West Allis . . . . . Green Furniture Company



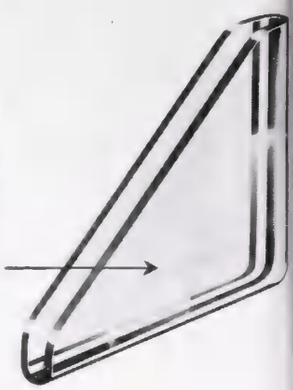
"What makes this house a better buy?"

"I've just put my finger on it!"

He's checked every window and found *Thermopane*® insulating glass throughout the house. Says so, right on the glass. It means all of the windows, even those that open and close, are insulated. *Thermopane* keeps you snugger in winter . . . cooler in summer . . . more comfortable all year 'round. You'll save on heating and air-conditioning costs. And never have to bother with storm sash.

Next time you look at new houses, look at the windows, regardless of type. If the name *Thermopane* is inscribed in the corner of the glass, it's a good sign that the builder is offering you an up-to-date home, built for your comfort and economy.

Thermopane consists of two panes of glass with an insulating blanket of dry, clean air hermetically sealed between them. Look for the name, right on the glass.



Write for beautifully illustrated, full-color booklet describing Thermopane and what it can do for you. Only 10¢. Dept. 2340, Libbey-Owens-Ford Glass Co., 811 Madison Ave., Toledo 3, Ohio.

Thermopane® INSULATING GLASS Made in U.S.A. only by LOF GLASS

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YORK Powerful-Quiet Room Air Conditioners

Give You 2 Big Comfort Extras No Other Window Unit Can Match

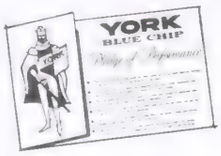
1— THEY REMOVE 30% MORE HUMIDITY!
Exclusive York Cooling Maze Coils force air to turn and ricochet around staggered tubes and rippled fins that remove *all* excess humidity. This, plus York's extra cooling BTU's per kilowatt give you the greatest *total* comfort at lowest operating cost!

2— COOL SILENTLY!
S-h-h-h! You can hardly hear them running, thanks to acoustically designed air passages and Dual-Thrust Compressors equipped with twin mufflers and new-type sound isolators.

PLUS **HYGIENIC FILTERING OF DUST, POLLENS, EVEN BACTERIA!**
Simplifies housekeeping... reduces cleaning bills... relieves allergies!



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The combination of York cooling, dehumidifying, and filtering relieves heart strain, hay fever, asthma! You sleep better, eat better... dispositions are brightened!



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...Your assurance that every York unit is use-tested and quality-proved to give more years of peak performance and trouble-free service.

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MAKE IT BETTER

Air Conditioning, Heating, Refrigeration and Ice-Making Equipment • Products for Home, Commercial and Industrial Installations

IT'S WORTH MENTIONING

By JULIE POLSHEK



Cram's electrified world globe can be illuminated for reference ease; or merely to shed an illuminating glow. Height, with a finger flick, is altered as you wish it; kept in place by a counterbalance. Wall arm, brass-plated, swings sideways in 180° arc. Cram Shatter-Pruf Space-Saver. 10½" globe, $24.95; 12". $34.95. Globe ball is completely safe; a feature backed by guarantee against breakage. From Gimbels, Herald Square, N.Y.C. 1.



Like fine jewelry, Era's inlaid-brass pulls have undefinable elegance that imparts prestige to the object they adorn. Handcrafted in Italy by artisans skilled in using fine materials to handsome advantage. Vermillion agate or turquoise inlay. Round ⅞" knob (can be used alone) completes 3" escutcheon; $3.60. $7.90. Oblong pull, 4¼" x 1¼". $7.90. The 2⅛" pull, $5.70. Luten-Clarey-Stern, 50 East 64th St., New York, N.Y.

The beauty of polished brass and skilled styling are united in this occasional table: the end-result is very handsome and complimentary to any room décor. A very convenient accessory for lounging chair or sofa; useful for many serving needs. Tray sizes 15", 12", 9½"; pierced galleries ornamentally edge them. Height 32". Finely made; non-tarnishable. $28.50. Carole Stupell, 54 E. 57th St., N.Y.C.



Plastic carryall for shoe shining weighs only a pound; mere rinsing or damp sponging keeps it clean. Elevated footrest, also unbreakable plastic, is part of the molded, one-piece structure; conveniently doubles as a handle. Partitioned storage area keeps needed supplies neatly organized for instant access. Antique bronze, black footrest. Bilt-Rite Shoe-Shine Valet costs $2.25. Downs & Co., Evanston, Ill.

(*Please turn to page* 22)



BRIGHTEN YOUR HOME
with
"Baskets & Bows"
SCENIC WALLPAPER

Here is a 5-panel design with exceptional delicacy and charm. Use it over a bed, in an entry hall or in a gay dining area for fresh, new decorative beauty. The 2 outside panels shown may be hung separately and placed exactly where they will create the greatest interest... available in 3 lovely colorways.

Albert Van Luit & Co.

For DECORATOR'S SAMPLE PACKET filled with inspiring ideas and samples PLUS full color miniature of this beautiful, new scenic, send $1 to:
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WALLPAPER...for the most beautiful rooms in your home!
Available at leading decorators and dealers from coast to coast



CASCADES OF CAREFREE RUFFLES

New ensemble with the look of organdy, the easy care of DACRON® POLYESTER FIBER

Gone is tiresome care! Gone is the limp look! 100% "Dacron"* polyester fiber makes ruffles—even clouds of them—so practical to own. For instance: this new, beautifully styled ensemble by KUHN-BLUM washes easily...keeps crisply in shape...fluffs up quickly with little or no ironing...just loves sunny rooms and windows because "Dacron" resists damage from sunlight. And there's a matching vanity set available, too.



DU PONT
REG. U.S. PAT. OFF.
BETTER THINGS FOR BETTER LIVING
...THROUGH CHEMISTRY

*"Dacron" is Du Pont's registered trademark for its polyester fiber. Du Pont makes fibers, does not make the ensemble shown. Enjoy THE DU PONT SHOW WITH JUNE ALLYSON, Mondays — 10:30 p.m., E.S.T.—CBS-TV



A good mattress is more than a pad

This cutaway view of a cotton-cushioned mattress shows the precision engineering necessary to make scientifically comfortable sleeping equipment. Modern homemakers know that layers of cool, fluffy cotton firmly supported by tempered steel innersprings provide correct body support and true sleeping comfort. That's why nine out of ten mattresses sold are built this quality way—with cotton!



Cotton Cushioning

The choice of fine craftsmen

National Cotton Batting Institute and National Cotton Council, Memphis, Tennessee

IT'S WORTH MENTIONING

CONTINUED FROM PAGE 20



Brand-new "disposable," Scotch Brand Dusting Fabric is justifiably dubbed "wonder fabric" by 3M Company which developed it. Features ideally "bundled" are tough strength that permits fabric's reuse numerous times; downy texture, resilient in "body"; gossamer weight. Lace-like "weave" traps collected dust. Treated for lint-proofing. Perforated roll, 30 yards, supplies sixty 12″ x 18″ cloths. $1.98. Wayne Sales Co., Wayne, Pa.

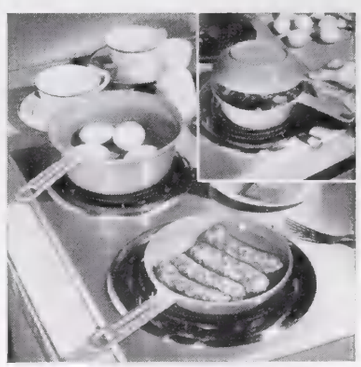
Seam-overcasting by machine is a great timesaver. Lock-stitch provided by Greist Overcaster attachment creates truly fray-proof edges; more uniform than hand-finishing and even around sharp curves is pucker-free. Interchangeable feet adjust attachment for any fabric weight from gossamer to bulky. A decorative way to hem. $4.98. Newmark Dressmaking Supplies, 410 Halsey St., Newark, N.J. (Specify make of machine.)





Sawa cooky machine is imported directly from Sweden; its 16 native cooky discs are a treasure-trove of decorative forms. Two-legged discs produce Swedish ratafia meringues. Merely pull down cylinder handle to eject a formed cooky; a rank amateur couldn't go wrong. Handles ice-box doughs. Nozzle attachment converts machine for dispensing icings or garnishes. $5.95. Mailerette, 1502 South Lowell, Santa Ana, California.

Descoware Convertible is hefty, cast-iron with fused-on, porcelain finish permanently new-looking. Affords casserole or saucepan (1¼ quarts); cover flipped over, is a 6½-inch skillet with rounded sides. Both components function on range burner, in oven, under broiler, as serving dishes at the table. The Belgian ware, high in heat retention, has great cooking merit. Yellow or flame-red. $4.98; Bloomingdale's, New York 22, N.Y.





Household adding-machine needs are ideally met by the Sumit. Costs only $18.95. Rapid operational system, simple as a-b-c, is mastered in a few minutes. Separate columns for each digit make accuracy almost automatic. Finger pulls on wheel beside each column do the tabulating. Windows beside clearing handle register each addition. Precision-engineered; carries 2-year warranty. From Jeb's, Waverly, Missouri.

(*Please turn to page* 24)

"Our remodeled home is now

Coolest in Summer...Warmest in Winter...

thanks to our new SUN VALLEY* All-Year® Air Conditioner

It costs so little, too... because it's GAS!"

Say Mr. and Mrs. HAROLD LEVINE of Tulsa, Okla.



SUMMER HEAT and winter's chilling temperatures no longer bother Mr. and Mrs. Levine. They remodeled their Tulsa home for comfort. They installed a new Sun Valley year-round Gas air conditioner.

You can enjoy the same comfort . . . and the same economy, too! With an Arkla-Servel Sun Valley Gas Air Conditioner you can heat or cool every room in your home. Yet monthly bills are low . . . lower in fact, than many pay to cool a few rooms with other-type units.



Choose the economical, dependable way to be comfortable. Whether you're remodeling your home, or building a new one, insist on an Arkla-Servel Sun Valley Gas Air Conditioner.

CAREFREE OPERATION—Your Sun Valley is a cinch to operate—just one easy-to-set thermostat. A single, compact unit cools in summer, heats in winter. And because it works with Gas, there's no need to worry about fuel deliveries. Your Sun Valley provides low annual maintenance and long life, too, because there are no moving parts in the cooling cycle. In fact, you can compare the life of the unit to the life of your home.

Call your local Gas company, your Arkla-Servel dealer or write Arkla Air Conditioning Corp., 812 Main Street, Little Rock, Ark. There's a Sun Valley available in models and sizes to fit any home. *Five-year warranty.*

AMERICAN GAS ASSOCIATION

ONLY GAS does so much more...for so much less!

*Trademark. Product of Arkla Air Conditioning Corp., General Sales Office, Little Rock, Arkansas

why it's easy to enjoy stereo with fine

H. H. SCOTT COMPONENTS



Fit Anywhere

Place the new H. H. Scott 399 music center on a bookcase or slip it into any furniture with a shelf. It is little larger than a table radio.

Easy to Connect and Play

Three simple connections and you are ready to play. H. H. Scott Photo-Guide makes you an expert at the controls in less than an hour.





Smart in Any Setting

Its clean, handsome lines blend with your favorite furniture, traditional or contemporary.

Components Sound Best

The experts agree, it takes separate components like the 399 for life-like realism. Listen and you'll hear why.



NEW FREE BOOKLET

Gives 25 Ideas For Stereo In Your Home

HB-4



H. H. SCOTT

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Rush me your new catalog and free booklet "How To Use Stereo Components in Your Decorating Plans".

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Export: Telesco International Corp., 36 W. 40th St., N.Y.C.
Furniture by Dunbar, courtesy Charles E. Smith Co., Boston

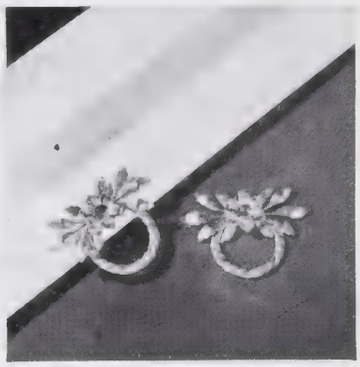
IT'S WORTH MENTIONING

CONTINUED FROM PAGE 22



Either dial, while dispensing contents, also rolls up the tube a notch each time; tube, by the time top end is reached, has been squeezed dry. One for small-fry at their level may supply a new incentive for interest in tooth care. Tidy-Tube holds any size tube; toothpaste, shaving- or hand-cream, ointment, etc. Of heavy-duty plastic, marbelized. Blue, pink, green, or white; $2. Tidy Tube Co., 1104 Kenwood, Lansing, Mich.

No window shade need look drab or starkly utilitarian; this jewel-like pull makes it easy to add decorative interest. Graceful design is copied from a French antique; 18-carat gold plating glamorously enriches the brass fixture and also provides tarnish-proofing. Matching screw mounts the pull; integrates with leaf-spray. Width 2". Pair, $1; 3 pairs, $2.75. Vernon's, 276 E. 3rd St., Mt. Vernon, N.Y.

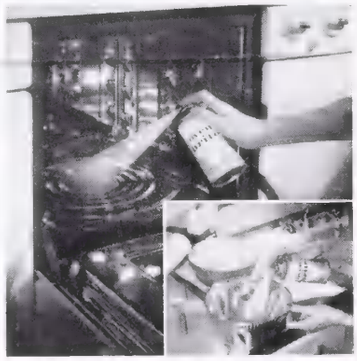




Don't expect steam-iron efficiency if residual minerals of tap water are allowed to remain inside the iron. Steam output is curtailed and water may spurt when steam is expected. Without harming metal, SSS-T quickly dissolves all scale deposit. Patented formula contains no acids or caustics. Non-toxic, leaves no discoloration. Ideal for de-scaling kettles, pans; $1. Sunset House, 80 Sunset Building, Beverly Hills, California.

Bassick's Nomar for deep-pile carpeting glides heaviest furniture through any pile depth. Sloped bevel creates a frictionless path. At head, a flexible joint prevents glide from digging in if pile resists; also adapts glide to slanted legs. Nail type or type with drive-in tube-handle, unbored legs; $1, $1.95 a set. Socket type fits $\frac{3}{8}$" x $1\frac{1}{2}$" caster bore; $1.85. Heavy-duty phenolic. Elm Hardware, 871 Sixth Ave., New York.





Oven-Brite's protective coating, used after cleaning oven, prevents burnt-on bond between oven surfaces and spill-overs or grease film. Routine washing suffices to remove completely any foreign substance. Coating cake pans, as commercial bakers do, creates a stick-proof surface; same can be done with waffle iron, griddle, etc. Great worksaver for barbecue grill. Tasteless, non-toxic; 9-oz. $1.79. Jarus Corp., 330 S. Wells, Chicago, Ill.



Illumination... a never-before color achievement in carpeting, highlights and enriches the natural depths of this masterfully sculptured Wilton. As nature itself interlocks single hues to create a new Living Color, so, too, the yarns of this magnificent carpeting blend together in color effects with new vibrance. Here is the myriad-tinted, shimmering beauty of a topaz turned in the light... the total yet ever-changing look of a sun-sparkled sea. This play of light and shadow, of color-within-color adds a breath-taking new dimension to one of the most beautiful and luxurious wool carpets you could ever wish to grace your home.

Alexander Smith 1845

WEAVERS OF FINE CARPETS AND RUGS SINCE 1845 ▪ 295 FIFTH AVENUE, NEW YORK 16, NEW YORK

SPRING 1960 **GOLDEN FOLIO** OF



Cozy corner in the Cummings home! *Living* concrete helps create a happy mood . . . gives a pleasing textural contrast with the room's furnishings.

"The concrete masonry for our outside walls was so rich-looking we used it inside, too!"



Says **HERBERT CUMMINGS,**
70 Barry Lane,
Atherton, California

"Our architect, Goodwin Steinberg, recommended new-type concrete masonry. One good look at the samples and we agreed with him completely—even to doing our *interior* walls in it, too.

"We had no idea that so many different sizes and styles were available—or so many colors and textures. We picked a smooth-textured style in 4-inch high units. Laid in a running bond pattern, they give a very handsome effect. Goes wonderfully with our outdoor furnishings—and indoors it fits right into our decorating scheme—even with the oil paintings on the wall."

Specially chosen for their attractiveness, these Golden Folio homes let you see the beauty and charm being created nationwide with today's new types of concrete masonry. This is *living* concrete . . . designed to the tastes and needs of modern living.

You'll find it comes in an intriguing array of new shapes and sizes, new colors and textures. In any style home, *living* concrete effects a special character and warmth. Satisfying, too, is its moderate cost and low upkeep.



Fresh styling with a friendly feeling! Architect Goodwin Steinberg, AIA, created the effect by a tasteful combination of contemporary design and one of the newer forms of concrete masonry painted an eggshell white.

OUTSTANDING HOMES BUILT WITH NEW-TYPE living concrete



Perfect partner for lush landscaping surrounding the Warren home is the *living* concrete, in both smooth and split-block styles, used by architect William A. Sloan, Jr.

"We let the charm of our concrete masonry speak for itself—but I do brag about the easy upkeep!"



Says **MILLARD R. WARREN,**
Timberlake Road, Knoxville, Tennessee

"We've lived in our house for a number of years now. I can honestly say this new-type concrete masonry is everything we expected it to be. For one thing, it has let us forget about upkeep. There just isn't any! The paint we put on the outside walls 4 years ago is like new, and we expect it to last at least another 5 to 6 years. Concrete masonry doesn't rot, rust, or wear out, so that makes my life pretty simple! This practicality, I suppose, is a big reason so many people are building with concrete masonry. But if they're like us, the main reason is that the material itself is so attractive. We even went to it for our interior walls. It has such a warm, friendly look. And we've got the word of our neighbors on that!"



For sunning, swimming, or just sitting, the Klepingers' outdoor living is given a beautiful background by the coarse-grained concrete masonry walls of their home.

"Our house is just made for the hot summers and cold winters we have here!"



Says **GERALD KLEPINGER,**
820 Highway 71 S., Neosho, Missouri

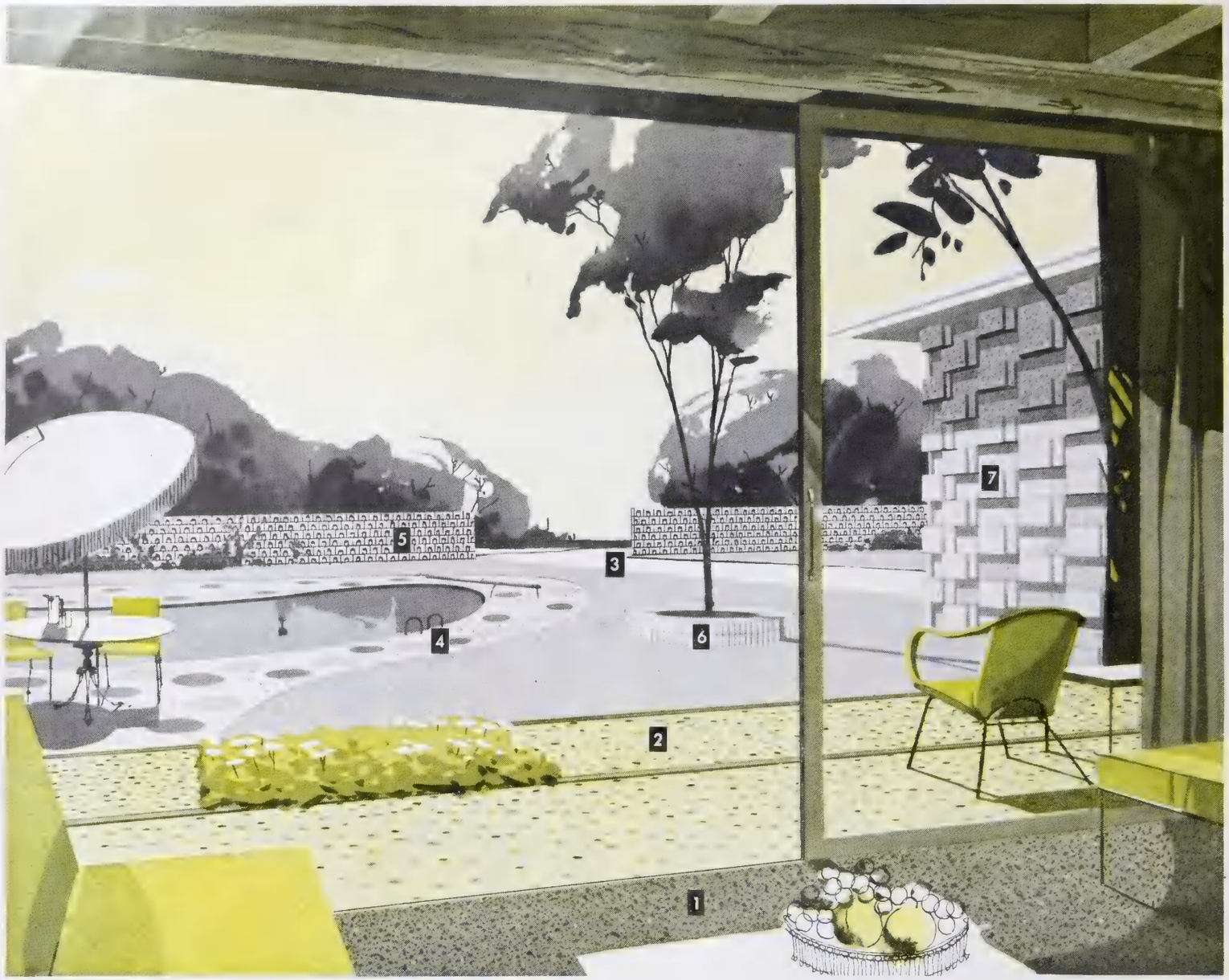
"Like all home owners, we wanted a house we could be proud of and comfortable in. Concrete masonry sure filled the bill! Our coarse-surface type of masonry goes beautifully with the countryside here—hills, big oaks and elms. It was easy to give the place the ground-hugging look we wanted simply by making every other horizontal joint a deep shadow line. And believe me, these walls really help with the weather. Even when the temperature drops to zero, we keep warm. In summer, 100-degree days aren't unusual. Our air-conditioning equipment would have to work a lot harder without concrete masonry. Calling it 'living concrete', is pretty apt."

Write for free, full-color booklet, "Gracious Homes of Living Concrete." (U.S. and Canada only.)

More ideas for modern living ▶

PORTLAND CEMENT ASSOCIATION, Dept. 4-19, 33 W. Grand Ave., Chicago 10, Ill. *A national organization to improve and extend the uses of concrete*

Clip these pages . . . add them to your file on "New Home Ideas."



ADD A "LIVING ROOM" AS BIG AS ALL OUTDOORS...

WITH MODERN CONCRETE!

It's simple to make your yard serve as an extra room—an outdoor "living room" for relaxing and recreation. A little imagination and versatile concrete can do the trick!

A patio takes on special interest in concrete. It can be cast in place and tooled into smart designs, broomed or "pebbled" —or assembled from precast "patio stones." Color is yours to choose! Lucky you, if your home's floor is a concrete slab at patio level —outdoor and indoor "living rooms" will merge beautifully.

Concrete masonry, in dozens of new styles, brings a fresh charm to garden walls and borders. And supreme joy—a swimming pool! Concrete can shape it to your yard, your ideas and budget. Even your driveway adds a touch of beauty in clean, bright concrete.

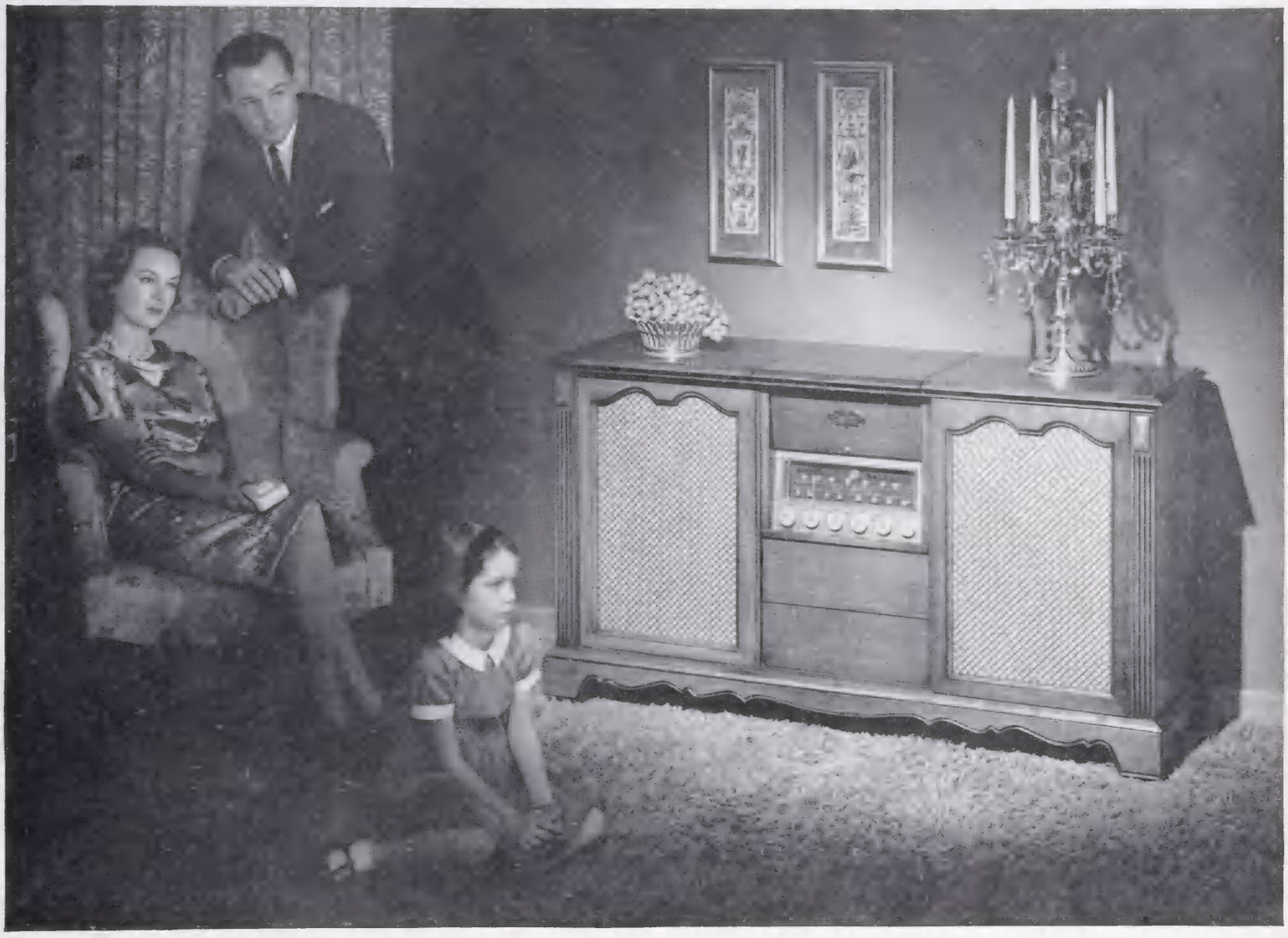
Modern concrete offers endless ways to make your place a showplace . . . to add to its livability and increase its value. P.S. If you're looking for helpful "outdoor ideas," just send for our full-color folder, *Concrete for Outdoor Living*. Free in United States and Canada only.

1. Concrete slab floor of gleaming terrazzo.
2. Patio of poured concrete with exposed aggregate surface.
3. Driveway in bright, clean concrete.
4. Swimming pool of lifetime concrete, bordered by concrete stepping stones with exposed aggregate.
5. Garden wall of concrete masonry grille block laid in a running bond.
6. Tree curbing of concrete masonry using split block style units.
7. Carport sight screen of striking 3-D concrete masonry units.

PORTLAND CEMENT ASSOCIATION
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Created for those who seek the richest listening experience the science of high-fidelity stereophonics can provide!

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The finest in stereophonic high fidelity and TV—yours in a magnificent Magnavox. On the preceding page—the ultimate in stereophonic high fidelity sound: the magnificent Magnavox Concert Grand. Above, the provincial model of the Magnavox Stereo Theatre 24 combining AM radio, FM radio, 24″ TV and stereophonic high fidelity phonograph—all in one. Below, the all-inclusive Stereo Theatre 500 (21″ TV) in walnut. Top right: Danish Modern 21″ TV. Bottom right: The Stereo Symphony, all-in-one stereophonic high fidelity phonograph, FM/AM radio in walnut. For helpful booklet and the name of the Magnavox dealer nearest you, check the coupon. **Magnavox.**

especially recommended

It's a wonderful world for living . . . Out of the blue come truer music, pictures, sound! . . . Baby-soft carpets wear and wear . . . Walls, too, are prettier than ever—yet care-free . . . And clocks, faithfully accurate, help mark the happy time.

86 IN A SERIES OF ADVERTISEMENTS BY SHOW-HOUSE, 555 5TH AVE., N. Y. 17



MASLAND'S CORNUCOPIA COLLECTION

55% Orlon®-45% Wool

The loveliest, most sense-making carpet news you've ever heard! Masland balances the luscious look of Orlon with the lustre, life and warmth of wool to give you clearer colors, longer wear, better stain-resistance and easier cleaning—all proved in a solid year of rugged lab tests. We've picked the four Masland carpets on these two pages from five eye-catching styles and 53 of the rainbow's prettiest colors. *From $9.95 yd. Slightly higher west of the Rockies.*

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Carlisle, Pennsylvania

Orlon is DuPont's trademark for its acrylic fibre.

Masland
"Always Good Company"



Today's clocks tell more than time; they express *taste*, too—*decorative* taste. Beautiful **SESSIONS** clocks fit perfectly in any room decor. On these pages are four distinctly different room styles, each complemented by a "just right" **SESSIONS** clock. This picture shows the Exotic in handsome rubbed wood; from the foyer peeks the Glimpse in a dramatic black frame. At left and below, in a worldly mood, we have an array of clocks showing time in famous cities. For **SESSIONS** time is world-wide!

Here they are as known by their official "model" names: At left, reading clockwise, are the Heritage, $24.95; Birmingham, $12.95; Gloucester, $29.95; Cambridge, $21.95; Madison, $19.95; Adoration, $12.95; Exotic, $29.95; and (middle) Glimpse, $7.95. Below, are **SESSIONS** "Miracle" clocks, the *only* electric clocks on earth that *automatically compensate* for every change, keep running in perfect time, *all* the time. See all of these stunning **SESSIONS** clocks at dealers everywhere, or send coupon for information. **SESSIONS**

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OGRAPHY: DAVID A. HOWARD

SHOW-HOUSE, Box 2742, Grand Central Station, New York 17, N. Y. Please send me the home-making aids I have checked.

- ☐ MAGNAVOX: "Factual Buyer's Guide to Stereo," a 16 page booklet plus illustrated folder of complete Television and Stereo lines.
- ☐ MASLAND: A free copy of the informative Masland carpet booklet, "Partnership in Quality." Helps you make wise carpet choices.
- ☐ SESSIONS: Full-color literature package describing the complete line of SESSIONS clocks. Free.
- ☐ MARLITE: Full-color room views and decorating ideas using Marlite Random Plank and other Marlite panels in a kit of handsome folders.

This coupon good until July 31, 1960.

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The soilproof walls of this attractive hobby room are Marlite Random Planks in distinctive Swedish Cherry; the dining room walls beyond are aqua Marlite Planks. Marlite's baked melamine plastic finish provides remarkable resistance to scuffs, stains, mars and dents: wipes clean with a damp cloth. All walls in our other rooms are also paneled with Marlite Random Planks in beautiful new Trendwood® finishes and smooth Marlite Planks in solid decorator colors. Marlite Planks are 16″ wide and 8′ long, tongued and grooved for easy installation over old and new walls.

Plastic-finished Marlite paneling in wood grains, colors or decorator patterns adds beauty, saves care in any room in your home. To learn more about creating care-free interiors with Marlite panels, check our coupon.

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Now...be sure of your choice forever!

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Sealy Fashioniters



New Yorker

elegant, luxury sofas...and they turn into beds!

It's wonderful . . . it's *true!* Sealy now brings you convertibles with the absolute rightness of styling that only fine sofas had before. Seven basic designs, each so elegant, so authentic, you can be sure you'll live happily ever after with your choice.

The Fashioniters by Sealy! So fine in line and taste. And *only they* have *Dura-Level*, the revolutionary new construction that makes other sleeper-sofas obsolete. (See opposite page.)

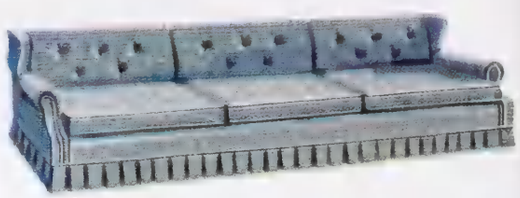
You are invited to see the Sealy Fashioniters now on display in fine stores. Choose yours . . . and be *sure* of your choice *forever!*



The Style Selector, at Sealy dealers, helps you choose from hundreds of luxurious decorator fabrics in the widest range of colors ever. No more guesswork!

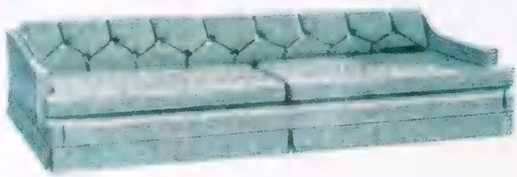


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Jamestown

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Brookshire

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Prices slightly higher in Canada

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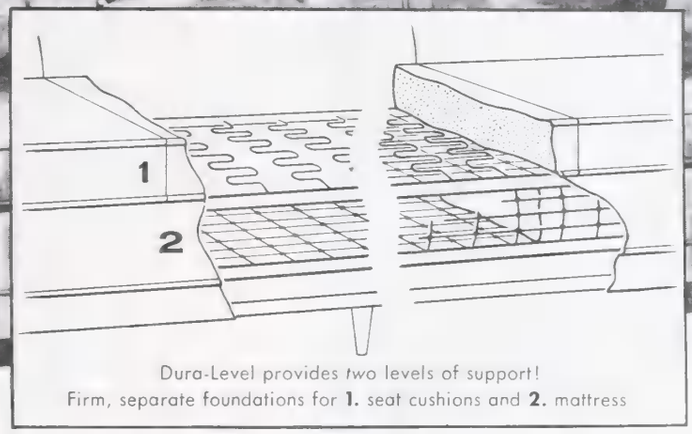
Sealy

Construction so new all other sleeper-sofas are obsolete!

Only Sealy Fashioniters have

DURA-LEVEL* SEATING

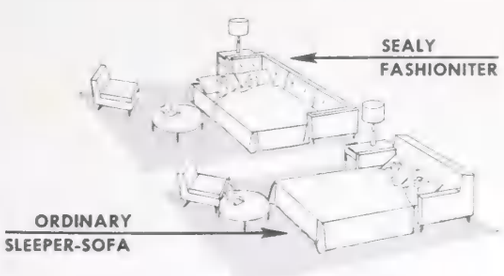
*Patent Pending



Dura-Level provides *two* levels of support!
Firm, separate foundations for **1.** seat cushions and **2.** mattress

at last there is a convertible that sits like the finest sofa... sleeps like the finest bed!

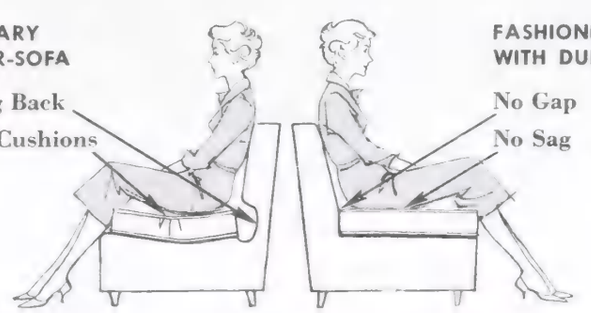
Sealy Fashioniters sit better, sleep better, because Sealy's exclusive *Dura-Level* construction *separates* the sleeping and sitting surfaces. Cushions are firmly supported for luxurious comfort, trim appearance, and lifetime wear. And the *Posturepedic* quality mattress gets the kind of foundation essential for correct support and wonderful sleeping comfort.



See how Fashioniter saves space in your room!

Thanks to their elegant, long-lounge styling, the new Sealy Fashioniters open out differently from old-style sleeper-sofas — with full-size mattress, they extend only 65″ into the room instead of 81″ or more. Less rearranging of furniture . . . so much easier for you!

All Fashioniters come with a $79.50 quality Posturepedic mattress!



This is what happens with the kind of construction you get in ordinary sleeper-sofas: All too soon, CUSHIONS SAG and get hammocky. AN UGLY GAP develops between the cushions and the sofa back.

Look at the difference with Sealy's patented *Dura-Level* construction. There is NO SAG IN THE SEAT . . . NO GAP IN THE BACK. Fashioniters *stay* trim looking, firm, and superbly comfortable.



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Add the crunch of nuts to your sandwiches

Stuck for new sandwich ideas? Try the texture of chopped nuts

By HELEN HOUSTON BOILEAU

1. Combine equal amounts of finely chopped pitted prunes and finely chopped walnuts, adding mayonnaise to bind the mixture and moisten it to taste. Use as sandwich spread.

2. Cream chopped almonds into softened butter, using as many nuts as can be easily worked in. Spread on very thinly sliced bread.

3. Combine 1 cup ground frankfurters, ½ cup chopped walnuts, 1 tablespoon prepared mustard, and ½ cup mayonnaise. Makes about 6 sandwiches.

4. Combine ½ cup finely chopped salted peanuts, ⅔ cup mayonnaise, and 2 tablespoons minced celery.

5. Mix ½ cup chopped pecans with 1 cup seeded, halved grapes. Add mayonnaise to bind. Spread between slices of graham bread and serve as soon as possible.

6. Combine 1 cup chopped cooked chicken with ½ cup chopped walnuts, and sufficient mayonnaise to bind and moisten the mixture.

7. Combine 1 cup chopped celery, 1 tablespoon chopped walnuts, and 6 chopped pitted olives. Add mayonnaise to bind and moisten, then spread on dark bread.

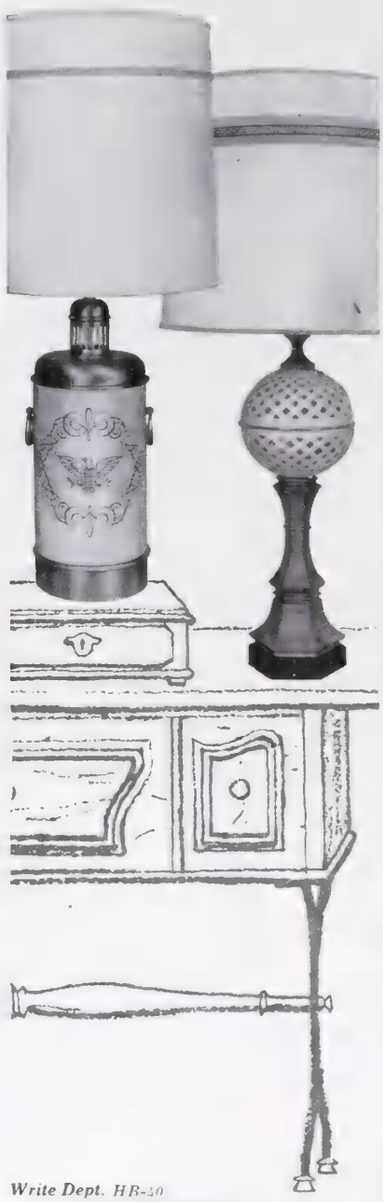
8. Grind shelled roasted peanuts medium fine. Moisten with a bit of cream or evaporated milk, season with salt, and spread on wholewheat bread.

9. Combine mashed, drained canned peaches and finely chopped pecans. Add a bit of mayonnaise, spread on bread slices, and serve at once.

10. Combine 1 seven-ounce can flaked tuna, ½ cup chopped walnuts, 2 chopped sweet pickles, 1 tablespoon chopped green pepper, 1 tablespoon chopped pimiento, ½ teaspoon salt, and ½ cup mayonnaise for 8 or 10 sandwiches.

puts the light on the freshest new fashion

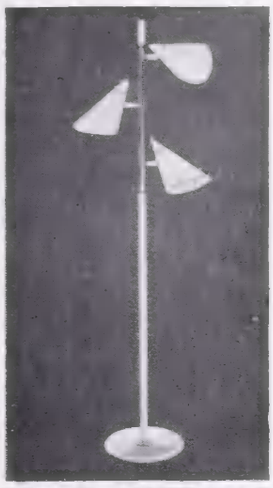
Look to Lightolier for the latest—the loveliest—in lighting. Look to Lightolier for enchanting ideas in American Traditional decorating. A case in point: our handsome new Canister lamp (below left). Decorators call it "a find". You'll call it an exciting (and good lighting) addition to your home, now Lightolier-priced for your purse. At right: an enchanting globe of lacy ivory filigree mounted on a solid cherry base. Both from a major new Lightolier collection at the nicest stores in town.



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LIGHTOLIER





wall lamps save space add glamour to your home

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CAPEHART WEDS SUPERB SOUND TO
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MAGNIFICENT CABINETS BY TOMLINSON.



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Decorator's Diary

What's new in the home furnishings showrooms

and how to put the best to work,

from the records of a decorator's commissions

Sometimes I feel as if my office were the complaint department. Clients are always indignantly passing on to me their disillusionment with the world of home furnishings.

"Why do the wallpaper people quote wallpaper by the single roll, then refuse to sell less than a double roll?" "Why can't I find a lamp I'd love to live with?" "Why can't I get into a high-style showroom without a decorator accompanying me?"

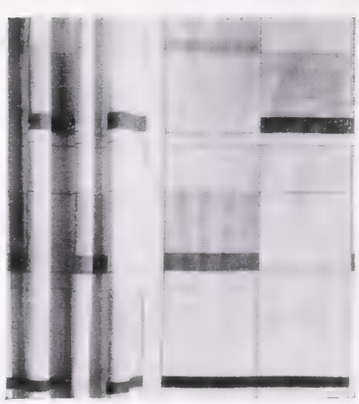
Most of the time I can't do much about things but listen. But there's a current complaint that, thank heaven, I've found a partial cure for. This is the anguished voice of the New Yorker who cries out in frustration that, just as she got settled in her brand new apartment, an even newer building sprang up to block her view and kill her light.

And I gather the same problem is occurring country-wide, so the solution to Mrs. Fisher's particular problem might well be passed on to the legions of similar sufferers.

The living room of the Fishers' gilt-edge co-operative faced such an expansive, magnificent view of downtown Manhattan that we decided to forego glass curtains. We simply hung tailored draperies of bronze-green silk at each end of the window wall. With the glass exposed, the big city came into the room like a vibrant, constantly relighted mural that progressed from mauve light of dawn through the orange brilliance of sunset to the incredible diamond and black-velvet glory of New York at night. You can well imagine the dismay of the Fishers when this priceless beauty was blotted out by the building that went up next door to them.

Sheer glass curtains were the obvious solution—something gossamer enough to let in the maximum light and yet not so clear that the next-door neighbors could easily see through them into the living room. A *printed* sheer was decided upon. But here arose another stickler. The room, for all its elegant coppery and bronzy silk upholstery and its off-white custom-made rug, was one of my personal triumphs of understatement, depending chiefly for its pattern on the now-defunct view and on one white wall that set off the Fishers' collection of abstract art—five choice impressions of New York, selected with as much care as most

(*Please turn to page* 38)



"Theme" printed sheer

Acclaimed... the best performance in a supporting role



STANLEY Drapery Hardware

For lasting window beauty, select the drapery hardware that offers the exciting combination of beautiful appearance and outstanding performance. STANLEY Drapery Hardware makes it easy for you to transform ordinary window appearance into dramatic window styling that will give any room a decorative lift. A perfect example is the STANLEY DURAGLIDE Heavy Duty Adjustable Traverse Rod shown above. With decorator-approved design and super-smooth operation, DURAGLIDE deserves to be your first choice for support in creating smart, new window treatments that will draw compliments.



For your doorways . . . Made possible by STANLEY SURFASET Surface Mounted Door Hardware. Ultra-modern doorway styling (doors that close *over* the openings). Doors cannot stick or rattle!



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For the workshop . . . Versatile heavy-duty, portable STANLEY Sabre Saw for the man of the house. Ideal for making valances, shelves, cabinets, any intricate work. Powerful . . . fast cutting.

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. . . Exciting ideas to help you "add to the pleasure of good living. Here's a much bigger value than the cost — only 25¢.



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CANADIAN OFFICES: ROXTON POND, P. Q. AND HAMILTON, ONT.



that's the word for the elegance of Grande Baroque, a magnificent pattern in fine Wallace Sterling silver. Shown above: luncheon fork, $10.50. Six-piece place-setting in heavy sterling, $45.00. At the finest jewelry and department stores. All prices include Federal Tax.

WALLACE
SILVERSMITHS
. . . at Wallingford, Conn. since 1835

DECORATOR'S DAIRY

CONTINUED FROM PAGE 36

people use in the choice of a physician. They imposed upon us the need for as much discrimination in the choice of a curtain print as possible. Nothing flowery, nothing obtrusive, nothing overwhelming but, like the paintings themselves, distinguished.

The Isabel Scott Fabrics showroom renewed my conviction that there's nothing you can't find in this wonderful country of ours if you will only keep looking for it. For I found there not only one but four potential candidates in abstract patterns, 50" wide. Any one of them may be printed on such sheer cloths as the finest of cotton batiste, silk and Fortisan, or pure silk gauze, or on more opaque fabrics like linen, linen and mohair, or silk taffeta, to be used as draperies or slipcovers.

The choice was close among a shadowy pattern of overlaid leaf shapes, a curiously abacus-like pattern of straight lines and dots, and a Mondrianesque plaid, but we finally decided upon a sensitive pattern of thick-and-thin broken horizontal striations, designed by Louise Shiffer and called "Theme." Printed on batiste, it's an illusory, almost shimmering thing, a white background colored in olive green, coppery pink, and, unexpectedly, lavender. It relates, but remotely and without obviousness, to the colors of the furnishings and the paintings, streaking the window wall with just enough pattern to produce privacy without blurring the light. It comes also in a blue-green combination and a delicious streaking of olive, gold, and yellow.

Olive Waterbury, who stems from a decidedly Greek-Revival-minded family from upper New York State, is on the shady side of forty, yet still actively breaking through her traditionalist shackles with much the same defiance as a first-year art student on the loose in Paris.

Her many phases of avant-gardeism have led her through Henry Moore, Modigliani, Jackson Pollock, and a cold-water flat in the Village where she and her long-suffering husband, Lewis, slept on the floor because that season it was considered the advanced thing to do. A year ago she realized her ultimate goal—an extremely costly glass-encased villa in Connecticut, designed by an architect who abhors the solid partition as a sort of bourgeois vulgarity. He gave them a house that was really one big room, surrounding a center core of storage walls and plumbing, and flowing, as he said, into the outdoors. What with all those glass walls and the idea that she was living in an honest natural environment, with the robins and the chipmunks sharing her every mood, for a time Olive doughtily ignored the unexpected visitations of tradesmen, curious locals, and friends who needed only to look from the driveway to know that she was scrubbing the kitchen floor, putting up her hair, or doing her nails.

Lewis, it turned out, was not as well adjusted to his milieu as he had let on to be. Two events in the life of this mild man brought things to a crisis—and brought Olive running to me.

One Friday he was informed that he had inherited from a distant cousin a half-dozen authentic Duncan Phyfe chairs, a Philadelphia highboy, and an American Empire dresser. This news Olive greeted with some caustic remarks about dead wood and said she'd look up a dealer to take it off their hands. Lewis ventured to suggest that the highboy and dresser might give them some of the drawer space that he found lacking in their storage walls. "Remember," Olive quipped happily, "people who live in glass houses can't have free-standing furniture!"

Next morning, sleeping late, Lewis awoke to find a family of five picnickers peering in at him through the glass wall of the "sleeping area." Lewis seemed to go berserk. He threw a bedroom slipper at the glass, shouting invectives, and as the picnickers scattered, he transferred his rage to Olive, recounting every indignity she had ever made him suffer from their high school days to the present moment when his privacy had been so shamefully violated.

She was still shaky on Monday morning when she presented herself to me. "I don't believe in decorators," she said bluntly, "but I'm desperate."

"That figures," I thought, having run into her ilk before.

"He has given me an ultimatum. He says he wants a real bedroom partitioned from the rest of the house and with the kind of privacy he grew up with. He has ordered the lawyer to deliver that antique furniture next week because he wants it in the bedroom. He says if I can't figure out a way to do this by the first of the month, he'll move to a hotel and put the house up for sale."

When I saw the problem, it didn't seem half as complicated as she'd made it sound, especially since I'd lately been studying the documentary wallpapers and related screen-printed fabrics of the Greenbrook IV Collection on which Katzenbach and Warren have collaborated with Greeff Fabrics. It's a gathering of thirteen designs from Dorothy Waterhouse's hobby collection of wallpapers found in old New England houses, the kind of romantic things discovered beneath layers of paneling or modern paper, on the backs of fire screens or in the linings of trunks.

I was itching to use my favorite pattern, "Strawberry Stripe," a stylized drawing of strawberries and leaves done in gold on a white ground (or in red on a mustard ground) and so far as is known, about 200 years old. Lewis, I knew, would love it and he seemed to me the one to be humored. And whether Olive recognized it or not, it was the sort of traditional that would settle down quite nicely with her mahogany plywood paneling.

"We'll turn the partitioning trick with one standing panel at right angles to the glass wall where the living area turns into the sleeping area," I said. "It will be a sort of mobile panel on casters, about four feet wide—mahogany plywood on the side facing the living room and wallpapered on the bedroom side to supply a background for the highboy."

"But what can we do about covering these glass walls?" she asked, apparently remembering the picnickers.

"On the long glass wall we'll put three sets of three panels that slide like shojis. We'll cover them with wallpaper and run them on triple tracks so that they'll bundle back one behind the other and look like single panels when you don't want the glass completely covered. We'll have a set that bundles at each end of the wall and a set in the center which can serve as a background for the dresser."

"And what about the other two window walls—and the bed?"

"Easy! We'll cover the glass with draw curtains to match the wallpaper and use the same fabric on the bed, which we'll keep just where it is, against the mahogany paneling of the center core."

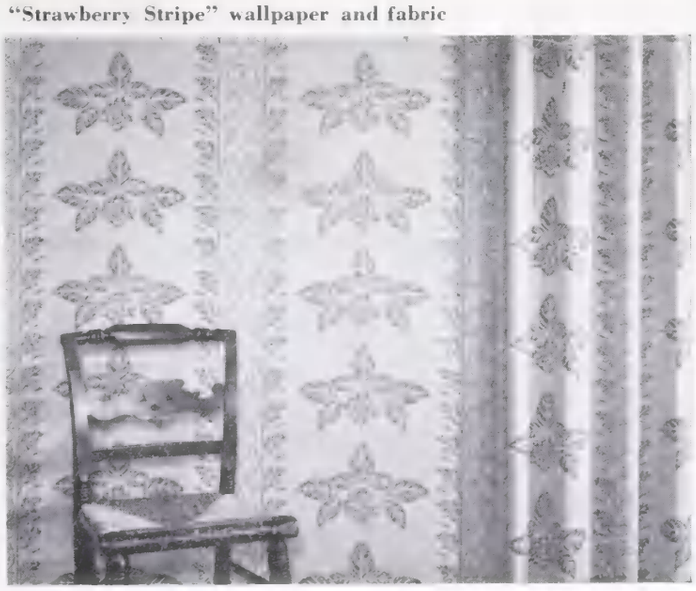
Olive accepted the idea like one making the best of a bad bargain, but I noticed by the way she looked at the wallpaper and fabric samples that she didn't find these traditional patterns as distasteful as she thought she would. Finally she broke down. "I really think it's going to be rather lovely, and Lewis will think he's right back home in his grandmother's house in Geneva—but. . . ."

"But you're afraid your arty friends will drum you out of the corps when they find out you've gone traditional on them? Well, you can tell them that the wallpaper has a washable vinyl plastic finish and the cotton fabric is treated with stain-resistant Sylmer. That ought to restore you to good standing with the modern set."

I notice that among my clients the ladies who know how to sew for themselves are not only stern critics of the workmanship that comes out of the drapery and slipcover workshops, but also quick to see the design possibilities inherent in any given fabric, and full of ideas for creating unusual effects. This intense, sharp-eyed interest may have its drawbacks at times

(*Please turn the page*)

"Strawberry Stripe" wallpaper and fabric





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DECORATOR'S DIARY

CONTINUED FROM PRECEDING PAGE

when you want to get on with a job, but it is far and away balanced by the mutual understanding it creates between decorator and client. It can also be a stimulant.

Mrs. Blunt, for instance, woke me up to something I should have wondered about myself—the decorative potential of fabric borders and the dearth of well-styled borders in the fabric market.

My enlightenment came about one day while we were both looking over the fabrics in the showroom of Brunschwig and Fils.

The Blunts had returned from Iran with an interesting wood grille, a mammoth and beautifully heavy engraved brass tray, and a fanciful Persian rug—too fanciful for my taste, but they loved its exquisite workmanship and stylized foliage pattern. These objects suggested to practical Mrs. Blunt that they be put to use at once, instead of being kept in wraps in the attic, like so many things people bring back from their travels. Since Mr. Blunt was an even more enthusiastic Iranophile than his wife, he was elected to have his home office furnished with these trophies. It was our thought that besides being his study in serious moments, the room might also be used as a family sitting room—a gathering place for the evening cocktail, a provocative place for after-dinner coffee or Sunday afternoon lounging.

This room is oak paneled to start with, so it seemed quite appropriate to build up a small counter at one end to serve as a bar, and to use the grille as a discreet enclosure from counter to ceiling. The rug, predominantly rosy pomegranate with dull beige and blue motifs, was placed before the sofa and blended in nicely with the garnet red carpet. The great tray became a table top. Its circular shape definitely suggested that it would become the rallying-round point of the room, surrounded by small upholstered chairs.

But we were stumped on the fabric for draperies and upholstery. We needed something light to lessen the oaken gloom. We needed just that soupçon of pattern that interests the eye without overwhelming it, and since Persian motifs were indicated we had a problem on our hands, for most of that genre are so busy and intricate that they'd both darken and overpower the room. We were about ready to settle for a non-committal natural-color raw silk, when Mrs. Blunt—not I—made a strike.

I found her ruminating in front of a display of printed borders—the greatest variety of them I've ever seen in one place, come to think of it. They were in cretonne and chintz, ranged in width from 2½″ to 11″, and ran the gamut of design from floral, Indian, American documentary, neo-classic, and feminine French to the one Mrs. Blunt was thoughtfully studying, an 11″-wide extravaganza of pomegranates, flowers, and twining leaves that bore the romantic name of "Ispahan." Its colors were blue, red, and green on a shrill yellow background, but there were other color versions, too.

"Just see here—what an important edging this would give to natural-color draperies. We could use it as the kick-skirt of the sofa and lounge chairs—we'll do them in natural cotton, too, so we'll have both lightness and pattern in the room. And for the smaller chairs we'll simply snip out parts of the motif and sparingly appliqué leaves or flowers on solid color slipcovers. The repeat is 33½″—think what we could get out of it. Possibilities are endless." —M.G.

"Ispahan" fabric border



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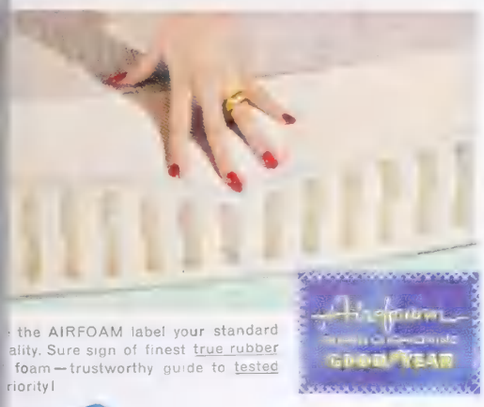
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ctional grouping shown consists of ottoman, curved bumper and full-length rm sofa. Carousel revolving table in foreground. Credenza in background.

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Maine ▪ Pine Cone

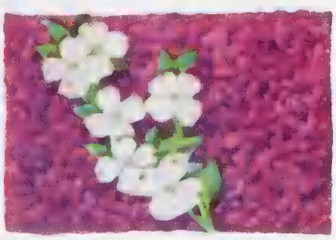

Maryland ▪ Black-eyed Susan


Missouri • Hawthorn


Montana • Bitterroot


Nebraska • Goldenrod


Nevada • Sagebrush


North Carolina • Dogwood


North Dakota • Wild Rose


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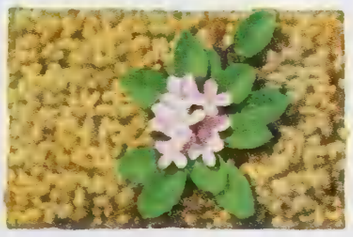
Indiana • Zinnia



Iowa • Wild Rose



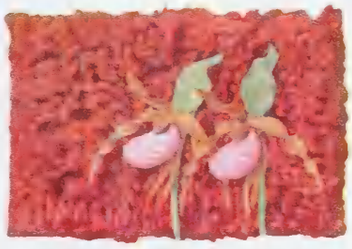
Kansas • Sunflower



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Mississippi • Magnolia



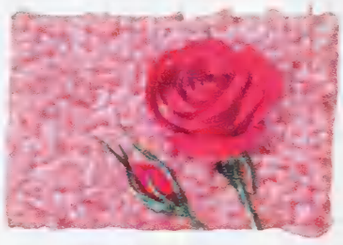
New Hampshire • Lilac



New Jersey • Violet



New Mexico • Yucca



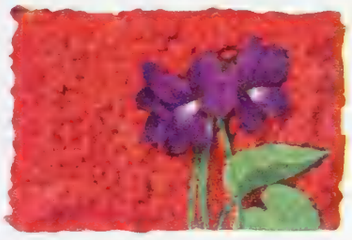
New York • Rose



Oregon • Oregon Grape



Pennsylvania ▪ Mountain Laurel



Rhode Island ▪ Violet



South Carolina ▪ Yellow Jasmine



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PHOTOGRAPHS BY MAYNARD PARKER

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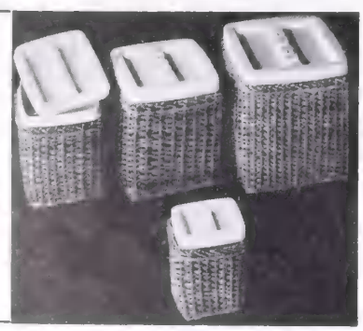
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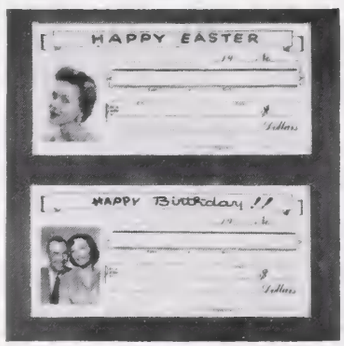
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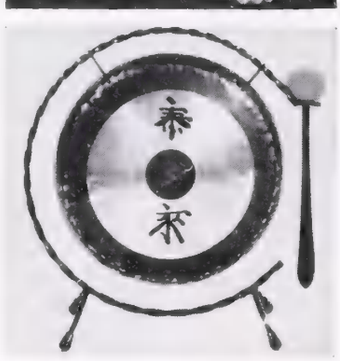
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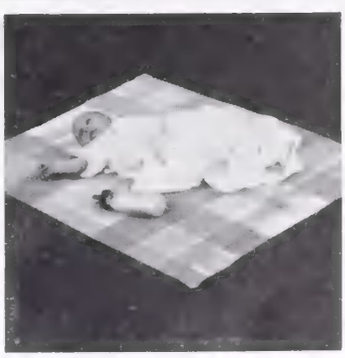
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Napkin, .70

Lord & Taylor, New York 18



EGG FRYING RINGS

Now, even wide-eyed brides can bring perfectly rounded fried eggs to the table! Brand new aluminum rings are wonderful for poaching eggs, taming potato pancakes, shaping hamburgers or fishcakes and doing dozens of other clever culinary things. Four fit into a standard-size pan, and the handles fold flat for storage. A must for every kitchen.

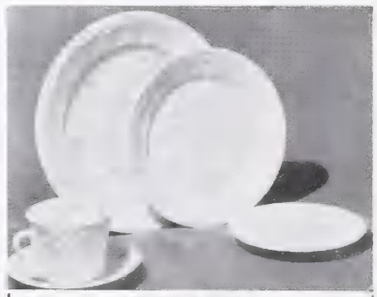
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DECORAMA

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Imported from England!

Creamy white Royal Staffordshire Ironstone, made from moulds several hundred years old! Beautiful enough for gala parties, sturdy enough for everyday use. Place setting includes tea cup and saucer, 6″ bread and butter plate, 8″ luncheon or salad plate, 10″ dinner plate. Embossed with the delicate Wheat pattern, they're perfect for a bride or hostess. Buy now and save $20 on the regular open stock price! Complete 50-pc. service for 8 (eight 5-pc. place settings, 8 fruit saucers, platter, vegetable dish). Open stock price $44.50.

Now only **$22.50** shipping charges collect

20-pc. starter set (four 5-pc. place settings) $12.95 ppd.

Large 3-Quart Tureen with Tray **$19.95** ppd.

Sauce Tureen, 2 Cups, Wheat Pattern **$7.95** ppd.

Creamer and Sugar **$4.50** set, ppd.

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Jenifer House

New Marlboro Stage, Dept. B-4

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Lazy Susan HERB GARDEN

A complete 12 piece gourmet set comes with a beautiful and sturdy pressed-wood Lazy Susan containing 5 removable white Styrene pots, pack of Black Magic earth and 5 packets (enough for 3 plantings) of herb seeds. Herbs are: Sweet Basil, Chives, Sweet Marjoram, Summer Savory and Cheryil. Lazy Susan comes white or maple. Complete **$7.95**

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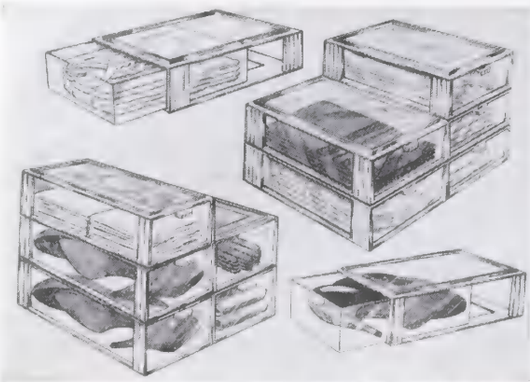
PORCELAIN DEMI-TASSE SET $4.95 Plus 35¢ Postage

Let the classical beauty of this Turkish style demi-tasse set add a distinctive touch to your after dinner coffee. Made of the finest pure white porcelain its graceful styling will enhance traditional or modern decor. Set includes 6 cups & saucers.

Harriet Carter

Also Available: Matching Sugar Bowl & Creamer $3.95 Set Ppd.
Matching Coffee Pot $8.35 Ppd.

Dept. HB4, Plymouth Meeting, Pennsylvania



No More Closet and Chest Storage Problems

with the Amazing New Sparkletone Crystal Plastic Drawer

SHOE and LINGERIE BOXES

HERE'S the decorative, practical answer for neat, uncluttered closet and chests at all times. No more messy floor racks, cardboard boxes, shoe bags, disheveled drawers. Now you can keep shoes, or lingerie, scarves, gloves, sweaters, handbags, etc., clean, dust-free and always "at your fingertips." Boxes are of one piece construction ingeniously grooved to allow automatic stacking of either the shoe or lingerie boxes, without slipping. Made of sturdy crystal plastic with attractive gold splatter to enhance any decorator's motif.

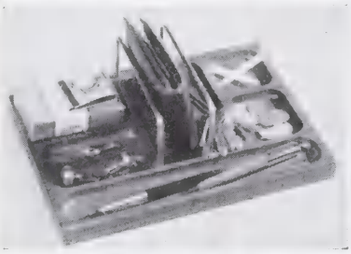
Shoe Boxes—(12½" x 7" x 4")—Only **$1.69** plus 20¢ pp and hdlg.
or **3 for $5** plus 35¢ pp and hdlg.

Lingerie Boxes—(14¾" x 11" x 4")—**$2.98** ppd or **2 for $5.75.**

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NITE CADDY FOR MEN



For evening transfer from trouser and jacket pockets to dresser top. Designed to hold watch, change, wallet, keys, pen, eyeglasses, everything a man ordinarily carries in his pockets. Crafted of black walnut wood and appointed with highly polished brass. A "catch all" that gives neatness and order. 10" x 7" x 3". Order No. 271.

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King Size

PILLOWS... Wide As A Twin Bed

21 × 39 (cut size) Use 2 for King Size Bed

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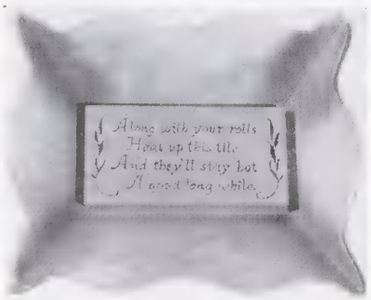
Cannon long pillow CASE, 42x48. . . . 1.00

Wamsutta long pillow CASE, 42x48. . 1.75

KING SIZE BEDSPREADS and COVERLETS of an antique satin, Starlight, corduroy, cotton satin, polished cotton and "mandarin". Color swatches, 10c each fabric. **25.00 to 50.00**

ADD 90c for Postage, Handling to total.

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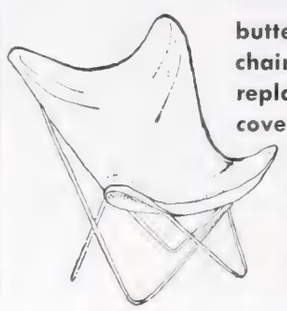


TO KEEP YOUR ROLLS APPETIZINGLY HOT

This idea was adapted from the old idea of putting a brick in the oven as a warming aid. This is a small brick-colored tile which you heat with your rolls, and then place in the antiqued pine holder. Rolls, toast, etc., will be kept warm and delicious. 8½" × 10½." **$5.00** ppd.

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in canvas plastic or leather

great news! our most popular re-cover, now in three durable materials. each cover with triple-stitched, reinforced seams and pockets. extra roomy cover fits all sizes; money-back, guaranteed satisfaction.

canvas: heavy duty 8 oz. cloth in turquoise, coral, gold, black, green or natural. **$3.95** ppd.

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for sample swatches send 50c per set
(send for free catalog)

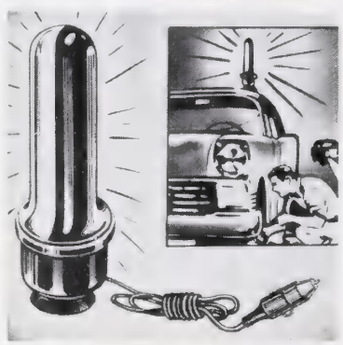
patio sales dept. hb-40 box 25, highland park, ill.



BOSTON ROCKER DECALS add old-fashioned charm to a newly-finished chair. A true reproduction of the beloved fruit-and-laurel design in rich gold and silver on permanent, clear decals, the set of 8 pieces is easily adaptable to other furniture pieces or home-decorating uses. $1.75. Other designs available. Write Authentics, Dept. 879, Box 546, Cincinnati 43, Ohio.



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CRANBERRY & CRYSTAL GLASS. Shimmering in a sunlit bay window, on a polished pine drop-leaf table, in a maple hutch along with pewter pieces, Early-American Crown Thumb Print pattern is at home with traditional or modern. 8" salad plates. 9-oz. goblets, *or* 4"-high sherbets, any set of 4 pcs., $3.95. Add 35¢ post. per set. What's New, HB4, Wynnewood, Pa.





HANDMADE OLD FASHIONED CUT-OUT PICTURES

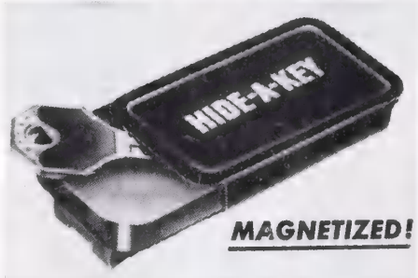
From out of the past come these quaint "Ma and Pa" and "Boy and Girl" pictures done in colorful felt cut-outs mounted on a fox brown mat with 12 ply mat board backing. Maple finish frames are nailed, not glued and measure 7½" × 9½". Each picture individually made—an original. **$3.95** EACH PPD. **Pair $6.95 Ppd.**

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of car, garage or home

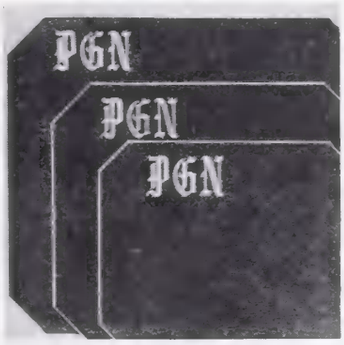


Hide-a-Key ends lost key worries! Attaches magnetically behind bumper, fender or dashboard on car . . . behind rainpipe on home, or any other secret place with metal surface. *Can't jar loose.* Holds 3 spare keys. Can be used to hold coins or other small valuables. No C.O.D.'s please.

$1 ea. ppd.

NONA, Dept. 3A
Box 531, Hicksville, New York

TABLE TILES deeply engraved with your name or initials are made of rich Formica in beautiful walnut or mahogany grain with soft felt pad on bottom. They protect your tables from scratches and moisture. The set of three heat-resistant tiles (5 x 4", 6 x 5", 7 x 6") makes a fine housewarming gift or hostess present. $3.95. Handy Gifts. Jasperson Bldg., Culver City, California.



BULB PLANTER works like a miniature post-hole digger, and for planting and transplanting bulbs and small plants, it's truly sensational. Polished triple-chrome steel with sharp "timber teeth" which cut into the earth rapidly, easily, it digs hole 3" in diam., up to 4½" deep. Hardwood handle is attached to yoke frame. $1.95. Artisan Galleries, 2100 N. Haskell Ave., Dallas 4, Texas.



INDIAN SASHES. For the campus crowd and their slim-waisted mothers, these sashes are worth knowing about. Hand-woven of cotton by Otomi Indians, beautiful, brilliant colors are inter-woven on a white background. Sashes 48" l. plus fringe are long enough to go around you twice. 2"-w. sash, $1. 4"-w., $2. Add 25¢ post. Order from Greenhall, 1133 Broadway, N.Y. 10.



LANGUAGE RECORDS for children will make a linguist out of any Miss Ponytail, and you won't have to bribe her to listen, either. Each album has two unbreakable 33-⅓ records with the words and phrases being taught also in English. Manual incl. French, German, Russian, Spanish, Italian or Hebrew record album. $5.20 each. Bancrofts, HB-735, 2170 S. Canalport, Chicago 8.





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VENUS DE MILO . . . original in the Louvre, Paris. Height 12".
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NEFERTITE . . . Queen of the Nile and all of Egypt. 1360 B.C. Height 11".
STATUES $7.49 each. Any two $13.95
Bisque white or green bronze finish, specify.

CAST BRASS FINIALS
Give an old lamp a new look with a change in its topping. Either of these two distinctive designs which fit any home lamp or outdoor post lamps, will perk up your decoration. Spread eagle finial is 4" high by 4" wide; Scotch thistle is 2¾" high by 1¾".
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Original **GRAPE & LEAF** pattern

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Settee #601 39" long	$33.	$41.
Chair #602 21½" wide ea.	$21.80	$30.50

3-PIECE GROUP #601
CAST IRON $59.50 **ALUMINUM $64.50**



Old Fashioned ROUND THE TREE BENCH, White



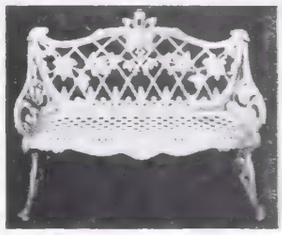
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$85.00 Aluminum
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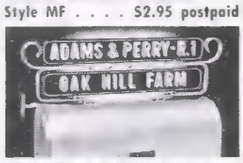
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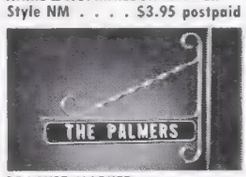
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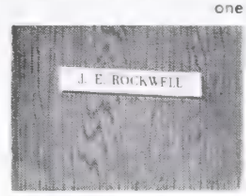
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DAY-n-NIGHT Markers as low as $1.95

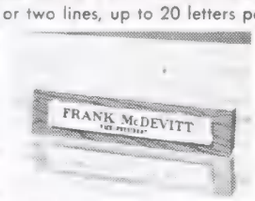
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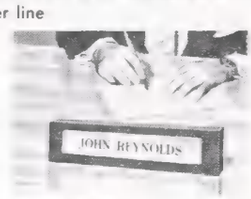
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one or two lines, up to 20 letters per line



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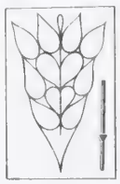
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- Holds heaviest rose bush or vine

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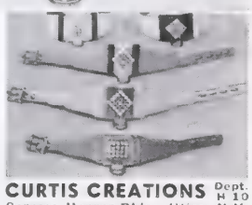
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CONTOUR COLLAR
Leather, velvet banded, rhinestone jeweled. COLORS: as above. His name on plate. Collar, $4.95, leash, $1.50. Send neck girth.





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WEST POINT collars, leather collars as above. Rhinestone jeweled. Name on plate. Collar, $2.50; leash, $1.50.



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Take the guess work out of watering! Insert into soil, and red indicator tells instantly when roots need water. Saves plants, money, water, time!

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Thomas-Young

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BUNNY'S A GOOD SKATE, in fact the best skate we've seen for 2 to 5 year olds. They're featherweight, non-breakable, have safety back brake, toe grip, and nylon wheels. With Easter on its way, you'll want to hippity-hop to the mail box and order a pair for your favorite child. Adjustable to fit children's shoe sizes to 10½. $2.49. Zenith Gifts, 1332 P. O. Bldg., Brighton 35, Mass.



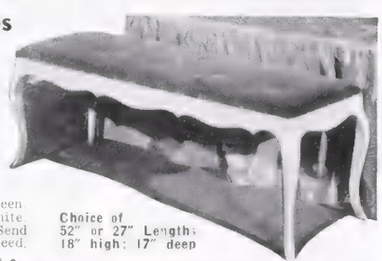
A VERMONT DEACON would break down and grin approval of this handsome reproduction of the famed Vt. Deacon's Bench. 32″ high over all, seat, hand-scooped from 2-″ pine, is 15″ deep; back and legs are hardwood. Sanded and assembled, 72″ long. $44.95. Finished in antique maple, light or dark pine. $54.95. Exp. chgs. coll. Order from Templeton Craftsmen, Templeton, Mass.



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Your fabric—52″ bench— 41.00 1 yd. 54″ Mat.
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KNOCK ON ANY DOOR and you won't find a design with more shining elegance than the *fleur-de-lis*. This solid polished brass knocker on your front door will give the impression that there's beauty inside, and a glad greeting, and a fire in the hearth. Easily installed with 2 screws incl. 7½″ tall, $5.99; black satin finished iron, $3.99. Tennessee Chromium Plating Co., 206 Louise Ave. N. Nashville 5, Tenn.

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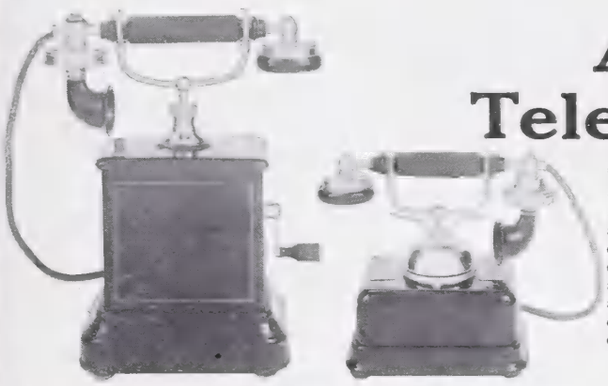
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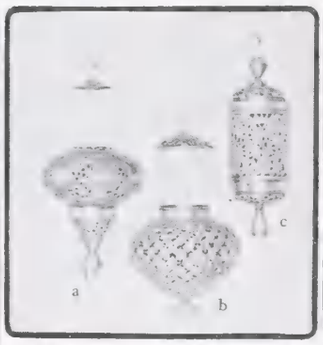
Danish Antique Telephones



a b

True conversation pieces! Early-century styling in gleaming black and silver, and they actually operate as intercoms! Such a distinctive decorator highlight on a desk or dressing table, in the man's den, amid greenery on a table . . . and an incomparable gift. Two styles discovered in Denmark and tagged everywhere at $40.

model a or b **13.99**



a b c

BRASS LANTERNS FROM INDIA, incredibly hand-tooled in traditional sculptured forms. You'll hang them decoratively (different! distinctive!) or wire them for soft electric glowing. Each a work of art! Calcutta-priced at $20.

a, b or c **10.99**



SIAM BRONZEWARE, an exquisite place setting in solid bronze with handles of polished buffalo horn . . . the look and feel of black ivory! On the handle-tip: a carved Thai goddess. Knife, fork, teaspoon, soup spoon.

4-pc. setting **2.99**



AFRICAN TOM-TOMS, jungle drums of antelope skin and buffalo hide . . . beauty with a beat! Congo-bongos 10 inches high, they'll capture all eyes!

2.99



AFRICAN SALAD SERVING SET, 3 15-inch pieces hand-carved by Kenya natives of hard, glowing African mvuli wood. Knife, fork and spoon . . . serving pieces, conversation pieces!

3-piece set **99c**



BAMBOO STAINLESS, a gleaming Japanese creation with handles of everlasting whangee bamboo! Four 4-pc. place settings: 4 knives, 4 forks, 4 teaspoons, 4 soup spoons.

16 pieces **2.99**



ISLAND CHAIR, a blending of modern design and easy-chair comfort. Tobacco rattan on wrought iron, it sits 12" low. Add the ottoman for super-comfort.

ottoman **3.99** chair **7.99**



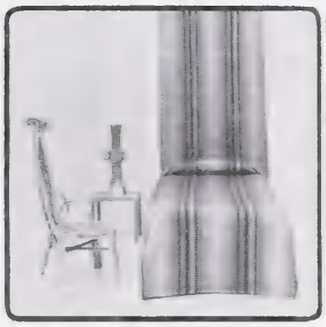
SOUTH PACIFIC CHAIRS surround your informal table or sit invitingly in den or patio. White rattan plus ebony wrought iron . . . an exciting tropic combination!

side chair **5.99** arm chair **7.99**



ITALIAN HANGING LANTERNS, color fused to glass for exciting decorative illumination! Old world artistry, individually hand-blown, easy to wire. Hangs on slim 14" wrought iron chain. Transparent green, blue, amber or amethyst.

12" long **6.99** 16" long **8.99**



INDIA MADRAS BEDSPREADS, hand-woven with an astounding native stamina in a rainbow of contemporary stripes. Also can be sewn into exquisite drapes, skirts, shirts. Choice of dominant rust-orange, blue-green or lavender-wine.

72" x 108" **3.99** 90" x 108" **4.99**



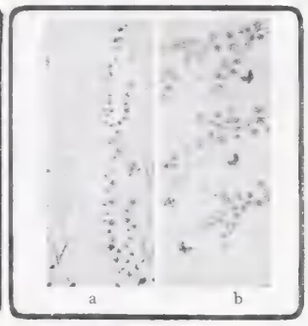
JAPANESE SHOJI LANTERNS, 20" diameter, add a gay light touch to an indoor-outdoor scene. Heavy paper ribbed with black bamboo, surround any light socket. In white, mint, orange, mustard or blue.

69c



HONG KONG CHAIRS, fashioned in the British Crown Colony. An exquisite duo in white rattan and white peel, sitting beautifully in today's bedroom, sitting room, terrace. 19th century tags:

SIDE CHAIR **7.99**
ARM CHAIR **11.99**



a b

FIBERGLASS SHOJI PANELS from Japan, an artistic blending of maple leaves, bamboo leaves and butterflies, pressed in translucent white fiberglass. Hand-fashioned, timeproof, for dividers, screens, shades. Each is 27" x 60".

pattern a or b **3.99**



WHITE RATTAN HEADBOARDS from Hong Kong add Victorian elegance to your bedroom, guest room. White rattan, 48" high, you may tint or leave natural. Single (a) 39" wide; double (b) 54" wide; SENT POSTPAID.

(a) **16.99** (b) **23.99**



b a

ITALIAN CHIAVARI CHAIRS, masterpieces crafted to endure for years, enhancing any decor! Seat in golden fibre rush, frame and legs of alpine hardwood, lacquered in black!

(a) ladder back **10.99**
(b) rush back **11.99**



SAMOA CHAIR, a tropic sitter in a cool and distinctive open-weave. Sunny rattan on wrought iron.

BASKET CHAIR, a favorite for casual relaxing, closely-woven rattan on wrought iron.

3 for 11.00 each **3.99**



SEA GRASS MATTING, casual, hardy floor covering from Formosa. Natural beige, ½" thick, in 12" squares in rolls 12' wide. Cleans easily. Squares can be added, detached. Send dimensions in feet. Example: for 9' x 12' room you need 108 squares at 19c each, total: $20.52.

per sq. ft. **19c**



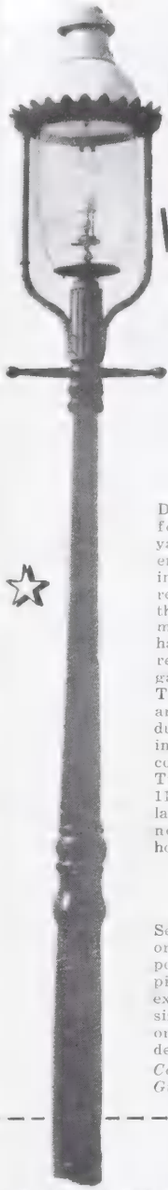
DANISH TEAKWOOD COFFEE TABLES of golden, magnificently grained Siam teak, durable as time itself! Hand-rubbed, seasoned, rich in natural resins, each sits 15 inches low.

14" square **5.99**
20" square **7.99**
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18" x 59" **17.99**
42" circle **18.99**

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Distinctive ornaments for swimming pool, yard, patio, or property entrance, these original iron lamps were recently removed from the streets of Baltimore and Philadelphia, have been completely rebuilt for use with gas or electricity.
The post as pictured is an exact wood reproduction of the original cast iron pole, comes ready to paint. Two sizes: standard 11 foot, or 9 foot when lamp is to be placed next to one-story house.

$69.50* Complete

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Complete Money Back Guarantee!

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CANDLELIGHT FLOWER HOLDERS

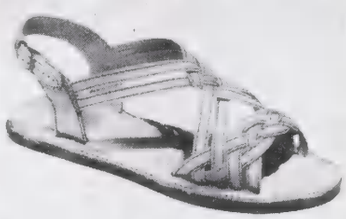
Emphasize the loveliness of candlelight with the beauty of flowers! Made of water-tight, heavy gauge Lucite with the look of fine crystal, they fit on any candlestick, candelabrum or wall sconce. Fill with water, place on candlestick, and fit fresh flower stems through top perforations. Perfect for greens, sprigs of holly and Christmas decorations too!

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TEAKWOOD TABLES are beautiful imports from Hong Kong, and the big news is that they are a nest of *four* tables—not the usual three. Our spies tell us this is a find. Largest table, 28″ high, 20″ wide, 14½″ deep, is just right for a reading lamp. Workmanship makes them a true investment. Nest of 4, $100 exp. chgs. coll. Edith Chapman, 260 Main St., Nyack, New York.



50-STAR FLAG. Its triumphant colors make patriotism soar high in men's hearts. And every home should fly the Stars and Stripes on May 30th and the 4th of July. This kit contains a fadeproof 2′ x 3′ flag, 4′ galvanized steel post in 2 sections, metal bracket, screws. It dismantles for storage in red and white striped 26″ tube. $4.95. Downs, Dept. 1104, 816 University Pl., Evanston, Ill.



FLOWER TILES from Denmark have a gay and mannered look, and if you send them off with love and kisses to a bride, she'll know you have a talent for giving people what they want. Six different highly-glazed 3″-sq. white ceramic tiles have protective backing, serve as coasters, small hot plates. $3.95. Shopping International, Dept. 290, 25 Lafayette Ave., White Plains, N.Y.



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Special: 3 piece set $5.00

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to add elegance to your walls. Our new graceful oval shape in brass plated metal, lacquered to eliminate polishing, has an antique raised border design. Will completely cover existing openings.

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1. Look at your dining room ceiling. Is it cracked or peeling? Do you dread the mess of plaster repairs? Put an end to this problem once and for all by installing a factory prepainted Armstrong Cushiontone ceiling right over your old one. And you'll have a quieter home because Cushiontone *soaks up noise.*



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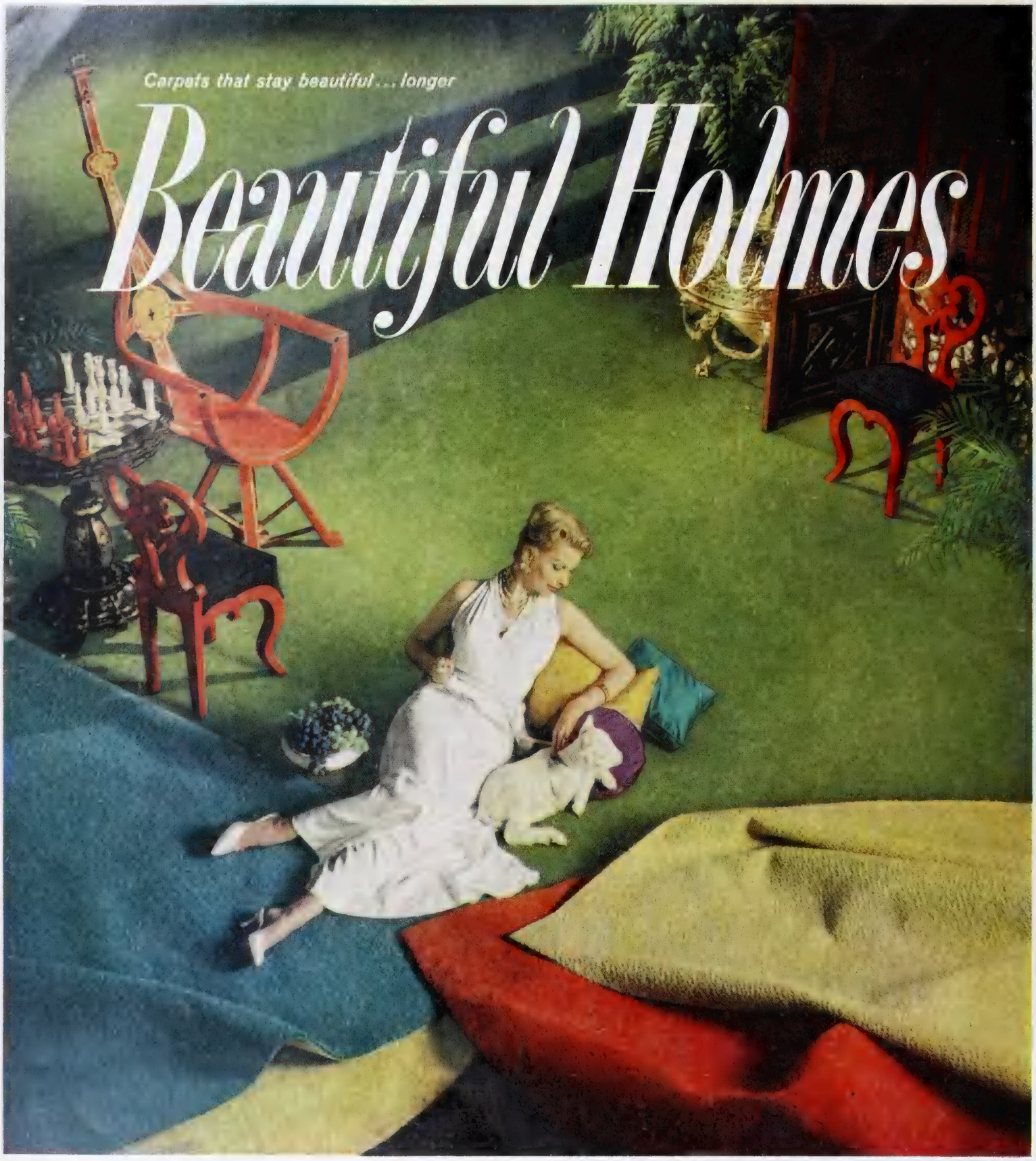


3. You can put up the ceiling yourself. If you like to work with your hands, you will find it easy to install your own Armstrong ceiling. Ask your lumber dealer how to do it. You can complete a medium-sized room in one weekend. Or, your lumber dealer will give you the name of someone to do it for you.

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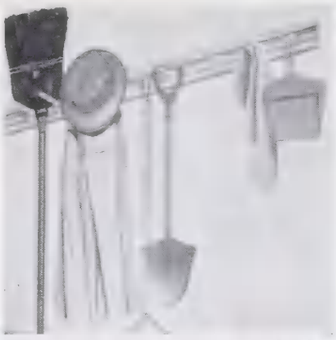
Comfort is this family's business. Guests come to their hotels from all over the world (a good source of supply for the family stamp collector). In keeping with the best traditions of hospitality, they know how to make their own apartment inviting, too. That's why they've furnished it with Heritage. In the exquisite trapunto detailing of that new sofa and in deftly carved woods, they recognize the Heritage genius for interpreting the best of the past for comfortable living today and for years to come. When you know fine furniture, you can tell Heritage at a glance. And you always find the Heritage hallmark branded on the wood or woven into the upholstery.

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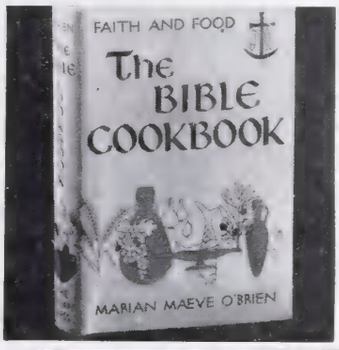
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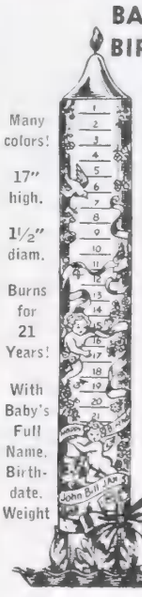
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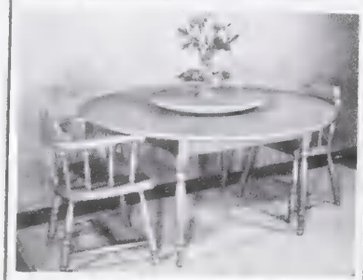
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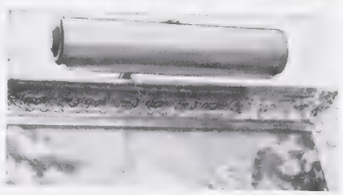
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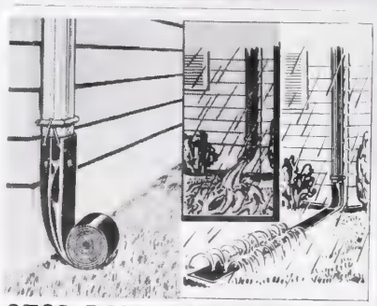
MARRIAGE-TYPE GIFT. For all the spring and summer brides on your list, we suggest this stunning heavy lead crystal bowl from Norway. It's a sparkling server for nuts, candy, dips, or cream sauces. The Norwegian silver-plated ladle is a striking foil for the beautiful simplicity of the 6-" bowl. $7.88 complete. From Croydon Silversmiths, HB4, 805 Lexington Ave., New York 21.



GET A GLOW on summer entertaining with a beautiful handcrafted black cast-iron candelabrum. Think how festive a pair of these would be on your terrace supper table spearing the soft darkness with flattering points of candlelight. Five-branch candelabrum measures 9½" h., is $8.95. A pair, $16. Order from Charlotte Thomas, Box 206, Wayne, Pa.



MAGAZINE MINDER to end the clutter of the living-room table and bring order to library chaos is a handsome wood rack with sleek, modern lines. It's particularly wonderful because it holds magazines beside a chair in an easy-to-see, easy-to-get-at position. Choose blonde, walnut or mahogany finish. 16 x 21". $5. Add 50¢ w. of Miss. Hathore House, 542 3rd Avenue, N.Y.C. 16.



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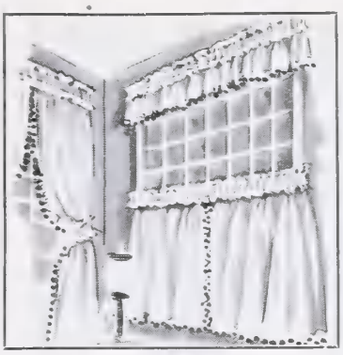


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FRINGE BENEFITS a Colonial setting and quietly enhances this gentle, traditional atmosphere. White drip-dry cotton comes with ball fringe and trim in a choice of pink, white, yellow, nutmeg or turquoise. 30-" tiers with tie backs, $3.50; valance, $2.50; 63-" curtains with tie backs, $5.95. Add 90¢ post. Catalog, 15¢. Colten's, 1342 Beacon Street, Brookline 46, Mass.



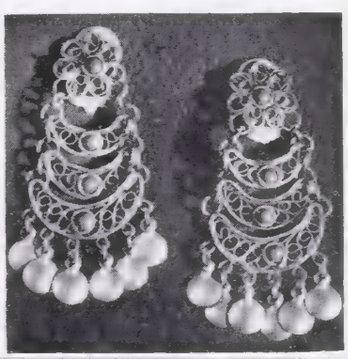
COMPLIMENT THE COOK and the kitchen where she reigns with this old-fashioned spice rack. Hand-polished honey-tone knotty-pine, or maple-finish rack has 16 spices in 2-oz. apothecary jars, large storage drawer, removable bottom rod for tea towels or wax paper, hooks for pot holders, trivets. 19" h., 14" w., 4" d., $22.95. Kit form, $16.95. Yield House, B4. N. Conway, N. H.



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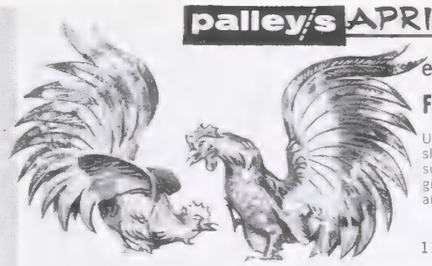
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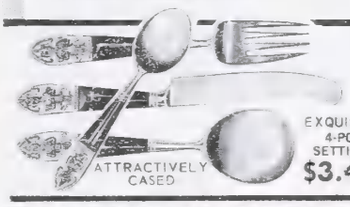


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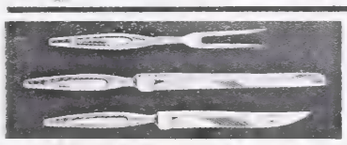
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3 PIECE SET **$6.88**



stainless—hollow handle
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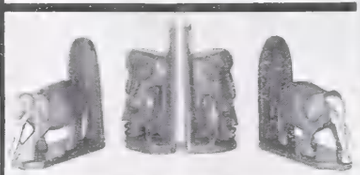
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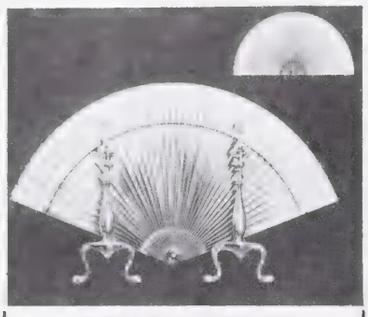
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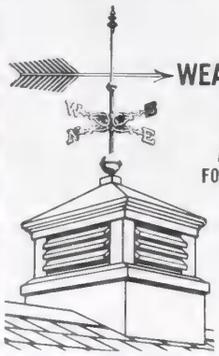
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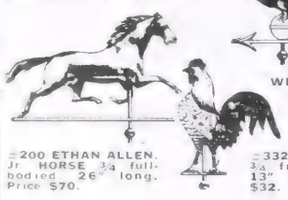
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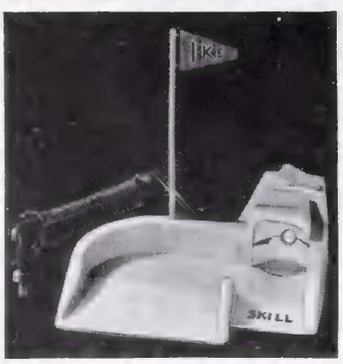
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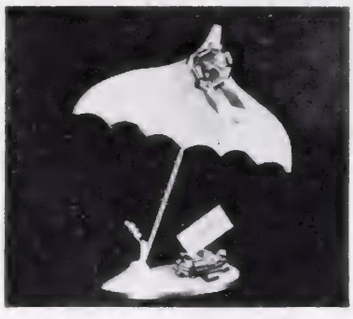
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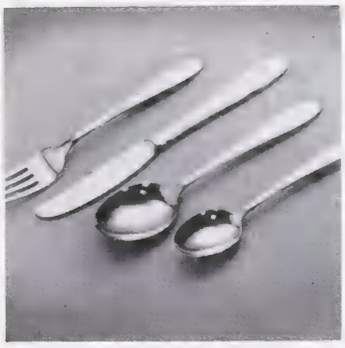
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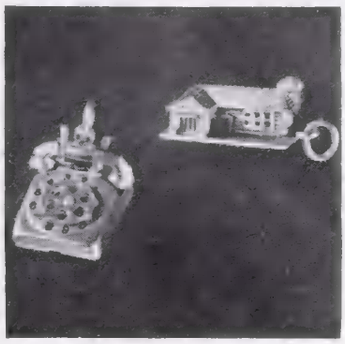
Made of ½ inch white styrofoam, shaded in pastel colors to give full round appearance — blank card for the honored guest's name. App. 14" x 14". Colors: Pink, blue, lt. green, yellow, aqua, orchid, beige. Postpaid $2.00, no c.o.d. please.

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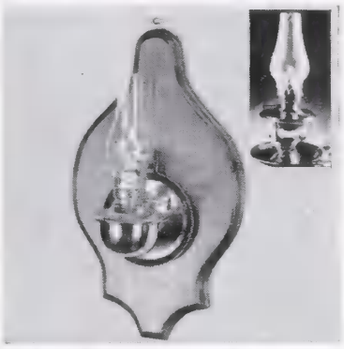
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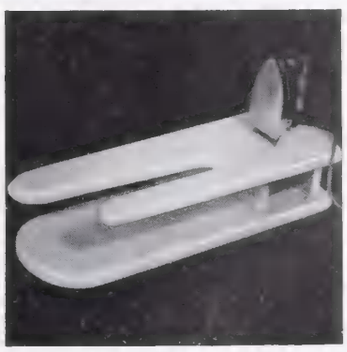
CHARM HER this Easter with trinkets for her bracelet. If she and Mr. Bell's Tel have a mutual fascination, get her the telephone that dials "I love you." In 14k gold, $24; in sterling silver, $4. If you share a ranch house, here's a 14k gold miniature, $17; sterling, $6. Tax incl. Free booklet. 112-pg. catalog of 5000 charms, 25¢. Charm & Treasure, HB4, 509 5th Ave., N.Y.C. 17.



PAUL REVERE LAMP is a quick-change artist that hangs on the wall or lifts off the rich pine plaque to stand on a table. It is also a shining pinch-hitter when a storm turns the lights off. You'll want several of these unusual copper oil lamps for your rumpus room or summer home. 14" h., 7" w., $4.95. Clinton Candle Co., 149 Payson Ave., N.Y.C. 34.



3-WAY IRONING BOARD is small enough for an apartment, college dorm, summer cottage, or motel; large enough to make short work of a family wash. Board reverses to do sleeves on blouses, children's clothes. Seams can be pressed without touching adjacent material. Weighs less than 5 lbs. Covered in muslin, 24" l. $6.95 plus 50¢ post. Added Touch, HB4, Wynnewood, Pa.





Sterling silver, personalized, all dressed for the wedding in white satin streamers . . . what a lovely way to cut the cake, while everyone applauds! Exqu'site sterling handle, over 9" long, and serrated to do the job neatly. Send bride's 3 initials, groom's 3 initials, and wedding date to be engraved—she'll have an heirloom to remind her forever of the first cake it ever cut! G'ft boxed, with wedding cake legend enclosed; nice shower or anniversary gift, too. **$4.95 complete. Satisfaction or money back. Immediate delivery. Joan Cook, Bluebook for Brides, Centerport 12, L.I., N.Y.**

Write for free bride's catalog.



Brass in the Bath

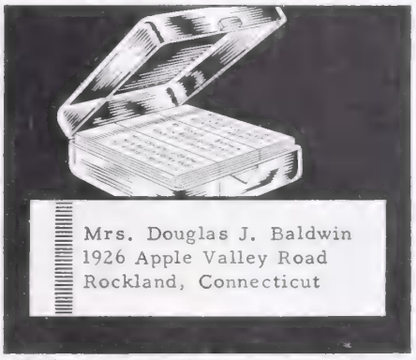
There's something wonderfully luxurious about this gleaming dolphin soap dish with its glass lining and graceful pedestal. Spot it on a marble basin or send it to the most discerning woman you know. Made of polished and lacquered brass it stands 4½" tall and is elegant enough for a palace.

$5.50 Postpaid Sorry No COD's

Send For Brochure Showing Other Brass Pieces

Pa. Residents Add 4% Sales Tax

CHARLOTTE THOMAS
Box 206, Wayne 1, Penna.



All labels about 2" wide, in convenient pads. You can have any wording you want on any label.

500 printed name — address LABELS as low as 25c

Economy Labels 500 for 25c

Inexpensive utility labels printed in black with ANY name and address or ANY wording up to 4 lines, 25c per set! In two-tone plastic box, 35c per set. 5-day service.

No. S713 Economy Labels . . 500 for 25c

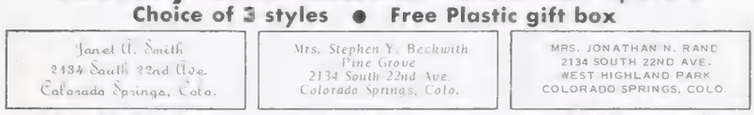
De Luxe Gold-Stripe Labels—500 for 50c

Superior-quality paper with rich-looking gold trim, distinctively printed in black with ANY name and address or ANY wording up to 4 lines. 50c per set. In two-tone plastic box, 60c per set. 48-hour service.

No. S714 Gold-Stripe Labels 500—50c

Country Club Labels—500 for $1.00

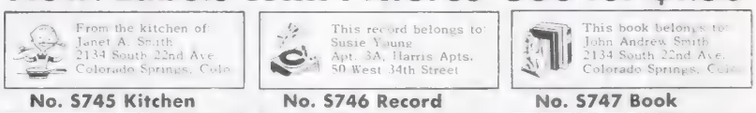
Choice of 3 styles • Free Plastic gift box



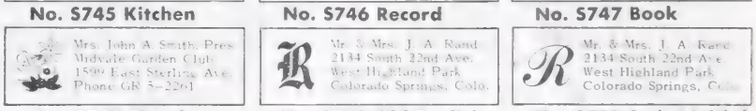
No. S742 Script **No. S743 Monterey** **No. S744 Copperplate**

Make your labels extra personal by selecting the Country Club type style that suits you best. Choose from *Script* (up to 3 lines), *Monterey* (up to 4 lines) or *Copperplate* (up to 5 lines). A thoughtful gift, Country Club labels are beautifully printed with centered lines on de luxe gold-stripe paper. Send for yours with ANY name and address or ANY wording you want. Set of 500 in free plastic gift box, just $1.00. 48-hour service.

Now! Labels With Pictures-500 for $1.50



No. S745 Kitchen **No. S746 Record** **No. S747 Book**



No. S748 Floral **No. S750 Old English Initial (specify initial)** **No. S751 Script Initial (specify initial)**



No. S752 Masonic **No. S753 Elks** **No. S754 Eastern Star**

Add pictures to your labels for an exciting, different touch. Use headings such as: "Kitchen goodies from:", "From the garden of:", or make up any words you want to further personalize your choice. Permanently identify books and records as *yours*. Choose from hobby designs, beautifully lettered initials or authentic reproductions of your organization's insignia. 9 picture choices in all. Your choice is clearly printed with ANY wording up to 4 lines on de luxe label paper. Set of 500 Illustrated Labels in attractive gift box, just $1.50. 48-hour service.

You can have any wording you want on any label.

New! Design Your Own Labels—500 for $2.50

You get same size and style as illustrated labels, but with ANY design you want. Ranch brands, symbols of your club or hobby, anything you can draw. Keep designs simple; use black ink on white paper; make design no larger than ½" square. Use ANY name and address or ANY wording up to 4 lines. Set of 500 in free plastic gift box, just $2.50. 48-hour service.

No. S755 Your Design—500 for $2.50

All labels about 2" long, in convenient pads.
Satisfaction guaranteed on all labels or your money back.

Walter Drake & Sons
Since 1947
104 Drake Bldg., Colorado Springs 10, Colo.

We pay the postage.
Free catalog sent with each order or on request. Shows hundreds of useful items for home, garden, gifts, etc.

PLEASE PRINT CLEARLY

LABEL WORDING:

No. _____ Price _____

LABEL WORDING:

No. _____ Price _____

Walter Drake & Sons
104 Drake Bldg., Colorado Springs 10, Colo.

Satisfaction guaranteed on all labels or your money back. We pay the postage.

___ sets Economy Labels at 25c ____
___ sets Economy Labels with plastic box at 35c ____
___ sets Gold-Stripe Labels at 50c ____
___ sets Gold-Stripe Labels with plastic box at 60c ____
___ sets Country Club Labels at $1.00 ____
___ sets Illustrated Labels at $1.50 ____
___ sets Your Design Labels at $2.50 ____

YOUR NAME _____

ADDRESS _____

CITY _____ ROUTE OR ZONE _____ STATE _____

TOTAL ENCLOSED ____

Colorado residents add 2% sales tax.

SHALL WE SHIP TO YOU OR TO THE ADDRESS ON THE LABELS? PLEASE USE A SEPARATE SHEET FOR ADDITIONAL ORDERS

dining or desk chair

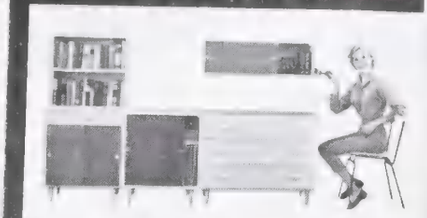
Handy and handsome . . . a chair that's at home anywhere. Seat padded with foam-rubber and covered with genuine Naugahyde in black, white, tangerine, mustard, or turquoise.

Contour-molded back of ready-to-finish laminated birch. Sturdy welded frame of ½" solid steel finished in flat black, with plastic-tipped legs.

Shipped express charges collect. Money Back Guarantee.



$10.95



Send for
free catalog
of modern
ready-to-finish
hardwood furniture
country workshop

Dept. H, 95 Rome St., Newark 5, N.J.



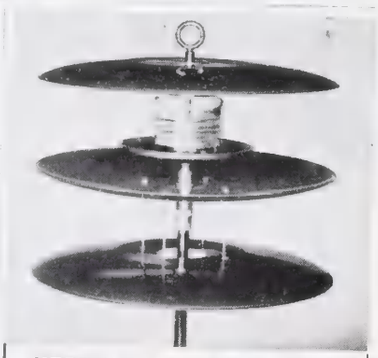
PROVINCIAL SWITCHPLATES

Switch to beauty in your home with little cost or effort. Add interest to your walls with our golden brass-plated switchplates. Non-tarnish finish, screws included. No COD's please.

SINGLE—3" x 5"	$1.50 each 3 FOR $3.95
DOUBLE—4½" x 5"	$1.95 each
DOUBLE OUTLET	$1.95 each
TRIPLE—6½" x 5"	$3.50 each

Pa. Residents Add 5% Sales Tax

WHAT'S NEW SHOP
Wynnewood HB4, Penna.



KEPE-NETE BIRD FEEDER

Rustproof . . . Aluminum

Spring will bring many new wild birds with their joyous song to your Kepe-Nete feeder's dry, clean food. Lower of 3 dark green 15½" anodized trays prevents squirrels from entering feeder when mounted on ⅜" (inside dia.) iron water pipe, which mounting is drilled to fit. Feeder tray and glass hold 1½ lbs. Postpaid. (Add 50¢ W. of Rockies).

Feeder without Guard	$9.95
Feeder with Guard	12.95
Guard only	3.45

Satisfaction Guaranteed

H. B. COWAP
2423 Ridgeway Avenue Dept. HB-40
Evanston, Illinois

bone china onion pattern handles

. . . fine white bone china with the magic old blue of the onion pattern form the handles. Place setting shown is **$19.95.** Not shown but available: a set of 6 steak knives, **$12.95;** pie server, **$2.95;** cake breaker, **$2.95;** letter opener, **$2.95;** Bride's cake knife, **$2.95;** punch ladle, **$8.95;** bottle opener, **$1.50;** pickle fork, **$1.50;** jelly spoon, **$1.50;** candle snuffer **$3.95;** cheese board with knife, **$2.95;** 2-piece salad servers, **$9.95;** and 2-piece carving set, **$8.95.** Prices include postage.

Sorry, no C.O.D.'s.

EDITH CHAPMAN
Nyack, N. Y.





HARVEST TABLE

Beautiful and versatile Colonial reproduction will add grace and charm to any room. Custom crafted in authentic design. Sturdy, long-lasting constructed of solid birch. Comes in lustrous, hand rubbed finish in antique maple, dark pine or mahogany. Peg leg or Pembroke leg (illustrated). 40" wide with leaves up, 22" wide, leaves down, 6' long $75, 5' long $70, and 4' long $60. Unfinished $10 less. Exp. Coll.

TEMPLETON CRAFTSMEN
Dept. 668 Templeton, Mass.



TRAVEL LIGHTLY whether you're a high-flying career girl or a social butterfly off on a gay week end. This chic satchel, made of handwoven straw splashed with bright orange, yellow, and white flowers, will make you look like a Harper's Bazaar model. For overnight things plus a change of clothes, it's 16½ x 10½ x 6½". $4.95 incl. tax. Vernon, 276 E. 3rd St., Mt. Vernon, N.Y.



IRONSTONE MUGS for ice-cold beer, hot coffee, or soup are imported from England. They're made from molds several hundred years old, and you'll find that everything tastes wonderful in them. Creamy white Royal Staffordshire Ironstone is embossed with delicate wheat pattern. Set of 6, $4.95. Jenifer House, B4, New Marlboro Stage, Great Barrington, Massachusetts.



JR. LOG CABIN made of genuine rustic cedar will be the make-believe headquarters for the desperados-in-hiding of the neighborhood, pint-size Mommies, little storekeepers. It comes preassembled in 6 sections, can be set up in minutes. 4′ x 5′ on ground; 5½′ h., $19.88. 5 x 7 x 6½′ h., $38.95—with shutters, door, $52.95. F.O.B. Camden, N.J. Cedar Prod., Box 84, N. Baldwin, N. Y.



HEN PARTY. For your next luncheon serve Lobster Newburg, chicken salad, deviled crabmeat in The Brooder. Dome cover is a wonder hen with two bottom dishes: a qt. casserole base and shallow casserole base for serving Eggs à la Russe. Handmade Vt. stoneware in white and turquoise with brown is ovenproof. $13.95 plus 50¢ post. Vermont Crossroads Store, Montpelier 12, Vt.



Gay 90's COACH LAMP

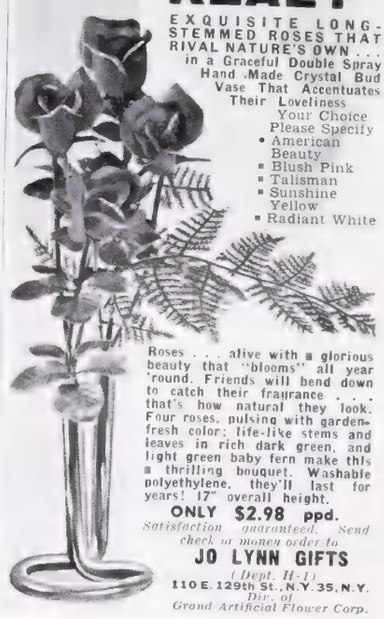
In Decorator's Brass 'n Glass only..... $6.95

Give your hall, guest room or den the nostalgic charm of the gay 90's with this Brass 'n Glass Coach Lamp. Generous size, 18" tall, with key-turn switch. Lantern in ebony black trim with cut-glass panels in handsome star design. A real decorators find for only.....$6.95 ppd.

Satisfaction guaranteed
No C.O.D.'s please

GLASSCRAFT 920-B Chicago Ave., Evanston, Ill.

ARE THEY REAL?



EXQUISITE LONG-STEMMED ROSES THAT RIVAL NATURE'S OWN . . . in a Graceful Double Spray Hand-Made Crystal Bud Vase That Accentuates Their Loveliness

Your Choice
Please Specify
- American Beauty
- Blush Pink
- Talisman
- Sunshine Yellow
- Radiant White

Roses . . . alive with a glorious beauty that "blooms" all year 'round. Friends will bend down to catch their fragrance . . . that's how natural they look. Four roses, pulsing with garden-fresh color; life-like stems and leaves in rich dark green, and light green baby fern make this a thrilling bouquet. Washable polyethylene, they'll last for years! 17" overall height.

ONLY $2.98 ppd.

Satisfaction guaranteed. Send check or money order to

JO LYNN GIFTS
(Dept. H-4)
110 E. 129th St., N.Y. 35, N.Y.
Div. of Grand Artificial Flower Corp.

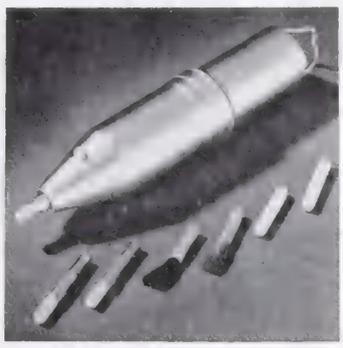
BIRD FEEDER, with St. Francis, the gentle patron himself, is a lovely piece for your garden or to send to a bird lover. Made of kiln-dried California redwood, the feeder enshrines a delicately-tinted weatherproof figurine of the Saint. Hinged roof permits easy filling and cleaning. 12½" x 8". $5.95. Meredith's, Evanston 25, Illinois.



STAMP ACT. Mark your mail the Select-A-Stamp way. It saves time, makes the mailman's job easier. All the markings you need —Via Air Mail, For Deposit Only, Special Delivery, etc.—are on one printing unit, with easy-to-select key dialer. It takes the place of 12 rubber stamps that would cost you $8 or more. A quality product, $1. Sunset House, 80 Sunset Bldg., Beverly Hills, Calif.



ELECTRIC ERASER whisks away errors easily. Push the button on this little battery-powered eraser and it will remove pencil, ink, or typing errors. It works by rotation, not pressure. Single flashlight battery (not incl.) does the job. For stenos, artists, students, 5" metal tool comes with 4 erasers, 2 brushes. $1.95. From Greenland Studios, 5858B Forbes St., Pittsburgh 17, Pa.



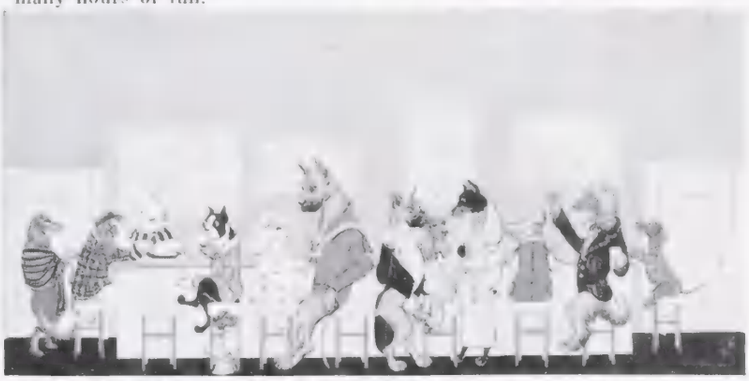
SHOW YOUR STRIPES when you swing out with the long-legged stride of the American girl. Smart, tapered Capri pants in a herringbone stripe with surface interest are expertly tailored with self belt, back pocket, fly front. Washable rayon and cotton in shades of gold/white, green/white, or toast/white. Sizes 8-18. $11.95. Free catalog. Beckwith's, 68B Franklin St., Boston 11, Mass.



Tongue in Cheek . . . Canine Capers

FOR FRAMING . . . or as FULL SIZE SCENICS

Human frailties humorously treated by expressive hounds of various breeds will make these portrayals conversation pieces in your home and provide many hours of fun.



BAR HOUNDS **Full color miniature** for framing is 12" h x 28" w. **$2.00** each. **Full size scenic set** includes 4 panels, each 28" w x 10' h. Highest point of design, 11". **$45.00** per set. Both sizes in backgrounds of either red, dark grey, or light grey. Give background desired.



HEP HOUNDS **Full color miniature** for framing is 12" h x 28" w. **$2.00** each. **Full size scenic set** includes 4 panels, each 28" w x 10' h. Highest point of design, 11". **$45.00** per set. Both sizes in backgrounds of either red, dark grey, or light grey. Give background desired.

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"for imaginative wallpapers"

Dept. HB-460
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Chicago 6, Illinois



MADRAS SPREADS

hand loomed in India

Turn to the handicrafts of exotic India for an offbeat, original touch! These famed Madras stripes are hand loomed right into the cloth to make a dramatic, yet subtle bedspread, colorfast and washable. While each is a blend of many colors, you have your choice of two predominant tones—rust-gold or blue-green.

Single bed, 72" x 108" **$6.95** ppd.
Double bed, 90" x 108" **$8.95** ppd.

Free subscription (4 issues) to our gift magazine with your order, or write for free sample copy.

AMERICAN TRADER
Dept. 295, 31 Lafayette Ave., White Plains, N.Y.

Imported White DOVES



Dainty birds are sweet copies of the gentle dove. White cotton bodies have a "feathery" look and feet bend to attach among plants, flowers and trees. Nice for table decorations and package "toppers" too. 2½" bodies with 5½" wings. Order No. 2091.

Set of Six—$1.19 ppd.; 2 sets, $2.75

Send for free gift catalog of unusual items

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816 University Pl., Evanston, Ill.

FOOT-HOLD: Black, white, willow green, pink, beige, yellow, turquoise crushed kid. Black patent. $6.25.



HOLD-TITE: Black, red, pink, vanilla, white kid. Black patent. $8.25.

FREE: New clothes and Capezios catalog.

F. B. S. French Boot Shop
Dept. HB 460, 541 Main St., New Rochelle, N.Y.



GLOVES FOR GARDEN LOVERS

Put a little fun into weed pulling—and protect tender hands at the same time. Cream-colored gloves are of sturdy, washable cotton twill with downy lining. Felt "fingernails", cuffs and "I hate weeds" are in bright red. Made to fit any hand. An amusing, but practical, gift for any gardening friend.

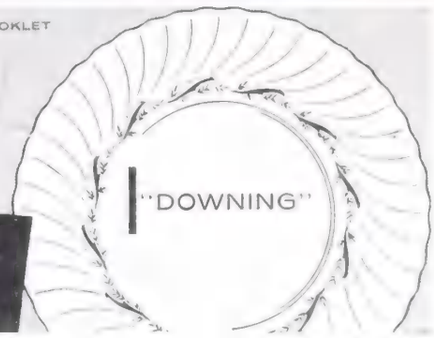
$1.00
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Artisan Galleries
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SEND FOR FREE DINNERWARE BOOKLET

English Bone China



Herbert S. Mills
GORE PARK, HAMILTON, CANADA



Giant Size 2 ft. Tall Circus WALLPAPER NURSERY DECORATIONS

FULL COLOR FUN THE WHOLE FAMILY CAN ENJOY





Now you can decorate the nursery, bedroom or playroom with that professional touch by using these delightful cutouts. You'll be amazed how these giant size full color animals brighten up any room. They're sure to bring a smile to any youngster's face.

EACH FULL COLOR SET INCLUDES

- 8 cuddly 2-ft. tall circus animals
- yards and yards of tent poles ■ canopies
- Balls, stars ■ circles
- Illustrated decorating instructions
- Paste





Complete 48 piece set

Only $3.98

plus .32 postage

2 sets only $6.95

plus .51 postage

Positively guaranteed to please or your money refunded immediately



SMALL FRY SHOP

Box 48553, Dept. H

Los Angeles 48, Calif.



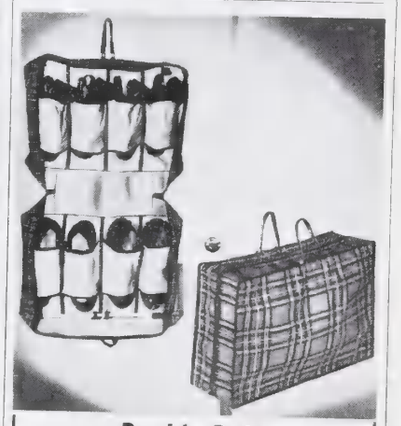
Rotary Rasp For Electric Drill

This is really an old smoothie—or rather a new one! Rotary Rasp fits all ¼" electric drills—turns them into infinitely more versatile tools! Use Rotary Rasp to shape wood, plastic, fibreboard, plane floors, mop boards, mix heavy paint or liquids. Hobbyists will use it for smoothing edges of scrolled shelves, making duck decoys. Heavy steel Rasp has 2¾" diameter. Order No. **1020-6**, Rotary Rasp, **$2.00** by mail ppd.

Write Today For Free Catalog!

Miles Kimball

93 Bond St., Oshkosh, Wisconsin



Double-Duty

SHOE BAG

For Men or Women

Solves the shoe storage problem on the road or at home. Slip shoes into this lightweight, convenient bag and carry over arm, or zip open to hang on closet door. Holds 8 pr. women's or 4 pr. men's shoes. 20" x 13" x 6", collapses to a flat package for easy storage. Plastic lined, in red and black rayon plaid, or blue or brown duck. **$7.95** Ppd. Tax Included.

Pa. Residents Add 4% Sales Tax ■ No COD's

THE ADDED TOUCH

Wynnewood HB-4, Penna.



SHEAR BEAUTY. Every bowl of fresh fruit deserves this beautiful companion piece. Heavy sterling-silver grape shears in an acorn-and-leaf pattern have a medieval splendor, but the tempered blades will snip off a cluster of grapes with tidy dispatch. 7½" long, $12, two are $20. Tax incl. Jamaica Silversmith, 79-32 164th Street, Jamaica 2, N.Y.



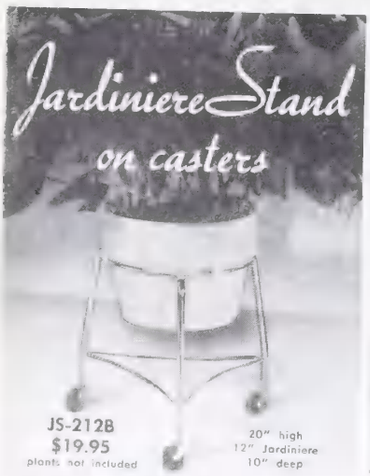
AN ARMFUL OF CHARM for the bridesmaids in the wedding party, the June graduate, or a birthday girl, is handwrought of sterling silver by Stuart Nye, craftsman extraordinaire. The pretty bracelet is hung with nine blossoms, leaf, and cone charms. $9.90 complete. Individual charms, $1.10 ea. Tax incl. Order from Lion's Novelties, Inc., HB4, 139 Payson Ave., New York 34.



A MOTHER'S LOVE is small potatoes compared with the lavish affection that will be heaped on this Pony Tail Doll. She's dressed in blue jeans and shirt for an active life of back bends, splits, or jaunty stances. A little Mommie will spend hours putting her through her paces. Doll has plastic face, stuffed body, jointed legs. 18" high, $2.49. Hobi, HB4, Flushing 52, N.Y.



CRUISE BAG is highly adaptable to every costume you'll wear on board ship. It will go to the beach or accentuate your smartest summer linens. Hand-woven of 100% washable white nylon by mountain men and women in western North Carolina, the bag has plastic lining, zippered top, is 12 x 11" high. $3.95. Tax incl. Add 35¢ post. Landing Co., 14-16 150th St., Whitestone 57, N.Y.



Jardiniere Stand on casters

JS-212B

$19.95

plants not included

20" high

12" Jardiniere

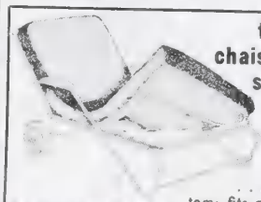
10" deep

Large planter provides a living accent to leisure living. Rolls silently and easily on large swivel casters. Plated in gleaming brass. Black or white terra cotta bowl ornamented with Arabesque finish.

Express collect, send check or money order

Colorific HOUSE

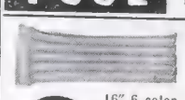
BOX 325 EVANSVILLE 4, INDIANA



terrycloth chaise lounge slip cover

soft, absorbent, colorful, washable . . . elastic bottom; fits all sizes . . . hunter green or maize yellow **$3.95 ppd.**

POOL





16" 6-color beach ball 95¢ ppd.

inflatable air mattress

of durable, thick vinyl . . . 72 l. x 27 w., green or yellow. **$3.95 ppd.**

BEACH



sun cot

with tubular steel frame, green rayon cover; folds to carrying size, tested to 300 lbs. . . . good as an extra bed too! **$9.95** plus 50c postage

send check or money order

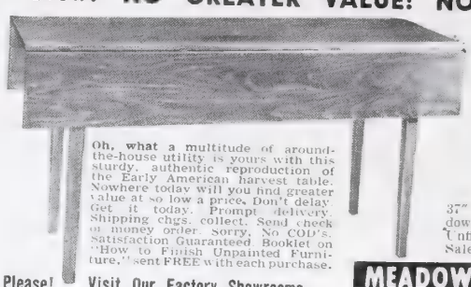
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dept. HB-40 box 25

highland park, illinois

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Now! **NO GREATER VALUE! NO LOWER PRICE!**



Spacious

5-FOOT, KNOTTY PINE

HARVEST TABLE

only

$29.95

UNFINISHED

Oh, what a multitude of around-the-house utility is yours with this sturdy, authentic reproduction of the Early American harvest table. Nowhere today will you find greater value at so low a price. Don't delay. Get it today. Prompt delivery. Shipping chgs. collect. Send check or money order. Sorry, No COD's. Satisfaction Guaranteed. Booklet on "How to Finish Unpainted Furniture," sent FREE with each purchase.

37" w., leaves up; 18" w., leaves down. 30" h. 42" long table. $24.95 Unfinished. (Finished in honeytone Salem—add $8.00 for either size.)

Please! Visit Our Factory Showrooms.

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Dept. H460, 126 E. Sunrise Hwy, Merrick, L.I., N.Y.



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Outstanding and original floor plans with beautiful exteriors designed by professional designers for economy of construction and maximum valuation. Select your new home from these beautifully illustrated books.

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Both for . . . $1.50

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PPG manufactures the fiber glass yarn — not the fabric. Photo: Irwin Horowitz

Now, Vera Maxwell and Riverdale Fabrics, inspired by the fabulous versatility of new PPG Fiber Glass, bring you drapery fabrics selected with the same flair as the fashions you wear!

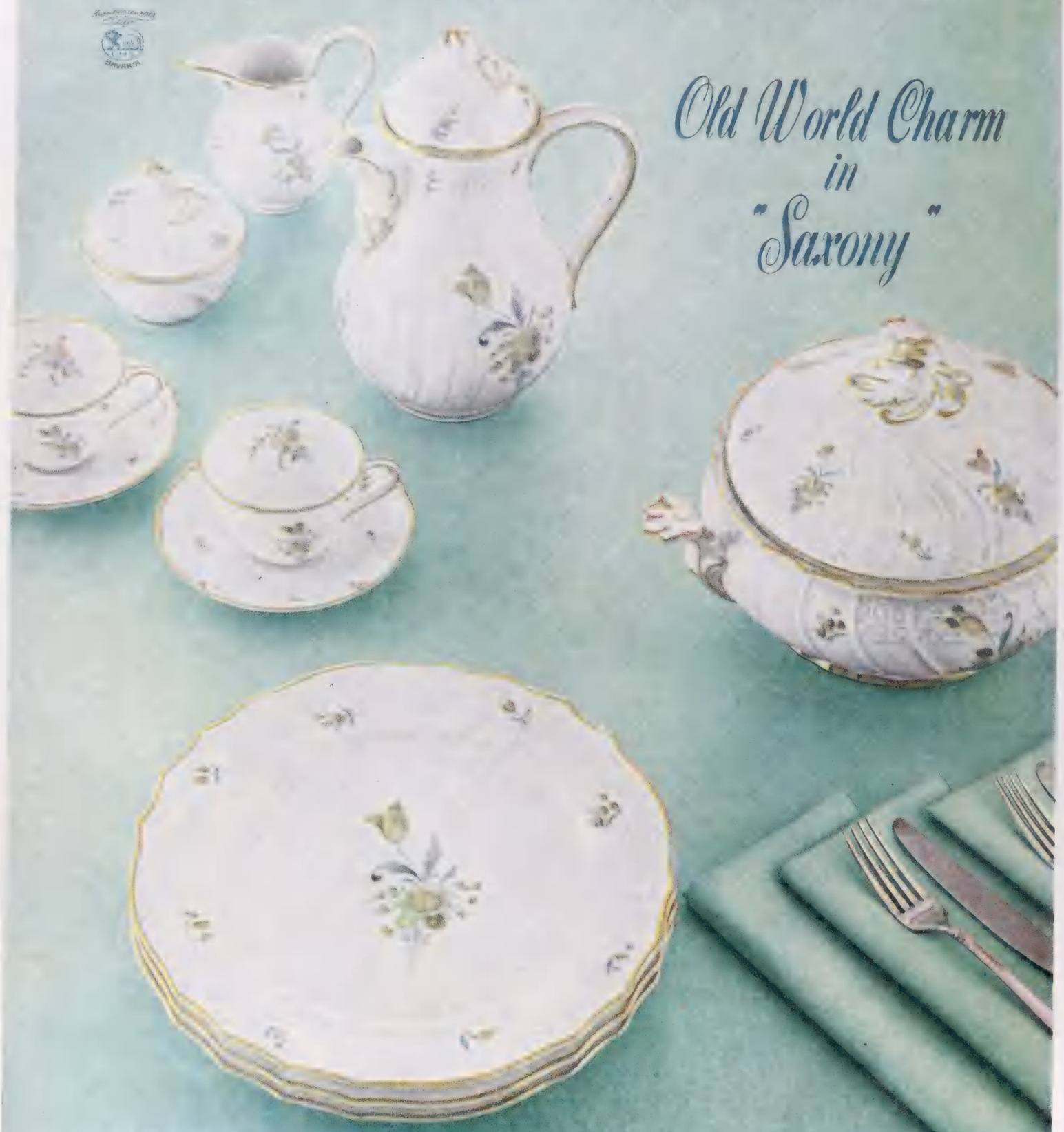


See the beautiful collections of fiber glass drapery fabrics handpicked by Vera Maxwell at Macy's, New York; Adam, Meldrum & Anderson, Buffalo; Joseph Horne Co., Pittsburgh; Hochschild Kohn, Baltimore; and Maison Blanche, New Orleans—and at other fine department stores and drapery shops. Or ask your decorator to show them to you.

PPG PITTSBURGH PLATE GLASS COMPANY, Fiber Glass Division, Pittsburgh, Pennsylvania

PASCO BAVARIAN CHINA

BY LORENZ HUTSCHENREUTHER - FOUNDED 1857



Old World Charm in "Saxony"

SAXONY is a decoration and shape conceived in the great porcelain age of the 18th century. Yours to enjoy in your home today and every day. SAXONY will invariably reflect the exquisiteness of your taste, the warmth of your hospitality.

$12.00, the five-piece place setting
slightly higher South and West

Sold in many leading stores throughout the country. Brochure and nearest source on request.

PAUL A. STRAUB & CO., Inc. • 19 East 26th Street, New York 10, N. Y.

Sole representative in the United States for Lorenz Hutschenreuther

ou, too, can make your oom come alive—with Veldwood real wood paneling



This is Charter Oak, for example. It's real wood, finished like fine furniture . . . costs about $50 for a 12′ x 8′ wall.



The traditional nautical flavor of this family room is accentuated by Weldwood® prefinished Charter Oak V-Plank® on walls, hi-fi, built-ins, and desk. Tops of desk, counter, and coffee table are Micarta®.

The Sloans claim they never knew their own decorating talents until they paneled their family room in Weldwood Charter Oak. Something about the real wood warmth, they said, made ideas just naturally take shape.

Of course, there is other real wood paneling on the market. But in Weldwood paneling there's a difference you can actually *feel*. Weldwood paneling comes with a factory-applied finish that you'd expect to find only on the finest furniture. It takes us longer to apply (18 separate steps) but it brings out and preserves the natural wood beauty. And it helps protect the wood from dirt, too, so your housekeeping is so much easier.

When you can buy Weldwood prefinished paneling for so little (see above) why settle for less? See over 70 types of Weldwood paneling at your Weldwood lumber dealer's. Or visit any of 124 Weldwood showrooms in the United States and Canada. Weldwood paneling is made—and guaranteed for the life of your home—by United States Plywood.

WELDWOOD
REAL WOOD PANELING

Weldwood

SEND FOR NEW FULL-COLOR BOOKLET

United States Plywood
Box 61, New York 46, N. Y. HB 4 60

Please send me the names of nearby Weldwood dealers. Also send me the new idea booklet, "Weldwood Prefinished Paneling For Fine Interiors," showing a variety of woods, installation instructions, photographs. I enclose 10¢.

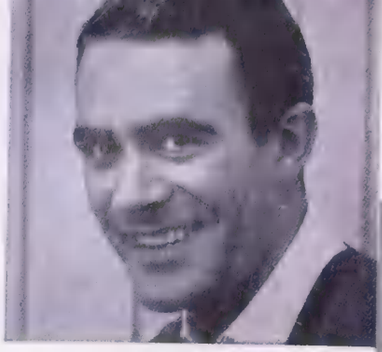
Name.....

Address.....

City.....Zone.....State.....

This is Bill

he's been with the company a little over four years . . . and the boss seems to think he's doing fine



This is Sue

she makes a fabulous apple pie and says she has to watch her figure. Bill likes to watch her figure, too



(they're probably a lot like you and Fred)

. . . they met not long after Bill got back from **KOREA**





Mostly they seemed to like the same thing . . . **each other.**

At first they lived on a shoestring and a *pink cloud* . . . in a small apartment with very little furniture.

Sue made it *Prettier & Prettier*. It began to look like



. . . except for wall-to-wall bare floor.

One day Sue smiled sweetly and showed Bill a carpet ad.
Bill showed Sue his bank book.

Then when Bill got a small raise they used it to raise a small



baby
. . . and carpet looked further



and further away.

UNTIL . . . Sue saw a **FIRTH** Carpet Ad that explained how **EASY** Firth carpet is to afford . . . That night she fixed everything Bill likes and very quietly said: "carpet costs less than you think . . ."



Bill showed Sue his bank book.

Sue said: "But **LOOK** . . . you can pay only a teeny payment each month and have the carpet right **NOW** . . . Let's see . . . 12′ x 18′ . . . is about what we will need *(twelve times eighteen is two hundred and sixteen, nine goes into that about twenty-some times)* . . . why,

"IT COMES TO LESS THAN OUR MILK BILL EACH MONTH!"





moral: THIS IS THEIR NEW FIRTH CARPET YOU SEE HERE . . .

This is Amanda

she likes to play "toes" and likes the new Firth carpet because it feels like a kitty. She thinks it's hers





A WHOLE HOMEFUL OF CARPET,
at Firth's economical prices is really so easy to own—especially with a budget payment plan offered by most Firth retailers.

DRESS BY MCKETTRICK DREXEL FURNITURE FROM BLOOMINGDALE'S





easy to choose... easy to afford... it's FIRTH TUFTWOVEN® CARPET

HOW ABOUT YOU?
Firth makes so **many** lovely carpets at prices that are less than you'd guess—as low as $5.95 a sq. yd. (slightly higher in the West). Shown here, **SIMULATED HAND SHEARED** in the beautiful **Turquois Matrix** shade can be yours in a big 9 x 12 size for only about **$162.00**

Swatches Shown:
Aztec Gold 6416 W
White Coral 6411 W
Pompeian Green 6418 W

FIRTH

Want to know how to decorate with confidence? Send for "Spotlighting You", Firth's all new 40-page colorful illustrated decorating book. Include 25¢ for handling and postage. Firth Carpet Co., 295 Fifth Ave., Dept. 61, New York 16, N. Y.

Name _____

Address _____

City _____ Zone _____ State _____





ROOM DESIGNED BY W&J SLOANE

W&J Sloane presents comfortable, colorful, carefree living with..





U.S. NAUGAHYDE®

the finest in vinyl upholstery

U.S. KOYLON® FOAM

the finest in cushioning

The luxury of light, bright, beautiful colors is made completely practical and amazingly durable with the most modern of all upholstery fabrics—U. S. Naugahyde. For this serene and lovely room, W&J Sloane designer Guy Roop, A.I.D., chose both famous Naugahyde and new breathable U.S. Naugaweave tailored over the perfect comfort of U. S. Koylon Foam cushioning. Imagine—a white sofa that resists spots and stains, needs only a damp cloth to keep it fresh and new-looking! Even the walls are covered with wonderful Naugahyde! Both Naugahyde and Naugaweave are available in a wide range of patterns, colors and textures. And here's exciting carpet news! On the outdoor terrace is U. S. Royal, new weather-resistant carpet-textured vinyl, shown in photo at top right. See this carpeting and furniture at W&J Sloane, Barker Bros. or Sunniland stores throughout the country. For color photo of room shown and complete price list just send a postcard with return address to: W&J Sloane, 575 Fifth Avenue, Dept. C, New York 17, N. Y.



US RUBBER

United States Rubber

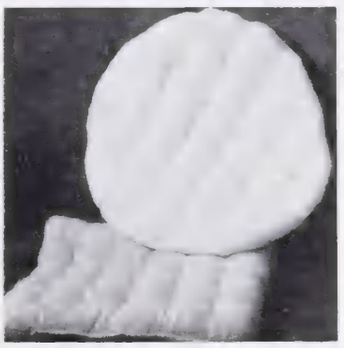
Rockefeller Center, New York 20, N. Y.

In Canada: Dominion Rubber Company, Ltd.

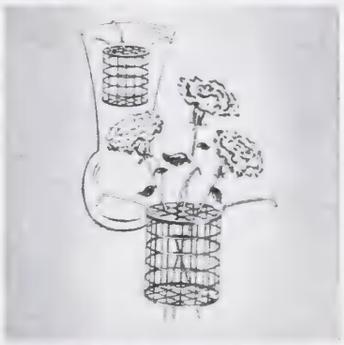
NO MAR TROUBLES when you use sterling-silver drip stoppers on your wine and liquor bottles. Designed to catch the last drop, they eliminate wine stains and alcohol rings on linen tablecloths or table tops. Imported from Sweden, one would be a nice gift for a bachelor or a dinner host. $5.50. Camalier & Buckley. HB4. 1141 Connecticut N. W., Washington 6, D. C.



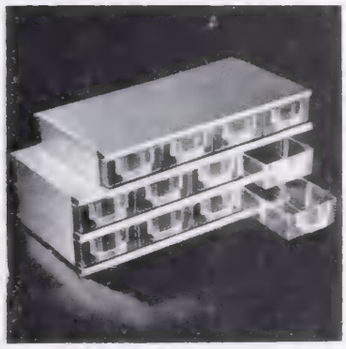
TERRIFOAM CUSHIONS. Use them for lawn-sprawling, beside the pool, on the terrace, as seat cushions on your sailboat, on the porch or patio. Terry pillows in a tufted waffle design filled with foam rubber are washable. 15" round or sq. shapes in turquoise, yellow, or white. $2.95 ea. plus 15¢ post. per cushion. Suburban Patio. HB4. 1672 Skokie, Highland Park, Ill.



LONG-STEM ARRANGER. We have a phobia about long-stemmed flowers that fall over to one side of the vase or sprawl in every direction, so when this came it was a welcome sight. Adapto arranger has adjustable swinging arms that suspend it across top of any vase 3" to 6" in diam. Green plastic, they're $1 ea. Walter Drake. HB-97 Drake Bldg., Colorado Springs, Colo.



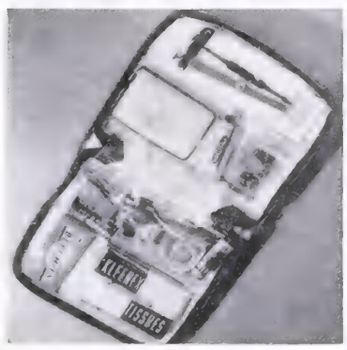
BUTTONS AND BOLTS are only two of the small household necessities you will file in this 12-drawer metal-frame cabinet that would be handy for workshop, kitchen, or sewing room. Each tier of 4 plastic drawers slides on or off for easy stacking. Three-tier unit 12 x 6 x 6" is $5.45. Each additional tier, $1.50 plus 15¢ post. H. B. Cowap. HB4, 2423 Ridgeway Ave., Evanston, Ill.



SLACK SEASON. Superbly tailored Wash and Wear slacks are designed with the special features tall men need for fit and comfort. In burnished olive, lt. gray or tan, Springateen polished-cotton slacks are crease resistant. Inseams any length up to 39" when cuffed. Extra-long rise. Sizes 32-52. $8.95 uncuffed. Add 75¢ for cuffing. Free catalog. King Size, Inc., 7150 Brockton, Mass.



FORGOTET KIT is filled with 30 of the things travelers frequently forget and wish they had with them. Things like aspirin, soap, band aids, gum, mints, matches, tums, lint brush, spoon, currency converter, sewing kit, nail file, etc. Case is black patent leather covered with European hotel labels. 15" x 9" open. $8.95. Frances-Morris, 125 Ashland Pl., Brooklyn 1, N.Y.



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Engraving on any charm—10¢ per letter or number. Please print inscription clearly. Enclose with order.



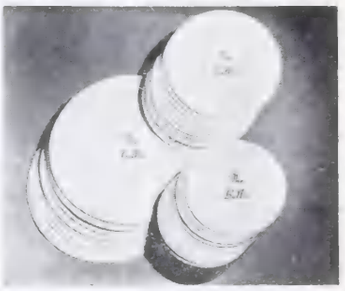
New Patio Moccasins . . $4.95

These fabulous, bouncy, lightweight shoes make walking a pleasure indoors and out. Hand-crafted from the softest, washable, smooth glove leather with a flexible cushion crepe sole for extra comfort. In Red, Turquoise, White, Black, Saddle Tan and Natural. Sizes 4 thru 10, medium and narrow, half sizes too . . . $4.95 plus 35c postage.

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For COD's send $3 deposit.

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622-HPB-So. Country Club Rd.
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Stack 'em PLATE Pads
Personalized with Your Name



Slip these protective white felt pads between your plates and you won't have to worry about chipping or scratching your fine china. Deluxe set (service for 12) consists of 24—4½", 12—5½" and 12—7½" pads. Personalized in gold with family name or initials. Excellent gift. Order #210P

Deluxe Set—$2.95 Postpaid

Order No. 674—*Plain pads without name.* Set consisting of 12—4½", 12—5½" and 12—7½" pads. Only $1.50

Send for New, Free Catalog of Unusual Items.

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Save on Victorian Furniture

This beautiful hand rubbed solid Honduras Mahogany side chair, hand carved with tufted foam rubber seat in your choice of 20 colors covered with Antique Velvet, Plain Velvet, Tapestries or Brocades $49.00

Solid Honduras Mahogany ladies side table with genuine imported Italian Arabescato Marble $14.50

MAIL CHECK OR MONEY ORDER
Jones Bros.
VICTORIAN REPRODUCTIONS
P. O. BOX 246 PINE LEVEL, N. C.

FOR CATALOG AND SWATCHES ON OTHER VICTORIAN PIECES, PLEASE SEND 50¢

All Victorian pieces are shipped F.O.B. Alabama Factory . . . Allow ample time for delivery

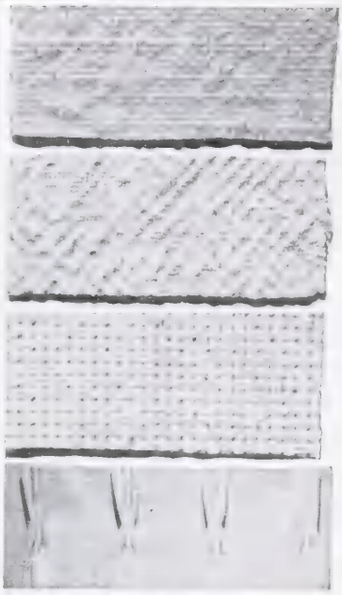
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"The Four Seasons" are hand-carved in Italy from natural Vicenza Stone whose patined finish provides the mellow beauty of antique sculpture. Figures are 36" high, bases 9" x 10". $500.00 the set, f.o.b. New York.

Many lovely garden bird baths, pedestals, fountains and figures—some priced at only a few dollars—are shown in our Catalog (10 cents please for mailing). Visit our Galleries.

Erkins Studios
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only $2.98 a yard and it's 10 feet wide!

California decorators and architects "**up end**" it to drape the widest window floor-to-ceiling, with one piece of cloth! No seams to sew or show! 100% cottons, heavy primitive weaves, woven for quick fluff-dry laundering—never ironed. Smart and serviceable for slipcovers, bedspreads, tablecloths

Send 25¢ for catalog. 11 samples in an interesting choice of textures in both unfinished yardage and preshrunk, in natural and off white, in pure white and in custom colors to match your own swatch or paint chip. All are in floor-to-ceiling widths from $2.98 to $4.98 per yard.

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SAFE 'N' KIND ANIMAL CHAIN

Your pet will be safer and happier with a SAFETY ANIMAL CHAIN. It automatically lengthens and shortens as he moves around . . . can be attached to a line, pole or the side of a building. The chain is always above dog's collar . . . no loose chain can ever tangle with his legs or neck. Approved by The American Humane Association and all Animal Protective Leagues. The accepted and safe way for tethering pets from the smallest Chihuahua to the largest Great Dane. We pay postage in U.S. Send check or money order. **$3.49**

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our colorful, waterproof covers will keep your outdoor furniture safe, dry, and new looking throughout the year. heavy gauge vinyl plastic, double stitched, with hug-tight elastic bottoms to secure covers in any weather garden green only.

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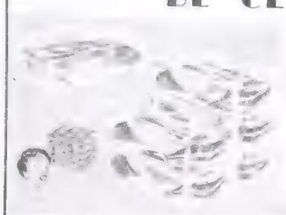
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All prices postpaid. No C.O.D.'s please.

Storage Box (16x11x4½") **2 for $4.50**

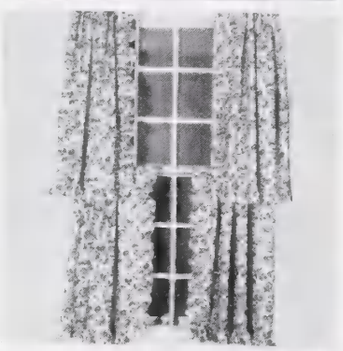
GREENHALL Dept. E-4, 1133 Broadway, New York 10, N. Y.



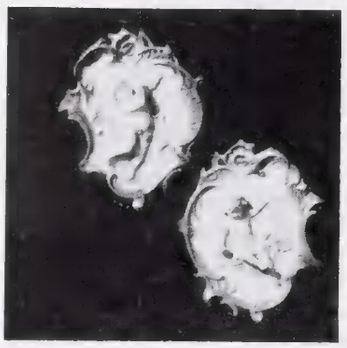
EAGLE WALL PLAQUE complements the masculine atmosphere of your husband's office or your son's room. This hand-cast aluminum three-dimensional American Eagle, 9½ x 5½ x 1½", is finished in antique gold and mounted on a heavy Northern-pine plaque. 12 x 8 x ¾". Hand-rubbed and finished in Colonial antique pine. $2.95 plus 35¢ post. Puddin' Holler, E. Swanzey, N.H.



UNDER THE SUN, a small cherub is liable to wind up looking like a well-seasoned denizen of the lower regions. So put up this gay red-and-white-striped beach umbrella and keep your child calm, cool, and collected. Two-section pole, 51" long, is featherweight. Umbrella is 15½" in diameter. $3.95. Order from Montagne's, Verona, New Jersey.



CURTAIN PRAISING. Truly lovely flowered prints with an Early-American flavor will lift your room out of the winter *dull*-drums. Sturdy, linen-like drip-dry cotton curtains in soft shades of blue with green leaves, red/green, yellow/brown, rust/brown on off-white. Ruffled tiers (70" w. pr.), 25", 30", or 36" l., $4 pr. $8 for 2 pr. shown. Country Curtains, HB4, Stockbridge, Mass.



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Beaver Park, Danvers, Mass.



Now you can have a lovely garden all year round!

EVERGREENS FOR EVERY STATE

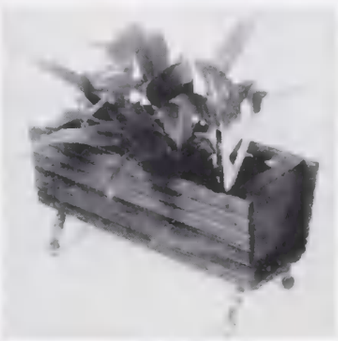
No matter which state you live in, whether your garden is large or small, evergreens can show your house off to best advantage throughout the whole year. In this book, KATHARINE M-P. CLOUD, a leading horticulturist and landscape consultant, tells you how to plan your planting of evergreens; how to train, fertilize, prune and propagate them for a beautiful garden through *all* the seasons. Book includes climatic zone maps, 82 beautiful photographs. A wonderful value at $4.95.

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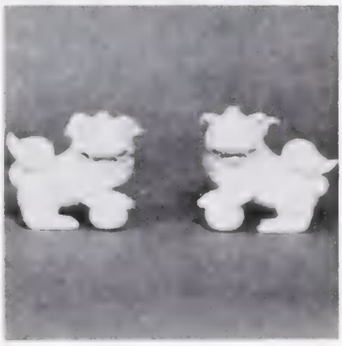
DIRECTOR CHAIR COVERS to replace the faded, frayed, and beat-up ones of last year have slip-on backs, tack-on seats. Made of sturdy sailcloth, they're designed for a chair seat approximately 16 x 26", and a chair back, 7 x 22". Red, blue, turquoise, green, coral, chartreuse, black, or yellow, all piped in white. Set, $2.95. Ematol Products, Box 95, So. Weymouth 90, Mass.



PLENTY OF DOUGH used to be made and stored in the Pennsylvania Dutch Dough Boxes and here's a copy of the antique—scaled down somewhat as a planter for your table or window shelf. It has solid ends with turned peg legs, a Salem maple finish, and measures 13" long, 7" high, 5½" wide. $2.98 plus 25¢ post. Order from Taylor Gifts, Wayne 1, Pennsylvania.



EVIL SPIRITS, SKIDOO! Foo Dogs, the sacred watch dogs guarding the entrance to the Forbidden Palace, are reproduced in white porcelain to put the double whammy on any evil spirits that might be floating around your house. They'll scare away anything from Monday grumps to an overdrawn bank account. 3¾" h., $4.95 pr. Ziff, Box 3072, Mdse. Mart Plaza, Chicago 54.



TELEPHONE RADIO. A 5-tube radio is concealed in an authentic replica of an early wall telephone. Space at bottom for plant. Hand-rubbed antique-finish wood cabinet has brass fittings. Two bells are for tuning in and volume control. Works on AC-DC, has built-in electronic loop antenna. 18 x 8 x 9½", $39.95 plus $1 post. Scott Mitchell, K-RF, 415 S. Broadway, Yonkers, N.Y.





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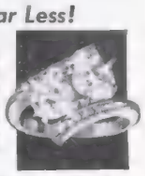
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PERFUME SUSAN

A new whirl for the dressing table. Gold galleried mirror spins to her favorite scent without scratching dresser. (Bottles not inc.) 12" dia. in gold or silver finish $9.95. 8" dia. (gold only) $5.95. Add 45¢ for postage.

Toothbrush in JEWELED CASE

Glamorous jewel-studded gold case, no larger than a lipstick, holds practical fold-up toothbrush. Ideal for career girl or traveler to carry in her purse. $2.45 ppd.



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These fine quality white terry mats are a comfortable 16" round with neatly bound edges. "Mr. Rooster" is handsomely done in wonderful brown tones with touches of yellow. Foam-rubber backs not only prevent slipping but protect table tops—Washing's a breeze and no ironing required. You'll be happy you added "Mr. Rooster" to your family. Order No. 2180.

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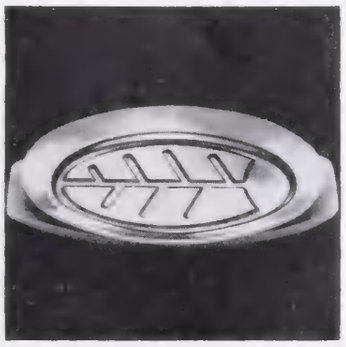
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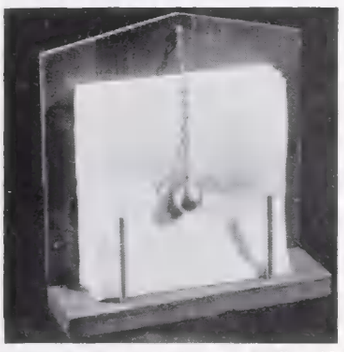
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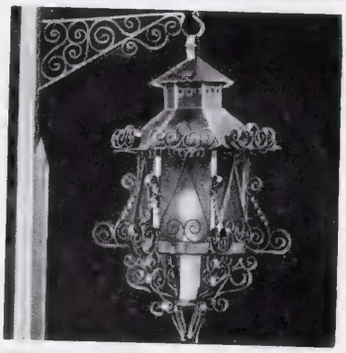
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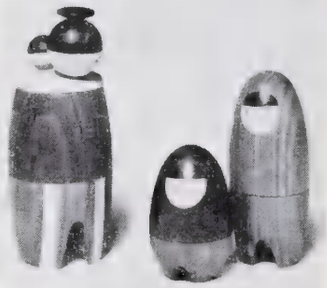


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16" x 16" Top
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FIRE-ESCAPE LADDER is the safest one we've seen. Made of super-light magnesium, it is 12" wide and the grooved rungs are one foot apart. Spacers keep ladder away from wall for ample foot room. Child or adult will find it easy to use, and it folds compactly for neat storage. 14' l., $28. 10' l., $20. Add $1 post. From Hammacher Schlemmer. HB4. 145 E. 57th St., N.Y.C. 22.



LOOK YOUR PRETTIEST whether you're hanging on a subway strap or having dinner at the club, and this is the electric massager that will keep you in top form. It relaxes tense nerves, gives your skin a new glow, soothes aching muscles. It comes with 4 special applicators for marvelous facials, scalp treatments, massage. UL-approved. $8.95. Beauty Appliance. HB1. Racine, Wis.



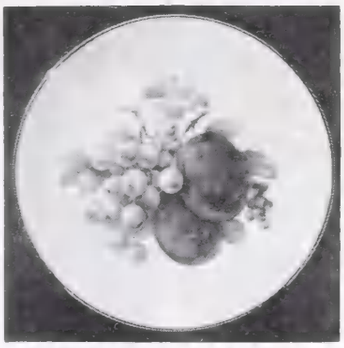
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CADDY ALL hangs on the back of a door or inside a closet. It holds a man's shirts or a woman's lingerie, gloves, scarves, etc. On the baby's crib it will hold cotton, tissues, toys, etc. Hook it up in the car for maps, tissues, credit cards. Plastic with 6 roomy pockets, flap cover to keep everything dust-free and visible. $1.25. Order from Ess-Dee. HB4. 240 E. 92nd St., Brooklyn 12, N. Y.

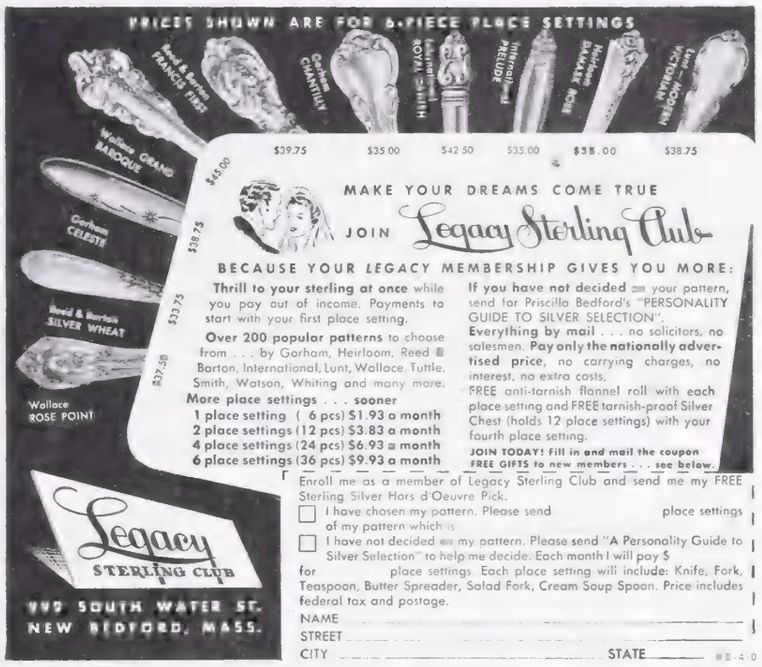


FRUIT PLATES. Your dining room will be rich in decorative drama if you make a grouping of these above your sideboard. They're wonderful for summer salads or desserts. Send a set to a Spring bride; they're sure to flatter her table. Traditional fruit designs in soft colors on fine white glazed china. 8" in diameter, plates are $2 each. Old Guilford Forge, HB4, Guilford, Conn.



YARN WINDER incorporates features that are remarkably functional. It helps you to wind a generous amount of yarn in jig-time and hold it snarl-free while you knit and purl. Hardwood with a smooth blonde finish, the Yarn Winder collapses for storage, opens and closes with ease. Arms expand up to 30", turn on base. 12" h., $3.98. Helen Howard, HB4, Flushing 52, N.Y.





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14-K White or Yellow Gold



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6"	x 10"	9.50
6"	x 12"	12.50
7"	x 11"	12.50
8"	x 10"	14.00
8"	x 12"	16.00
8"	x 15"	20.00
8"	x 18"	22.50
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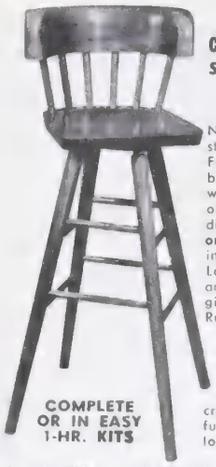
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They look like ordinary Birthday or Anniversary candles—BUT WHAT A DIFFERENCE! Blow them out—suddenly they burst into flame again . . . and again . . . 'til everyone is convulsed with laughter. Be the first to use them in your crowd—have a few dozen on hand for a riot of laughter at any party!

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Cast Stone Fountain with sealed recirculating pump is easy to install; electric, just plug in, no pipes. "Peter Pan with Italian Shell" of Pompeian Stone, complete with recirculating pump and fittings, $156.00. Without pump, $135.00. Prices, f.o.b., Chicago. Slightly higher in White Carrara Stone.

Overall ht., 44", Peter Pan, 30" h.; Italian Shell, 30" w. x 28" d.

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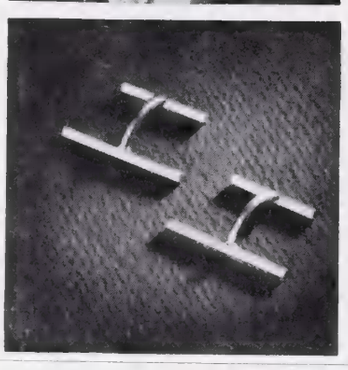
ACCEPT WITH PLEASURE the next wedding invitation. Then send the invitation (or announcement) to this shop and they'll etch it on the lid of a fine Fostoria glass cigarette box. It's an heirloom gift the bride will cherish. Gift-boxed, 5½" x 4". $10.95. Ash trays etched with first names of couple. $6 a pr. Holiday House. 14 Bellevue Theatre Bldg., Upper Montclair, N.J.



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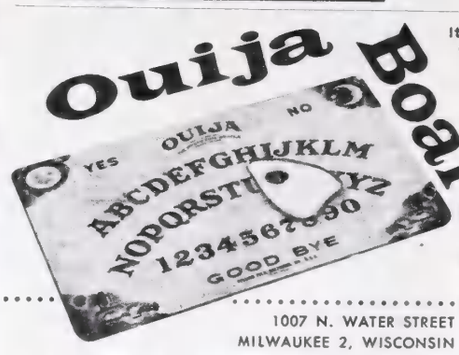


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Ouija Board

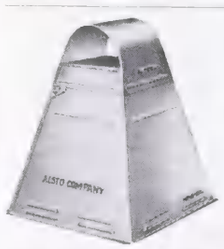


It's as old as history, yet never explained. The Ouija brings a bit of mysticism and a bushel of fun into your living room. Some say it actually answers questions. Others say it's just an outlet for your subconscious mind. Which is right? Who knows . . . why not ask the Ouija? Comes with complete instructions. Only $3.98 ppd.

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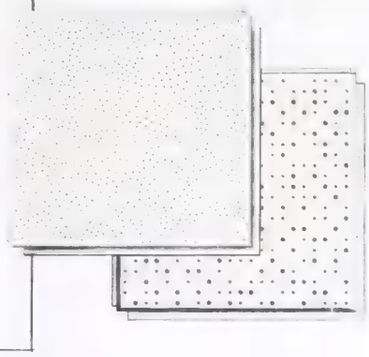
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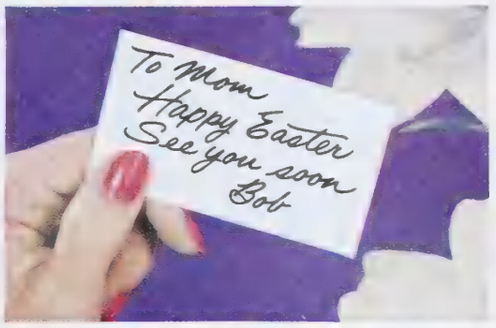
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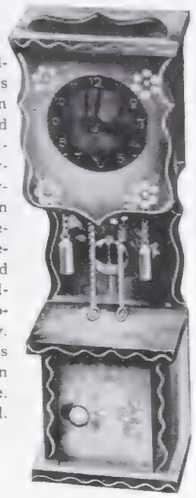


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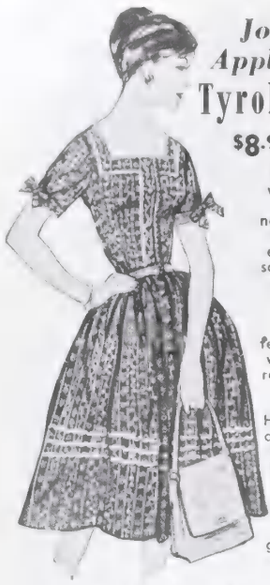
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Johnny Appleseed's Tyrol Stripe

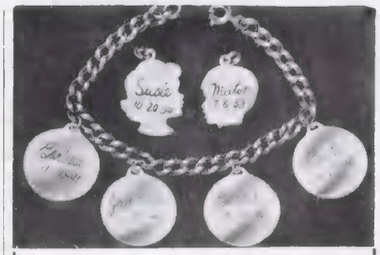
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Spring & Summer catalog on request

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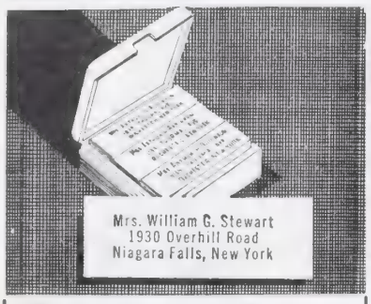
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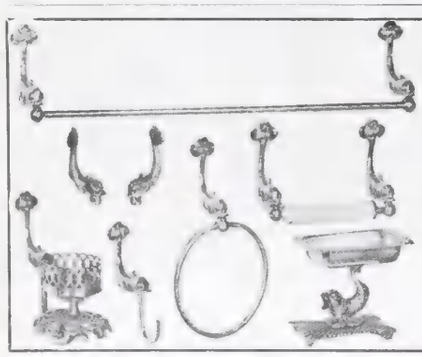
Chocolate	Shocking Pink	Forest Green
Rust	Dusty Rose	Olive Green
Natural	Burgundy	Chartreuse
Beige	Red	Avocado Green
Cream	Red Orange	Black
White	Burnt Orange	Teal Blue
Mustard	Hot Orange	Royal Blue
Gold	Pumpkin	Turquoise
Maize	Charcoal	Robbin Blue
Pale Yellow	Pearl Grey	Plum

*6 Different Tweeds

38" Width – 59c per yard
52" Width – 89c per yard
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POST NOTICE of your whereabouts on the magnetic family Briefer Board. It hangs in the kitchen or by the phone, keeps everyone informed without writing notes. Just move magnets to proper spaces. Magnetic pencil with pad included. And there's space to add your own ideas. Framed in plastic, 9 x 14", $2.75. International Industries, HB4, Box 509, Culver City, Calif.



YOURS FOR A SONG. If you're in the mood to jazz up a musical corner, we suggest drum and organ pin-ups of black plastic that looks like wrought iron. Drum, 17" wide, 9" deep, with two single notes, one double note is $1. Organ 19" deep, 10" wide, two single notes, one double note is $1. Both, $1.95. Glasscraft, 920B Chicago Ave., Evanston, Ill.



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Holds over 125 pieces

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So convenient to use.
Provides ready access to your tableware.

Pads convert an ordinary drawer into a silver chest. Removable, so you can bring it right to the table being set.

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DEARLY BELOVED photos turn into hand-drawn charcoal portraits, through the skill of a professional artist. Hold the magic of an engagement picture, the fun of a honeymoon candid shot by sending photo or snapshot (returned with art) to this fine studio. 12 x 16". $9.50. In lifelike pastels (specify eyes, hair, complexion), $15.95. Wynn Art Studio, B4, 299 Madison Ave., N.Y.



A PICNIC'S GRATE FUN if the charcoal cooker is as handy, durable, and low-priced as this one. 5½" h., it can be used in-or-outdoors and it travels to the beach in its own corrugated carrying case. Grate, framework and legs of solid cast iron. Has 2 heat adjustment levels, controlled by moving Firepan. 7 lbs., $3.98. Hot-Tot, HB4, 811 12th Ave. N., Nashville, Tenn.



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GOOD-AS-GOLD BOWL. Heap it with fruit, and your table is dressed for dinner. Fill it with hard rolls or Italian bread for spaghetti suppers. Or you may want to use it to hold small magazines in the guest room, morning mail in the hall. Gold-tone anodized aluminum basket is 11" in diameter. $2 plus 25¢ post. Order from Medford Products, Box 39, Bethpage, New York.

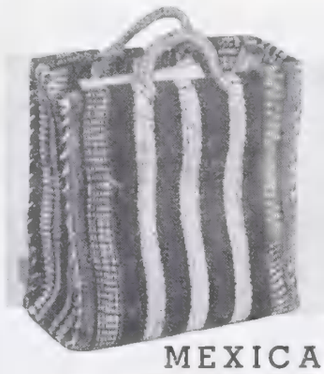


OH HAPPY DAY! We suspect Robinson Crusoe started the whole thing when he saw a footprint in the sand and murmured, eyes heavenward, "Thank God It's Friday." Generations since have shouted this same grateful prayer. Here it is, initially his, TGIF, on this cuff link and tie bar set. Silver or gold finish, gift-boxed. $2.98 the set. Park Galleries, HB4, 103 Park Ave., New York 17.



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This gaily striped bag is a wonderful idea for carrying everything: groceries, books, baby gear—even firewood! Hand woven in Mexico of extra-heavy sisal, it's sturdy enough to carry the heaviest load, yet light enough for air travel. Fitted with double handles; folds flat when not in use. Order today and solve your toting problems quickly . . . fashionably . . . economically.

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16½" x 22½" 22" high

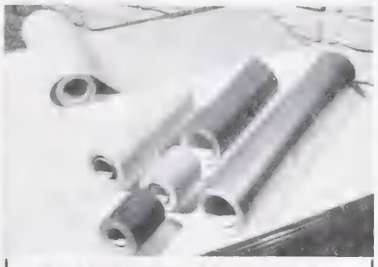
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(Add $3 for Legal Size—18½" x 22½" x 22" high.)

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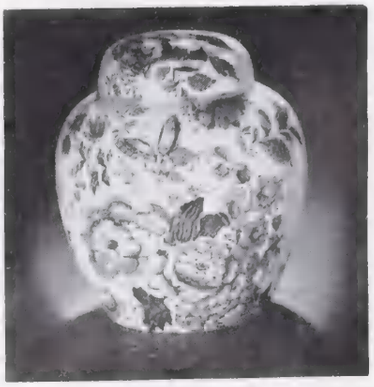
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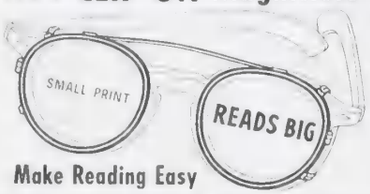
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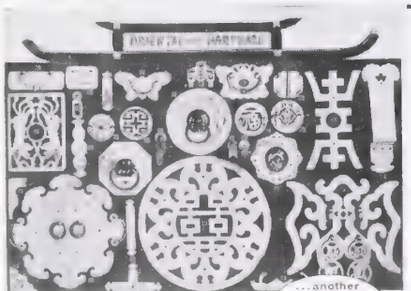
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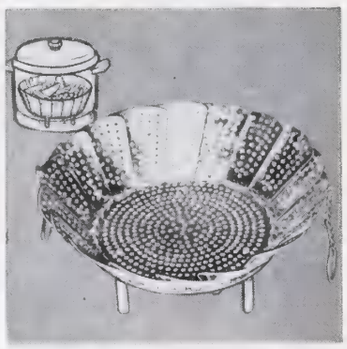
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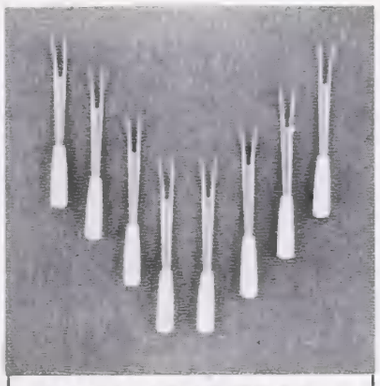


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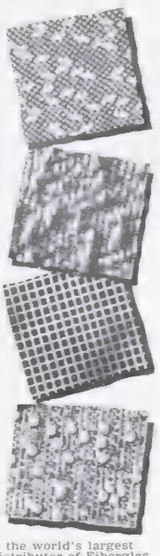
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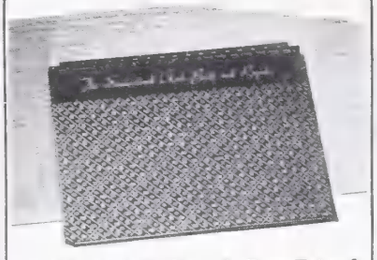
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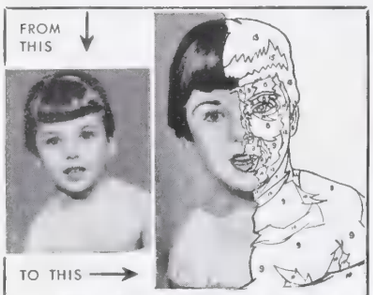


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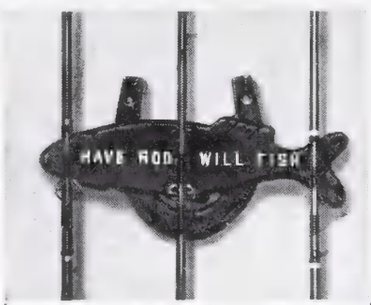
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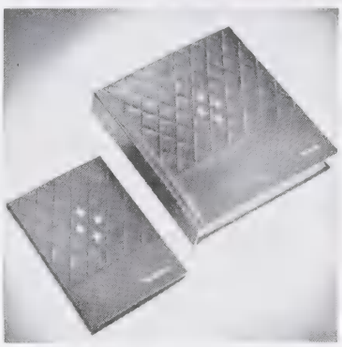
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BOOK WITH GOOD LOOKS will be your telephone directory given the glamour treatment with a cover that features your name in gold letters. Send size, thickness of phone book to be covered, and your name. In brown *leatherette*, town size (9¼" x 6¼") is $2.50; city size (11¼" x 9⅝"), $3. In ginger *leather*, town, $5.95; city, $8.50. Mr. Shaw, 214 W. Ontario, Chicago 10.



BUTTERFLY TABLE is a charming all-around piece of furniture. Use it as a tea table at which you may sit and serve. Use it at the end of a sofa for a lamp, magazines, and plants. This superb early American drop-leaf table with mellow brown antique finish is 33" wide at top, 29" deep, 26" high. $95 exp. chgs. coll. The Lennox Shop, HB4, Hewlett, L. I., N. Y.



IVY RINGS, made of highly glazed white bisque, are enchanted circles for your dining-table centerpiece. Fill the hollow trough with water and arrange ivy in its circle. Or for gala parties, pack it with masses of sweetheart roses, or with blue cornflowers, white candytuft and red carnations. 7½" circle, $2.95; 8½", $3.50. Tim McNamara, 14-16 150th St., Whitestone 57, N.Y.



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SPAGHETTI SERVERS. If you're as great a fan of the superb Italian dish as we are, you'll find these stunning servers hand-carved from rare Haitian Taverneau wood indispensable for dishing it up. And on the days when spaghetti isn't on the menu, you'll use them for serving salad. Hand-finished in tawny brown. 8½" l., $2.95 a pair. Alan Maxwell, Box 312, Flushing 52, N.Y.



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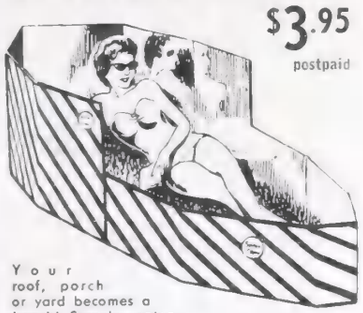
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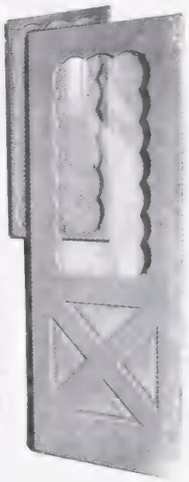
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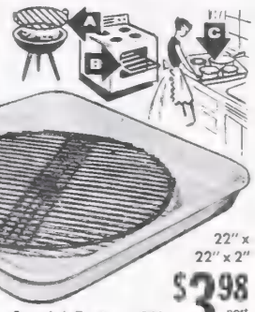
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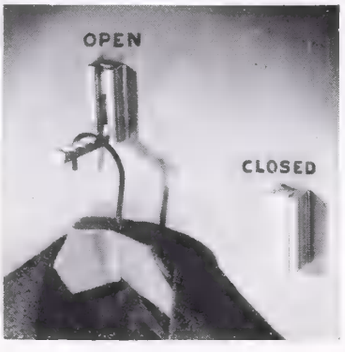
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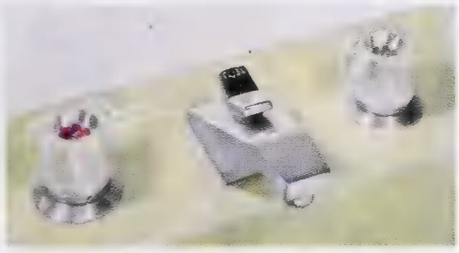
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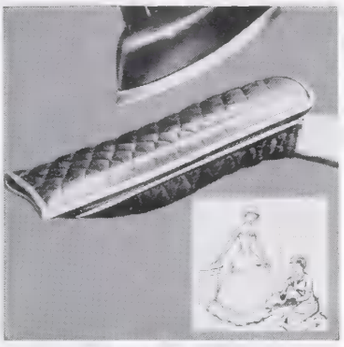
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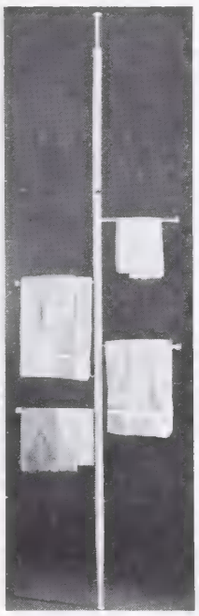


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Faithful copy of the original Ladder Back chair that played such a prominent role in bygone days. Reflecting all the charm of its era, the Madison still blends beautifully in any setting — from the White House to **your** house. Of specially selected hardwood, it is carefully hand made to last for **generations**. Hand-woven seat of fibre rush in Colonial 4-point pattern.

Unfinished ash, smoothly sanded, ready to paint, stain, wax or oil **$9.95**
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For matching Arm Chair add **$4.00** to above prices.

Minimum order TWO. 10% discount on six.
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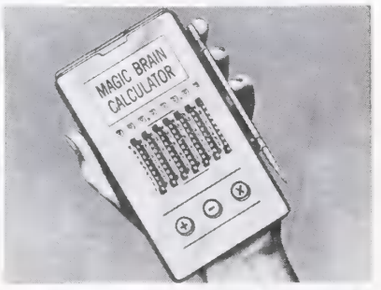


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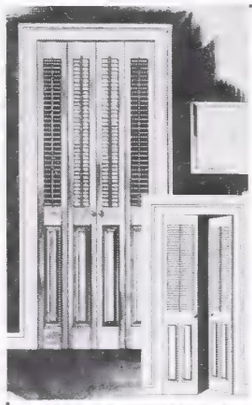
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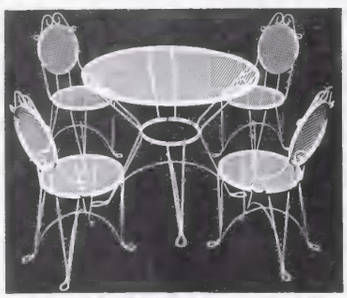




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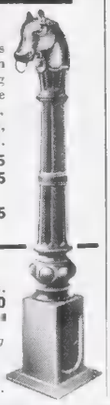


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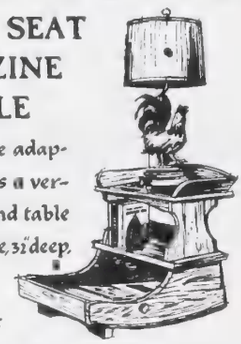
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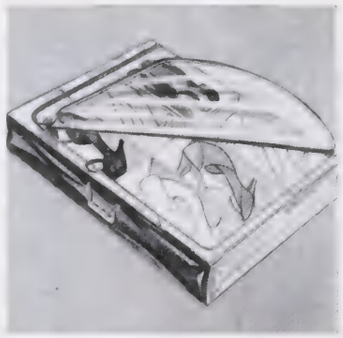


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HAPPY FOOT-NOTE for the well-groomed closet is this space-saving see-through shoe container. It fits on a closet floor, over-head shelf, or slides under a bed. Made of heavy-duty vinyl in hunter green. container with zippered top for six pairs measures 18 x 24 x 4", is $2.98; 9-pair container 18 x 36 x 4", $3.98. From Closet Accessories, Dept. 1104. 816 University Place, Evanston, Illinois.



YOU'LL GET A CHARGE out of Sonotone's new battery cartridge that will last and last and last. Its own recharger, under the cap, plugs into any 110-V AC outlet for a fresh supply of power. Its sealed cells were proved rugged and reliable in military satellites and jet aircraft. Fits any flashlight using 2 "D"-sz. batteries; is leakproof. $7.95. Wayne Mfg., Wayne 1, Pa.



NAVAJO JEWELRY is rich in Indian symbols. The handmade cuff links and tie bar are examples of "overlay," and the stones are genuine turquoise. The face is made by the Indians in pure coined silver and designs may vary slightly because of the individual work of the people. Two weeks' del. Tie bar, $5.50. Cuff links, $10.50. Tax incl. Sky Harbor, Inc., Box 486. Gallup, N.M.



YUGOSLAVIAN DOLLS are nostalgic reminders of the lovely, untroubled days before the wars. From the Alpine Republic of Croatia, brilliantly hand-painted wooden character dolls depict Father, 8½" high, with Hapsburg mustache, pipe, and umbrella. Mother, 7" high, sports a basket of popcorn on her head. $7.95 pair. World Handicrafts, Dept. 291, 29 Lafayette Ave., White Plains, N.Y.

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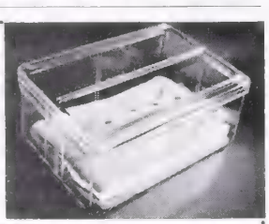
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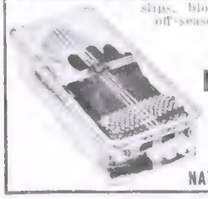
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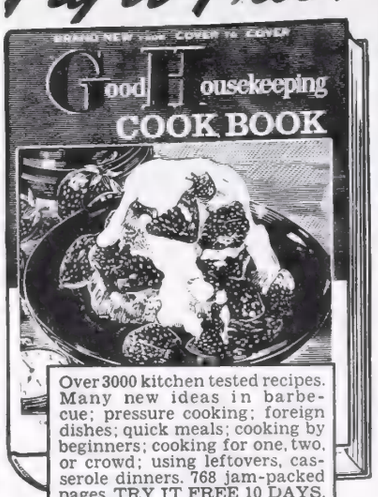
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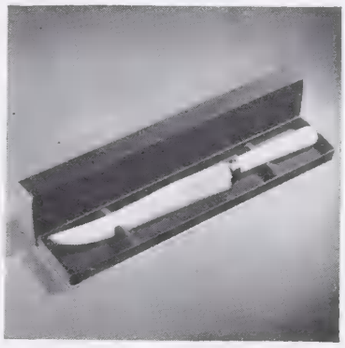
Turn to our special section on garden ideas, products and equipment.

Begins on page 226

FOR THE BIRDS, Browns, Smiths or Jones, this cast-aluminum post sign marks your home with distinction. Panel 3½″ x 12″ long has your name in raised polished-aluminum lettering cast right into it on both sides. Background is black baked-on crinkle finish. $9.95. Additional panels, $3.95 ea. Free catalog of over 100 designs. R. H. Smith & Son, Box 947. Taunton. Mass.



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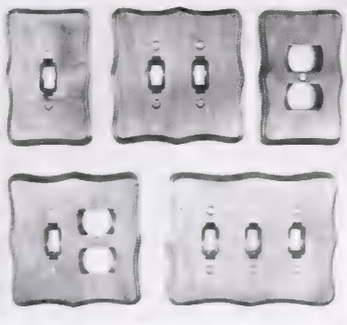
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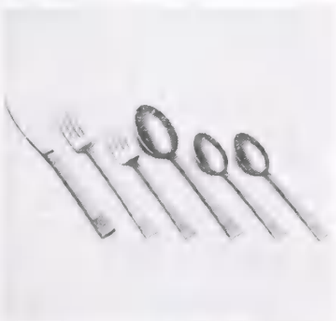
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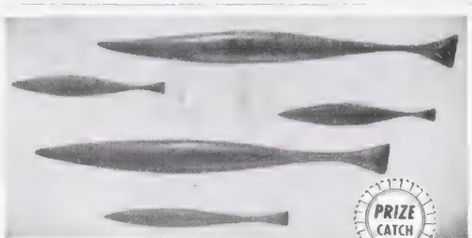


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YOU'LL BE CLOCK-WISE if you get this pretty timer for your daughter's room. Never again will she be late for the school bus. A wooden clock made by Italian craftsmen is hand-painted in bright, cheerful colors, and patented movement is regulated by the swinging child. It stands or hangs on the wall. 4½ x 6" over all. $4.95. The Conway Co., Box 328. Quakertown, Pa.



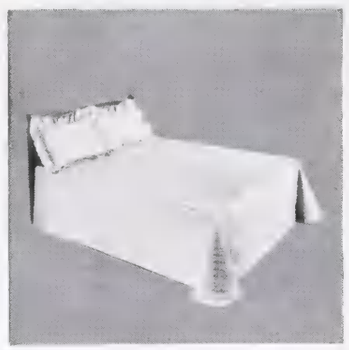
ANTIQUE GUIDE lists the value of more than 25,000 American antiques. The only accredited antique dealer's handbook, the book covers pictures, glass, china, furniture, toys, metal and pewterware, and more than 200 other groups. A fascinating and invaluable guide when you're treasure hunting, it's $4.95. Madison House. Dept. HB4. 305 Madison Avenue, New York 17.



RAIN DRAIN reduces soil erosion and seepage of water into basements or damp foundations. Place it under drain spouts or outside faucets and it will keep your lawn from washing away. Heavy-duty dark gray polyethelene, it's weatherproof. Spikes on the underside push into the ground. 32½" l., it tapers from 14" to 5" w. $3.95. Dunhaven's, 4115 Lafayette St., Dallas 4, Tex.



KNOTTY-PINE CABINET. Its simplicity of line, roomy storage space makes this cabinet a "find" for your hall, living room, or dining area. It has 2 adjustable shelves and a glove box behind one door. 34" w., 13" d., 34" h., $109. Matching Bull's Eye Convex Mirror 21½" sq., $39. 88-pg. catalog free with order or send $1 to Greenbaum, HBP, 101 Washington, Paterson 1, N. J.



QUILT COMPLEX? Then you'll love this luxurious bedspread quilted to the floor in washable drip-dry linen-like texture. Twin $16.95, full $18.95, 60" queen $24.95, 78" dual king $34.95. Sham $3.95. 48" pleated draperies 63" l. $7.95, 90" $9.95. Choose lilac, melon, pink, aqua, white, toast, green. Add 90¢ post. Swatches 15¢. Catalog 25¢. Ensemble House, 256 5th Ave., N.Y. 1.



PEARL FROM MAJORCA. a fabulous ½" l., is gracefully suspended from a 14k gold chain to shimmer softly against a creamy white throat. This genuine Mother-of-Pearl is guaranteed not to peel or tarnish, comes in a pretty box. Because of its unique size, it is available in limited quantities. $8.95 tax incl. Italian Imports, Box 48553-HB, Los Angeles 48, Calif.

PHOTO ALBUMS. Long after the strains of Lohengrin have faded, these candid-shot albums will be the bright stars of recollection. Purse-size books in padded white leatherette are silver embossed with "Our Son's Wedding" or "Our Daughter's Wedding" and each holds 24 photos 3½″ x 5″ between acetate pages. $2.50 ea. Free "Bluebook For Brides." Joan Cook. HB4, Centerport, L.I., N.Y.



HIS-HERS-OURS. Line these up side by side and you'll be saving for three goals simultaneously, like home, car, and college; or car, vacation, and retirement. A fine way to save; only 25¢ will change the date, keep calendar up to date. Order plain or with golden imprint shown. 3 for $6.50 or $2.25 each. Leecraft. HB4. 300 Albany Avenue, Brooklyn 13, New York.



ROOM DIVIDER designed for the new thin-line portable TV sets is perfect, too, for a collection of books, potted plants, or objets d' art. Sturdy metal diamond-pierced shelves with tubular steel legs tipped with non-mar plastic caps. Brass-finished. 32″ high, 29″ long. Shelves: 28″ x 11″. $39.95 express collect from Colorific House. HB4, Box 325, Evansville 4, Indiana.



100 U. S. STAMPS portray 100 historical events and make a remarkably interesting collection for a philatelist. Among those honored on the stamps are the Four Chaplains of World War II, Francis Scott Key, and many others. You also get a collection of U. S. and foreign stamps on approval. $1. Order from Globus Stamp Co., Dept. 396, 268 4th Ave., New York 10.



LADY BE GOOD to your feet in Solby Bayes' new love of a shoe. The "Linda's" low-cut styling is perfect with campus casuals and suburban classics. In bone-beige, Benedictine-tan, red, blue, black, or white calfskin. AAAAAA to C widths. Sizes 2 to 10. $14.95; 10½-12. $15.95; 12½-13. $16.95. Add 50¢ post. Free catalog. Solby Bayes. HB4. 45 Winter St., Boston 8, Mass.



STRAW HAT BAGS, and aren't they smart! Woven of sturdy blond rattancore in graduated sizes, they're chic companions for summer fun. Use them for carrying beach togs, weekend clothes, cosmetics, hats, picnic foods, as a purse. 8¾″ bag $3.98. 11″ bag $4.98. 13″ bag $5.98. 15″ bag $6.98. 4-pc. set. $15.95. Add 50¢ post. each *or* set. Helen Gallagher. 413HB Fulton, Peoria, Ill.





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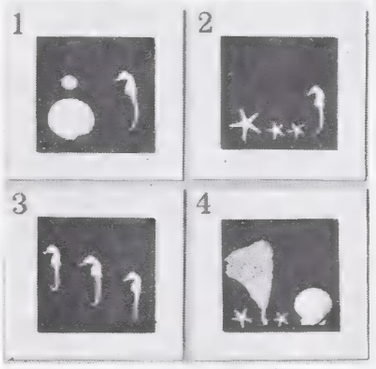
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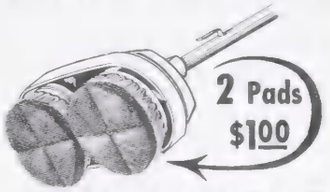
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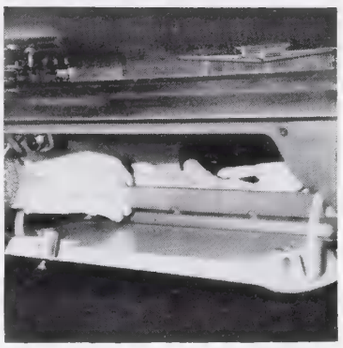
FINISHING TOUCH. Super Liquid Raw-Hide is guaranteed to outlast any clear finish for your redwood table, benches, and chairs and it's easy to apply. The Ultra-Violet Inhibitor and Mildewcide ingredients provide a protective shield against the sun's harmful, finish-destroying actinic rays. Pt. $1.80; Qt. $3.20; Gallon, $9.75. Linseed Oil Prod., 1603 Talbert, Santa Ana 62, Calif.



EAGER WEAVERS in pioneer days wove this coverlet to commemorate the formation of the Whig Party. This reproduction of "Whig Rose" shows pattern woven on white in Colonial Red, Indigo, Delft Blue, Cabin Rose, Settler's Sun, Pine Green, Rifle Rust, Walnut Brown, or Hill Purple. 90 x 108″ or 78 x 108″, $36. Goodwin, Box 3603, Dilworth Sta., Charlotte 3, N. C.



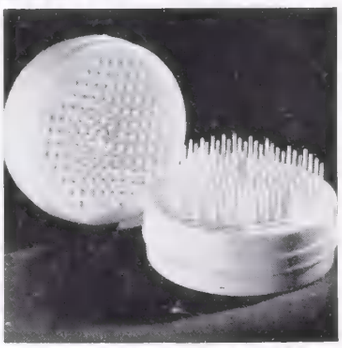
CHINESE CHARACTERS signifying "Health," "Wealth," and "Happiness" are hand-cast in genuine stoneware and they have a talent for decorating your wall with a modern flair that is arresting. The natural buff-colored stoneware squares are set in a wall plaque 8″ x 21½″. Both symbols and wood frame are black. $7.95. A. Hiller, Dept. HB, Box 222, Langhorne, Pa.



CADILLAC OWNERS avoid glove-compartment woes with this new guard designed exclusively for 1957, 1958, 1959, and 1960 Cadillacs. Made of beautiful polished aluminum backed with felt, guard eliminates rattles, protects contents from spilling whenever glove compartment is opened. Installed easily; no bolts, screws required. $5. Rayell Enterprises, Dept. P, Box 749, La Jolla, Calif.



SWINGING POT HOLDERS, once used to hold kerosene lamps in New Orleans' Vieux Carré, have been rediscovered by patio dwellers as the decorative glamorites of the season. Use them for hurricane lamps, flower or ivy pots. Hand-cast of iron in black, it's 3″ h., extends 7″, holder, 4½″ in diam. $1.50 ea., 2, $2.50. Sturbridge Yankee Workshop, 13 Brimfield Tpke., Sturbridge, Mass.



BRISTLE KLEEN BRUSH for cats and dogs makes such excellent sense that we're surprised it's been so long a-borning. Twist the brush and bristles extend. Twist again, bristles retract, and brush cleans itself. It's great for shampooing your pet because there's nothing sharp to irritate or scratch the skin. $1.50. Order from Beemak, 7424 Santa Monica Blvd., Los Angeles 46.



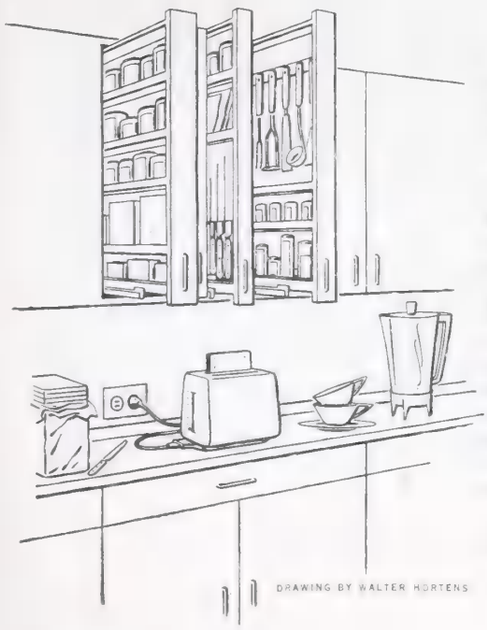
Small jars and bottles are often lost in the deep back spaces of ordinary cabinets. The cabinet at this dressing table makes the full depth accessible and offers the luxury of one-deep storage. Each item is in plain sight, right at your fingertips. Retractable roller hardware slides the cabinet out like a file drawer; grab space allowed at top takes the place of a handle. Home of Mr. and Mrs. Harry Evons. O'Neil Ford, Architect.



PHOTOGRAPHS BY MAYNARD PARKER

Roll-out storage brings the back to the front

Narrow, sliding shelves store small articles single-file, put the full depth right at hand. You can use them either as wall or base cabinets



DRAWING BY WALTER HORTENS

Kitchen spices and other such small items are especially at home in this type of shelf. Bulky containers need the roominess of a regular-size cabinet, but small things get lost there. The cabinets can be made various widths to accommodate different-size jars. Gallery on each shelf keeps things from falling off while in motion and prevents you from putting in an oversize item. Slide-out cabinets are especially useful near the cooking or food preparation areas or as medicine chests in the bathroom. Hang knives and utensils in them when kitchen is short on wall space.

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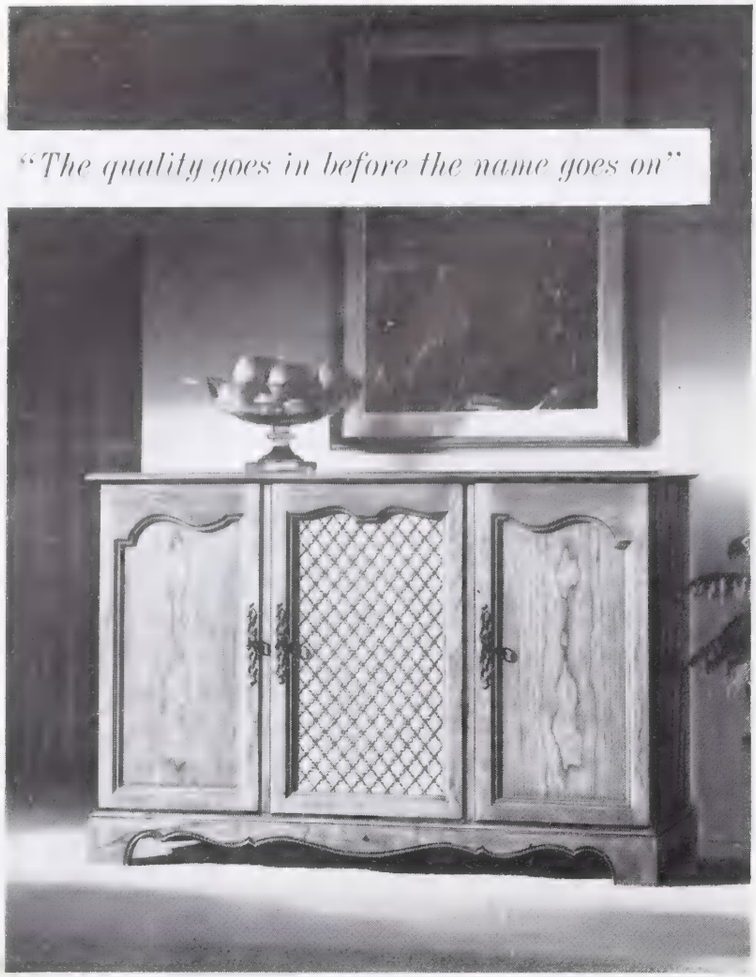


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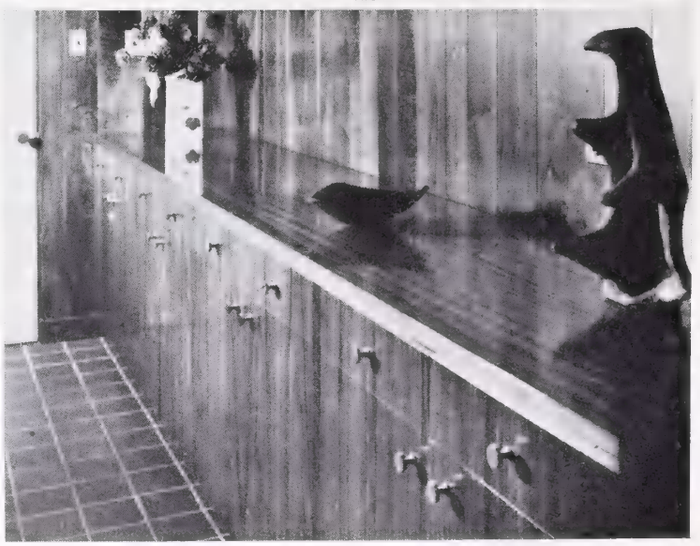
A broad work surface at a comfortable height for sitting or standing is a "must" for efficient wrapping. Roomy cupboards, several large drawers (divided for small items) hold enough to keep center well-equipped.

A gift-wrapping center works all year round

■ The business of wrapping becomes a big job at Christmastime, but actually, we all do a surprising amount of wrapping and mailing throughout the year — birthdays, family away from home, returns to stores, etc. It will take only half the time if all the paraphernalia is concentrated near an adequate work counter. There must be enough storage space so that everything can be taken out and put away easily. The counter will be for small repairs and hobby work, too.

A complete stock might include: paper (tissue, corrugated, gift), a roll of brown mailing paper on a stand with a built-in cutting edge, string and ribbon, scissors and razor, tape (cellophane, gum) in business-like dispensers, tags (mailing labels, gift cards, air-mail, and "fragile" stickers), a grease pencil for waterproof addresses, a wastebasket. Leave room to store empty boxes, gifts you wrap ahead.

TWO PHOTOGRAPHS BY EMELIE DANIELSON NICHOLSON



Everything fits in its own place behind closed doors when the job is done. Counter also serves as a work surface for many other household jobs. L. E. Frankenstein home, Joseph Russell Passonneau, Architect.



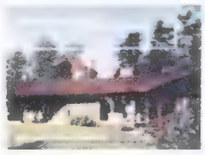
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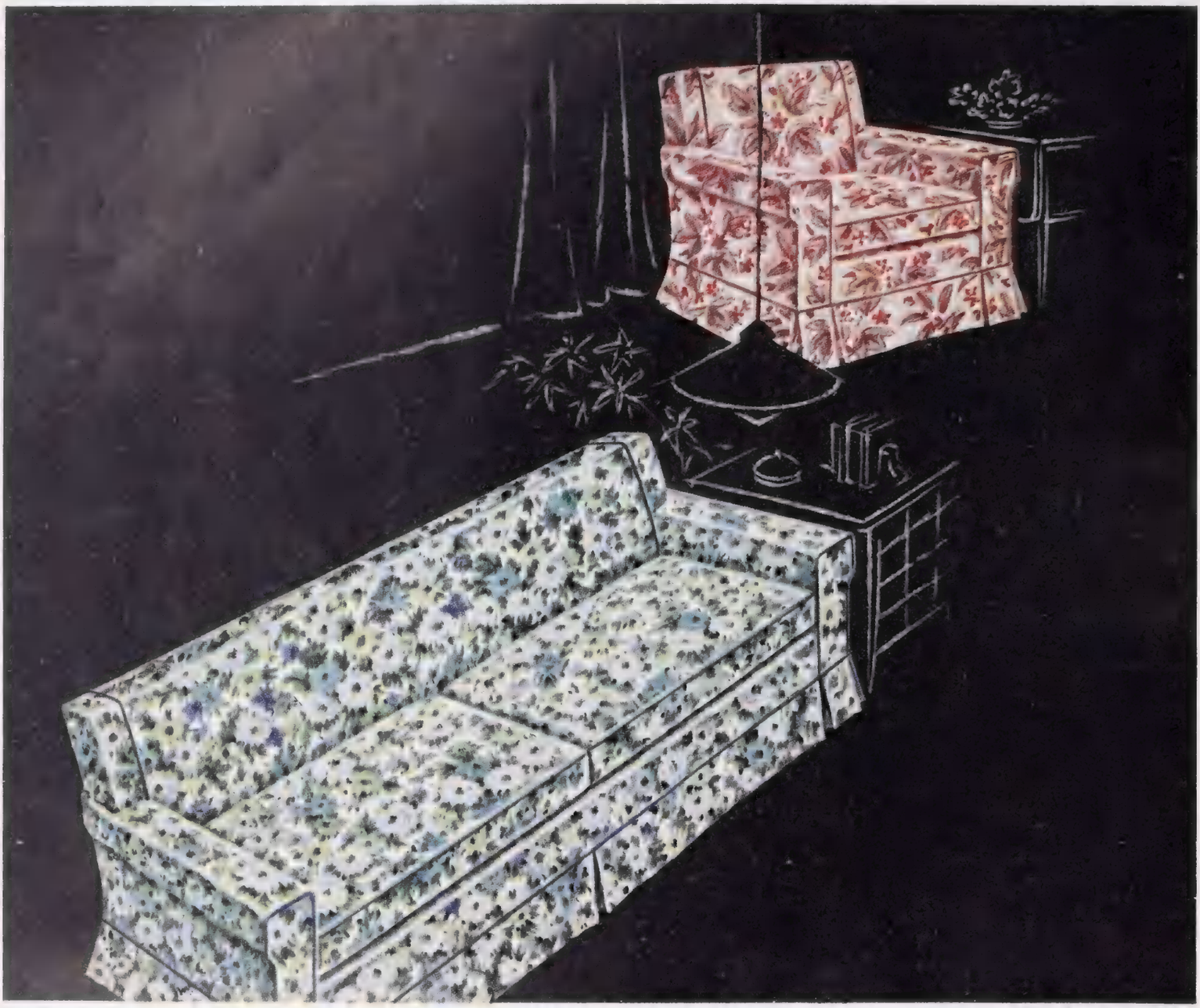
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Lawrence — A. B. Sutherland Co.
Lowell — A. & P. Pollard Co.
Lowell — The Bon Marche Inc.
Malden — Jordan Marsh Company
New Bedford — Star Store
Northampton — McCallum's
Peabody — Jordan Marsh Company
Pittsfield — England Bros., Inc.
Quincy — Sheridan's, Inc.
Springfield — Forbes & Wallace, Inc.
Springfield — Steiger's
Worcester — Denholm & McKay

MICHIGAN
Bay City — W. R. Knepp
Detroit — Crowley, Milner & Co.
Kalamazoo — Gilmore Bros.
Lansing — J. W. Knapp Co.
Muskegon — Hardy-Herpolsheimer's
Saginaw — Seltner's
Westborn — Crowley, Milner & Co.

MINNESOTA
Duluth — Glass Block Store
Minneapolis — Dayton's
St. Cloud — Fandel's
St. Paul — Emporium

MISSOURI
Clayton — Famous-Barr Co.
Jennings — Famous-Barr Co.
Kansas City — Peck's
St. Louis — Famous-Barr Co.
St. Louis — Stix, Baer & Fuller
Southtown — Famous-Barr Co.
Springfield — Sedgewick Furniture Co.
Westroads — Stix, Baer & Fuller

MONTANA
Billings — Hart-Albin Co.
Great Falls — Paris of Montana

NEBRASKA
Lincoln — Gold & Co.
Omaha — J. L. Brandeis
Omaha — Younker Bros., Inc.

NEVADA
Reno — Gray, Reid, Wright

NEW HAMPSHIRE
Claremont — Houghton & Simonds

NEW JERSEY
Asbury Park — Steinbach Company
Dover — Shapiro's Modern Economy
East Orange — Kresge-Newark
Elizabeth — R. J. Goerke Co.
Hackensack — Bloomingdale Bros.
Hackensack — Packard's
Newark — Kresge-Newark
New Brunswick — P. J. Young
Paramus — Stern Bros.
Paterson — Quackenbush
Short Hills — B. Altman & Co.
Summit — Kresge-Newark
Trenton — S. P. Dunham & Co.

NEW YORK
Albany — John G. Myer's
Albany — Scott's Draperies
Albany — W. M. Whitney & Co.
Amsterdam — Vallee Curtain & Drapery
Auburn — Auburn D. G. Co.
Babylon, L. I. — Abraham & Straus, Inc.
Batavia — C. L. Carr Co.
Bayshore, L. I. — Gimbel Bros.
Binghamton — Fowler, Dick & Walker, Inc.
Brooklyn — Abraham & Straus, Inc.
Buffalo — Adam Meldrum & Anderson
Buffalo — Hens & Kelly, Inc.
Buffalo — A. Victor Co.
Dunkirk — Sidey's
Elmira — S. & Iszard Co.
Flushing — B. Gertz
Fresh Meadows, L. I. — Bloomingdale Bros.
Garden City, L. I. — Abraham & Straus, Inc.
Geneva — J. W. Smith's Dry Goods Co.
Gloversville — Frankel Shops
Great Neck, L. I. — Stern Bros.
Hempstead, L. I. — Abraham & Straus, Inc.
Hicksville, L. I. — B. Gertz
Huntington, L. I. — Huntington Curtain Shop
Ithaca — Rothschild Brothers
Jamaica — B. Gertz
Jamestown — Bigelow's Dept. Store
Lackawanna — David Frust & Co., Inc.
Manhasset, L. I. — B. Altman & Co.
New Rochelle — Bloomingdale Bros.
New York — B. Altman & Co.
New York — Bloomingdale Bros.
New York — Gimbel Bros.
New York — Stern Bros.
Niagara Falls — Levy Bros. Furniture Co., Inc.
Ogdensburg — Nathan Franks Sons
Oneonta — Bresee's Dept. Store
Oswego — Campbell's
Poughkeepsie — Luckey, Platt & Co.
Poughkeepsie — Wallace's
Rochester — E. W. Edwards
Rochester — Sibley, Lindsay & Curr Co.
Schenectady — The Carl Co.
Syracuse — C. E. Chappell & Sons
Syracuse — Dey Brothers
Syracuse — E. W. Edwards & Son
Troy — Denby's
Troy — Troy Covering Shop
Utica — Erwin's
Valley Stream, L. I. — Gimbel Bros.
Watertown — Frank A. Empsall & Co.
White Plains — B. Altman & Co.
Yonkers — Gimbel Bros.
Yonkers — V. O'Connor

NORTH CAROLINA
Asheville — The Bon Marche Inc.
Charlotte — The Bon Marche Inc.
Fayetteville — The Capitol of Fayetteville
Raleigh — Boylan Pearce Inc.

OHIO
Akron — Bear Furniture Co.
Akron — A. Polsky Co.
Alliance — Bear Furniture Co.
Ashtabula — Carlisle-Allen Co.
Cambridge — Davis Department Store
Canton — Peoples Furniture Co.

OHIO (Cont.)
Canton — The Livingston Furniture Co.
Cherry Grove — McAlpin's
Cincinnati — McAlpin's
Cincinnati — Shillito's
Cleveland — The Bing Co.
Cleveland — The May Co.
Cleveland — Sterling Lindner
Cleveland — The Wm. Taylor Son & Co.
Columbus — Boston Store
Columbus — The F. & R. Lazarus Co.
Coshocton — The Bing Co.
Cuyahoga Falls — Bear Furniture Co.
Dayton — Elder & Johnston Co.
Elvira — Bear Furniture Co.
Kenwood — McAlpin's
Lakewood — Bing Lakewood Furn. Co.
Lima — Gregg's Inc.
Lorain — Bear Furniture Co.
Mansfield — The Bing Co.
Marion — The Frank Bros. Co.
Massillon — Bear Furniture Co.
Middletown — McAlpin's
Painesville — Carlisle-Allen Co.
Painesville — Gali G. Grant Co., Inc.
Sandusky — The Bing Co.
Shelby — The Bing Co.
Springfield — Wren's
Steubenville — Reiner's Inc.
Steubenville — The Hub of Steubenville
Toledo — The Lamson Bros. Co.
Toledo — The Lion Store
Toledo — Tiedtke's
Warren — Carlisle-Allen Co.
Warren — Strouss-Hirshberg's
Warren — The Bing Co.
Western Hills — McAlpin's
Youngstown — G. M. McKelvey Co., Inc.
Youngstown — Strouss-Hirshberg's
Zanesville — Bing Furniture Co.
Zanesville — Bintz Bros. Inc.

OKLAHOMA
Tulsa — Brown Dunkin Co.

OREGON
Portland — Meier & Frank Co.
Portland — Olds & King
Portland — Olds & King Gateway
Salem — Meier & Frank Co.

PENNSYLVANIA
Allentown — H. Leh & Co.
Allentown — Zollinger-Harned Co.
Altoona — The William F. Gable Co.
Bethlehem — Orr's
Braddock — Ohringer Home Furniture Co.
Butler — A. E. Troutman Co.
Connellsville — The Troutman Co.
DuBois — A. E. Troutman Co.
Easton — William Laubach & Sons
Easton — Orr's
Erie — The Boston Store
Greensburg — Ohringer Home Furniture Co.
Greensburg — A. E. Troutman Co.
Harrisburg — Jos. G. Levy
Harrisburg — Millers Furniture Store
Harrisburg — Pomeroy's Inc.
Hazleton — P. Diesroth's
Homestead — Half Bros.
Indiana — The Troutman Co.
Johnstown — Penn Traffic Co.
Latrobe — S. P. Reed Dept. Store
Levittown — Pomeroy's Inc.
Lewistown — E. E. McMeen Dept. Store
Lewistown — Hugh B. McMeen & Son Inc.
McKeesport — Ohringer Home Furniture Co.
McKeesport — The Famous
New Castle — New Castle Store
New Castle — Strouss-Hirshberg's
Pittsburgh — Gimbel Bros. Inc.
Pittsburgh — Joseph Horne Co.
Pittsburgh — Kaufmann's
Pittsburgh — Ohringer Home Furniture Co.
Pottsville — Pomeroy's Inc.
Reading — Pomeroy's Inc.
Scranton — Household Outfitting Co.
Scranton — Cleland Simpson
Stroudsburg — & & Wyckoff Inc.
Uniontown — N. Kaufman's Inc.
Warren — Levinson Bros.
Washington — Reichart Furniture Co.
Wilkes-Barre — Fowler Dick & Walker
Wilkes-Barre — Pomeroy's Inc.
Williamsport — L. L. Stearns & Sons
York — The Bon Ton Dept. Store

RHODE ISLAND
Providence — The Outlet Company

SOUTH CAROLINA
Charleston — Condon's
Columbia — James L. Tapp Co., Inc.
Greenville — Meyers Arnold Co.

TENNESSEE
Chattanooga — Miller Bros. Co.
Johnson City — King's Inc.
Kingsport — J. Fred Johnson Company
Knoxville — Miller's Inc.
Madison — McClures of Madison Square
Nashville — Cain-Sloan Co.

TEXAS
Dallas — Titche's
Houston — Foley's

VERMONT
Burlington — The Old Bee Hive

UTAH
Ogden — The Bon Marche of Ogden
Provo — Taylor's
Salt Lake City — Auerbach's

VIRGINIA
Arlington — The Hecht Co.
Arlington — S. Kann Sons Co.
Norfolk — Rice's Fashion Corner Inc.
Roanoke — S. H. Heironimus

WASHINGTON
Northgate — The Bon Marche Inc.
Seattle — MacDougall's
Seattle — The Bon Marche Inc.
Tacoma — People's Dept. Store
Yakima — MacDougall's

WEST VIRGINIA
Charleston — The Curtain Shop Inc.
Charleston — Woodrums'
Parkersburg — The Curtain Shop Inc.
Wheeling — Reichart Furniture Co.
Wheeling — The Hub

WISCONSIN
Green Bay — H. C. Prange Company
Milwaukee — Ed Schuster Co.
Racine — Zahns Inc.
Sheboygan — H. C. Prange Company

Featured in Montgomery Ward catalog

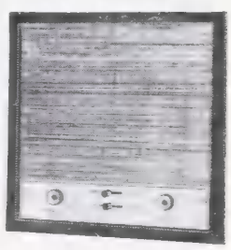
THE COMFY MANUFACTURING COMPANY

Take it easy!

By JULIE POLSHEK







NuTone innovation makes stereo ■ space-saving "built-in" with even the speakers wall-installed. Modular design fits the system to suit your need; basic system can be "piped" through the house and to outdoors. Two-channel amplifier with common controls gives precision tuning-balance: same unit serves an intercom integrated with stereo system. Fold-down changer; record bin can be alongside. Optional remote controls for speaker units. A tape-cartridge deck will soon be available. For $395: record player, amplifier, and 1-room stereo. De luxe system for 6-to-8-room house and outdoors, with AM-FM radio added to record player system, about $900.



As batter thickens, power momentum automatically increases in ratio needed to maintain mixing-force constancy; a sand test impressively proved this constancy and power range. The innovational mixer is Kitchen-Aid Power-Portable. $22.95; 3-speed. Top-flight in convenience and quality.

(*Please turn the page*)



INSPIRATION pattern 13.95 five piece place setting. For color brochure and dealer name, write Syracuse China, Dept. F-460, Syracuse 1, N. Y.

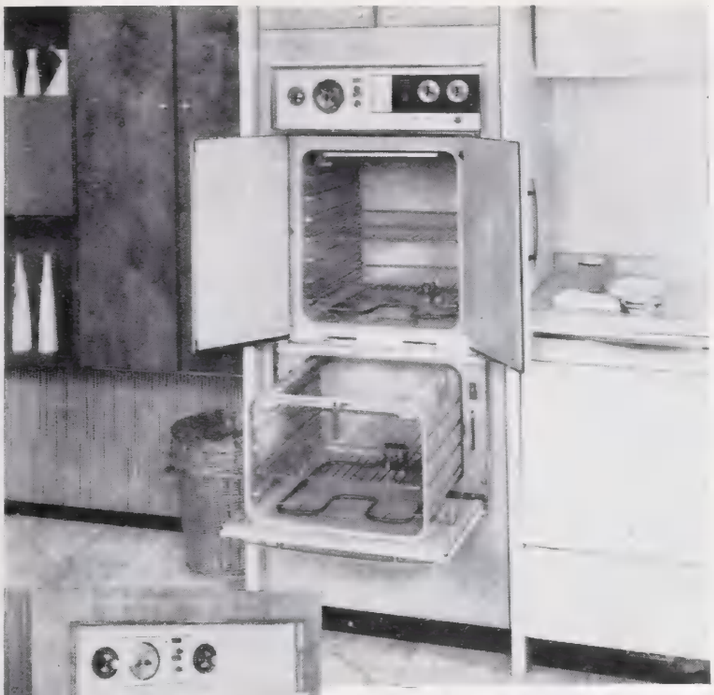
TAKE IT EASY!

CONTINUED FROM PRECEDING PAGE



A 27-inch width and 36-inch counter take care of Philco's under-counter Duo-Matic. The new washer-dryer handles an 8-pound load. Simplified installation eliminates attachment to flooring; provides for six ways to tie in water and power. Lint and moisture of drying cycle are drained off; no other venting needed. $379.95. Optional soak cycle.





Frigidaire's unusual French-door oven, very trim, provides close access and space saving ideal for limited-traffic areas, yet decidedly advantageous anywhere. A rotisserie can augment oven's radiant broiler. Twin model adds the drawer-like Pull'N'Clean oven, inimitable in convenience. It strips down to bare walls, affords hand access through the top. Either fits standard, 24-inch cabinets. Basic prices, $180, $350. Clamp mount minimizes installation cost. Color or wood finish.

(*Please turn the page*)



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Eliminates FOOD PROTEIN FOAM that Reduces Dishwasher Action As Much As 90% . . . to Cause Spots, Streaks, Film.

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OLD-STYLE DETERGENTS CAN'T CONTROL PROTEIN FOAM

Drop pinch of your dishwasher detergent into yolk-soiled egg cup. Fill with hot water. Stir vigorously. Note **protein foam** that can reduce dishwasher action almost to zero.

NEW FORMULA ELECTRASOL STOPS FOAM FORMATION

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Economics Laboratory, leader in dishwasher detergent research, proved what scientists long suspected; that food proteins (egg yolk, milk, grease, gravy, meat, potatoes, etc.) create foam that slows down washing action almost to zero; that ordinary detergents can't control foam; that spots, streaks and film result; that new formula Electrasol eliminates foam, restores washing action to 100% efficiency. Result? Spotless glassware, dishes, silver! Get foam-control Electrasol, most economical dishwasher detergent. Enthusiastically endorsed by dishwasher manufacturers!



Still the lowest price PLUS 4 bonus ounces

Another famous product of ECONOMICS LABORATORY, INC., *St. Paul, Minn.* © 1959

TAKE IT EASY!

CONTINUED FROM PRECEDING PAGE





Easy does it, when a temporary table for dining or buffet spread is needed. Kroehler's Dina-Wall is at other times a striking wall decoration; its background, oriental Abaca cloth, is ornamented with real butterflies and grasses imbedded in washable plastic. A mahogany frame that completes the panel, supplies table's legs. Table comfortably seats five persons. A chair to match the foam-cushioned benches provides the extra seat. The wood throughout is mahogany. Dina-Wall costs $129; the benches, $27.50 each. A very convenient foyer accessory.

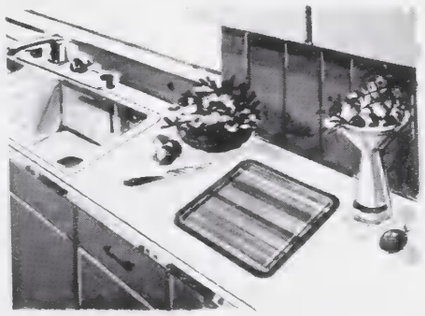


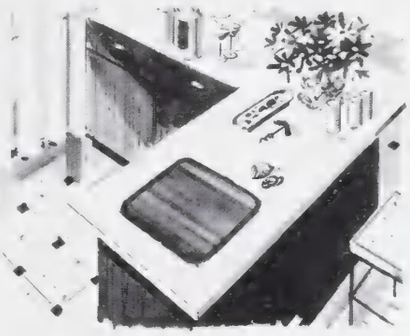
Virtually any cookery can be done with LeChef. Specifically, it is equipped to grill, broil, toast. In this new model of the appliance a door closure supplements broiler compartment, adding oven functions to the service roster. The food capacity afforded is just right for a family of two, or ideal for bachelor quarters. Calrod heat element; timer control. Cost, $29.95.



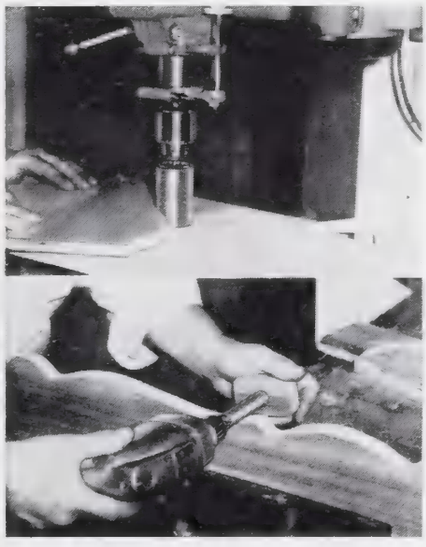


Airbrosse unites. with very thorough cleaning effect, electric-vacuuming action and a jumbo brush of resilient natural bristle. Nozzle attachment vacuum-cleans crevice areas. Just the thing for garments or auto upholstery. Made by Peugeot Frères of France. De luxe quality. AC/DC. $17.95.





Chopping "drop-ins" for kitchen or bar are easily installed in counter top, wherever convenience dictates. In kitchen model a deep moat catches juices. The installation can be a permanently-sealed built-in; or a lift-out, water-sealed while in counter use. Board structure, very fine, is solid "end" maple in electronically laminated strips; framed with stainless steel. VanSeal cutting board in kitchen model is 15" x 15". $16.95. Bar model, $12.75, measures 10" x 10". Clamp-like lugs anchor installation.



Roto-File, enduring and abrasively super-sharp, fits any ¼" hand drill; double-arbor shaft at opposite end chucks into a hand block control. On drill press, bottom bearing provides anchorage to table. Drum sleeve is Skil's Perma-Grit, tungsten-carbide brazed to steel; suitable for any non-metallic materials. Roto-File diameter range, 5/16" to 1⅝". Prices start at $5.



Patio heating with Hanovia's solar Infra-Safe keeps you comfortable though the air is chill. Fused quartz element (withstands even water-dousing) disperses the intense ray emission; the result is high heat output with very low wattage; operating cost is feasible for entire house heat in mild climates. Mount on wall or ceiling; 1500 or 2700 B.t.u (450 w., 800 w.). $25, $30. Plug-in, pin-up models, $30, $35.

(Please turn the page)

Architect: Edward B. Page, A. I. A.

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CONTINUED FROM PRECEDING PAGE



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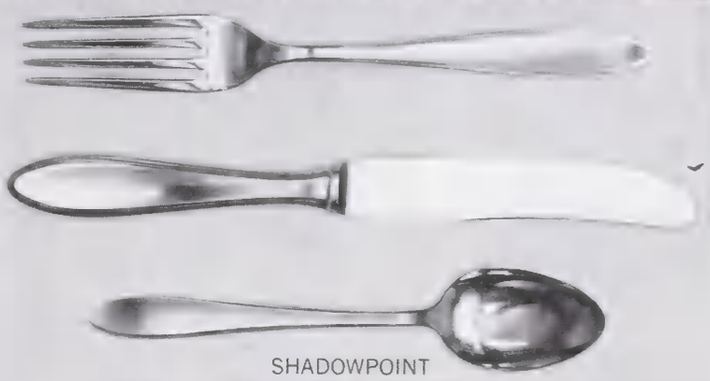
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A surface-mounted bathroom cabinet comparable with fine recessed types is rare. Adams' Surf has an impressive array of quality features which include heavy-gauge structure and ¼" plate-glass mirrors. Twin end-cabinets, when opened, flank central mirror (stationary) with viewing wings. Over-all size, including lighting unit, 41" x 33¼": $125.95.

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5-piece luncheon place setting
$725

Fraser flatware is minted of WMF Cromargan stainless steel. It is weightier, more sensitively balanced, hand-finished to satiny perfection. Henckels blades provide steak-knife sharpness, a Fraser exclusive. Write for illustrated booklet 70 and the name of a store nearest you.

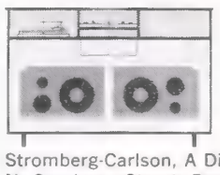
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Stromberg-Carlson isolates speaker systems within the cabinet to create the first console with authentic component reproduction.

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Tobacconist's shop and a snug, gemütlich gable.

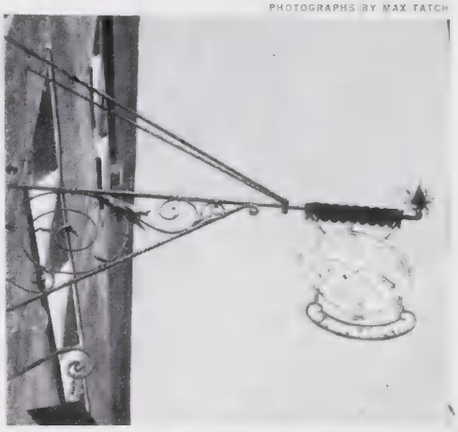


Resplendent mortar and pestle identifies apothecary.



Honorably garlanded, an ox marks butcher's shop.

PHOTOGRAPHS BY MAX TATCH



Above the locksmith's own front door, crossed keys.

What you can learn from

The New International Set

Today the real International Set is the vast, fast-moving coterie of business and professional people who cross the boundaries of foreign lands as casually as you cross the street. Truly worldly-wise, their views set travel patterns and make travelers out of tourists

By MARION GOUGH

How to leave home and like it

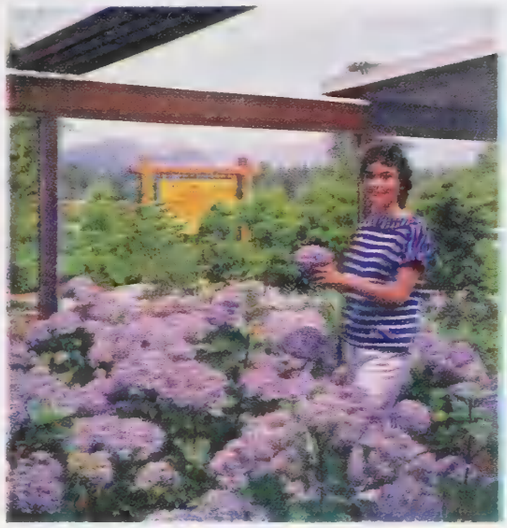
● On the plane from Bombay to New Delhi, a Sikh, in the nuts and bolts business, braceleted, bearded, turbaned, and wearing a trim gray pin-stripe, told us that for his money the best hotel in London was the Park Lane. En route to New York from Paris, a French mill operator, making his third crossing in two months, assured us that he always feels at home in the Carlton House in Pittsburgh. Flying over Afghanistan, a German agronomist whose beat covers Asia from the Persian Gulf to the Japan Sea, gave us some trenchant pointers on trout fishing in Ireland, tiger hunting in Bengal, and threw in a little sound advice on how to judge ring Kashmir.

And so it went, wherever we wandered. Out of the mouths of mining engineers, newspaper correspondents, textile salesmen, lumber consultants, economic advisers (you name any occupation and it's represented by this phenomenal postwar clan of international workers) come those choice bits and pieces of practical travel intelligence that turn tourists into travelers. Not one considers himself a travel expert, but working on a here-today-Teheran-tomorrow basis, knowledge of where to go, how to get there and what to do is as essential a part of their jobs as their professional training.

They are, indeed, whether they know it or not, professional travelers and, without a yacht or a villa at Antibes to bless themselves with, they are the real International Set. Or so it seems to us. And while we have shamelessly picked their brains for piquant details to make our own and your travels more profitable, we bow to them as our generation's real peace-makers. (*Please turn to page* 120)



Basking in the summer sun on the Quebec Gaspé.



British Columbia: garden province of the west.



Banff, one of Alberta's famed resort areas.

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THE NEW INTERNATIONAL SET

CONTINUED FROM PAGE 118

cross-pollenizers of the world's cultures who are bringing about as much international understanding as is possible on this confused and confusing planet.

TO GET down to some of the most noteworthy recommendations of this worldly crew, it was a casual hotel-lobby conversation with a reforestation man and an international lawyer that convinced us we had to try a Caravelle flight forthwith, if we had any pretensions at all to being a 20th-century woman. It is clear that, among the knowledgeable-in-a-hurry, the Caravelle is considered one of those things like Kleenex—how did we ever get along without it? It is, for the benefit of those who may not have heard, a medium-range jet plane and one that has been regularly linking together the short-hop distances of Air France's widespread air network for about a year.

"Where would you like to go?" asked the man at the Air France Champs Elysées office in Paris when we said we'd like to take a flight on a Caravelle.

"Anywhere," we replied—and this is not so naive an answer as it may sound. With Paris as your starting point, you may fly to any of 18 European and Near Eastern cities via Caravelle. By the end of this year there will be 42 cities on the list. You can now go to Nice, Vienna, Istanbul, Beirut, Tel Aviv, London, Zurich, Munich, Cairo, Athens, Rome, Geneva, Lisbon, Ankara, and Frankfurt. We chose Frankfurt, because we hadn't been in Germany in years and we had just enough time to dash out to Orly and catch the Frankfurt plane which leaves daily at 3:30 P.M. and covers the distance from Paris in precisely 50 minutes' flying time.

As one who has always been more concerned with where we're going than with the method of conveyance that gets us there, we must confess that for once in our life we were impressed by the looks of our aircraft, sitting there in the teeming rain at Orly airport. Her name was Lorraine, as trim an aeronautical specimen as ever we beheld, with her two little bullet-shape engines one at each side of the rear of the plane, placed, as we later understood, to minimize to its occupants the sounds of rushing air which accompany the starting and stopping of a jet engine. Whatever the racket may sound like to the staring crowds on the ground—and they do still stare at the take-off and landing of a jet plane—we were practically unconscious of engine noise at take-off. It was so vibrationless we were hardly aware we were moving at all, until suddenly we looked down and discovered we were high over the slate-gray and blue roofs of Paris. It was as if we had been instantaneously and unconsciously rocketed into the blue in a straight vertical line. As we later found out, we had indeed shot up 6,000 feet in one minute, and by the time we were even aware we were airborne, we were floating along at a cruising speed of 500 mph.

IT WOULD be carrying things a little far to say the short flight was sheer poetry, but Pegasus did come to mind, especially when we started to descend. We got the impression that the plane was behaving like a well reined-in but spirited pony. The Caravelle heads for the runway at a steep angle, slowed by air brakes that rise out of its wings, and at this point we felt as if Lorraine was pawing the air. It's an uncommon sensation but pleasant enough once you realize that this momentary movement is standard procedure.

All in all, this round-trip, Paris-Frankfurt, was enough to convert us to the new cult of Caravelleism. (Round trip, $61.40 First Class; $47 Tourist, which means you get on and off by the back door.)

The plane itself is prettier than most, though we've yet to see the dashing décor that can make the interior of a plane look like anything but the interior of a plane. But the blue-gray and marigold color scheme seemed unusually cheerful and we were specially comforted by the gilt versus cold steel belt buckles. The champagne may have made things look brighter, too.

And it occurs to us that now that Air France has its trans-Atlantic Boeing 707 Intercontinental jets in operation, their multitudinous Caravelle connections from Paris make it possible for you to go pretty nearly anywhere on the same airline without slackening the jet tempo.

Week end in Frankfurt

We went to Frankfurt with our

(*Please turn to page* 236)

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The Sherry you pour in your glass today began its journey to you untold harvests ago. At the right you see it in an early stage. Harvesters take the sun-kissed grapes into the *lagares* or wine presses to extract the juice.

No one can tell which type of Sherry it will become... whether a dry "fino", a medium "amontillado" or a sweet "oloroso". As any Andalusian *capataz* (foreman) will tell you... "the wine makes up its mind!" To allow it time enough, in Spain they use only the slow "solera" method of maturing Sherry. The new wine is poured into the topmost row of casks. At intervals of many years, it is brought down through the stacked-up casks and mixed with the older vintages maturing beneath. Time, much time, must pass before Sherry is drawn from the bottom casks for bottling.

The choicest of these withdrawals are bottled by Harvey in England. Through an age-old process, the "olorosos" are blended into Harvey's Bristol Cream. As a result, the bottle you buy today tastes just as it did in Queen Victoria's day.

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Man's perpetual pursuit: Shaping His World into a Proper Habitation

● The history of man is written in the habitations he has wrested from nature. Each civilization has left us, as the main statement of its values, the edifices man erected to house himself or honor his gods.

The characteristic that will mark 20th-century man, and particularly the American of this century, is the persistence with which he struggles to create a fitting habitation for his own personal life and for that of his family. The opposite of materialistic (as some critics claim), this urge to create a fitting and significant habitation for daily life surely reflects the feeling that man is the most important thing in life. For when man is housed so that he can grow and develop the creative soul within him, each generation surpasses the last and the whole human race is moved toward divinity.

It is particularly interesting to see how Americans have created habitations for themselves in foreign lands. Even though they may do it within the aesthetic context of the host country, they bring the dominant American value: that man and the flowering of his potentials is the thing of prime importance in life. Four examples start on the next page.



This view shows the village aspect of the Fortuny factory, a complex of buildings and gardens planned for the benefit of the workers. Foreground shows canal wall running length of island.

PHOTOGRAPHS BY GIACOMELLI



In developing the gardens, Mrs. Lee has tried to find ancient art pieces that would fit into the character of the old convent setting. Stone columns along walk are from a 15th-century palace.





The salon that is used for big parties was originally a coal bin. It was cleaned up, re-plastered and re-floored with black terrazzo. Result is an elegant drawing room, which opens onto the big loggia seen above at the right. These two spaces work together, and are especially useful when showers send guests scurrying for cover.



Spacious loggia just off grand salon is bright with pinkish brick and the same "Venetian red" repeated in duck draperies.

The American Way—*in Venice*

● On these pages you see the home, factory, and gardens of Mrs. Elsie McNeill Lee, President of the Venetian fabric firm of Fortuny, Inc. What does not show is that the way of living and doing business is quite American, hardly at all Italian.

The Fortuny factory occupies six acres on the island of Giudecca. Three acres are devoted to gardens, which are for the communal use of the 50 employees, and the growing of vegetables and fruits for the employees' noonday dinner. In buildings attached to the factory are Mrs. Lee's private living quarters plus entertaining salons, which are used only for large parties given when important customers are visiting.

The development of the buildings and grounds, though entirely Venetian in appearance, really represent American paternalism operating at its humanistic best. The factory work-day (from 8:00 A.M. to 6:00 P.M.) is two hours shorter than that of other Venetian workers and the employees get Saturday afternoon off, which is rare in Italy. Lunch time is one and one-half hours, as opposed to two or three elsewhere, but the workers eat a full dinner at the plant for which they pay 100 lire (about 17 cents). They consider this cheap. (Menu given later.) Also at 11:00 A.M. and 4.00 P.M., they are served milk and fresh fruit or vegetable juices, (*Please turn to page* 218)



PHOTOGRAPHS BY VINCENT LISANTI

The house is open to catch every breeze. Above, see how dining area, lanai, and living room are virtually one room. Furnishings, garnered from the globe and as eclectic as the owners' interests, give this casual house a pleasant, livable dignity. Table is Spanish, chairs are Chippendale. Below, looking from the shoji-patterned glass living-room doors through the lanai to dining area.

The new American Style in the Bahamas

● By what most of us would consider unusually fortunate demands of business, Mr. and Mrs. Lindsey Hopkins make their home for much of the year in Nassau in the Bahamas. Mr. Hopkins, whose diversified interests include chairmanship of the board of the Carl G. Fisher Corp., of Miami, is also owner of the Coral Harbour Club in New Providence, B. W. I., a 2,600-acre building tract with a six-mile frontage of palm-lined beach. He built his house here as an inducement for others to come and do likewise.

While the house is specifically designed for Bahamian living, it has a decidedly American quality, which we are beginning to recognize as almost (*Please turn to page* 190)



Galley-like kitchen is as open to the outdoors and as international in its furnishings as the rest of the house. A step outside the door is the barbecue grill, by now almost standard equipment wherever an American family lives. It is accessible from both kitchen and lawn, which extends to the beach.

More pictures on the next page



Swimming pool is a decorative part of the landscaping, as lovely to look at as a tropical lagoon. Bracketed posts of pergola, which leads over a little bridge from house to pool, have an oriental look.



Individual elements in living room include English Regency chairs, an antique Japanese screen above the sofa, Spanish carving over the native-stone fireplace, and tables inspired by those in Japanese temples.

PHOTOGRAPHS BY VINCENT LISANTI

THE NEW AMERICAN STYLE
IN THE BAHAMAS
continued

The mid-century American look is really a blend of design elements from the world at large

OWNERS:
Mr. and Mrs. Lindsey Hopkins

DESIGNER:
Robert Little

DECORATORS:
William Pahlmann Associates, Inc.



Bedrooms open on a gallery overlooking the screened-in patio. Balustrade and stairway are reminiscent of the breezy verandahs of the West Indies, but the Hopkinses borrowed the idea from a double-level apartment they once lived in in France. Design inspiration for modern rattan furniture and balcony fretwork is Chinese, upholstery plaid is Persian, rug is Moroccan. Yet all combine to create a look that seems typically American.



In fabled Siam

A truly fabulous house

On a klong in Bangkok an American has realized a personal dream—to build a classic Thai home for himself and his art treasures. He has absorbed the best of the culture around him, yet he has created facilities compatible with his American way of living

——→



As shown above, the assembled cottages have an intimate, almost rustic style, yet contain rooms of palatial loftiness, required for coolness. This height is accented by the inward cant of columns, creating a serenity of space to enhance collected art work. The typical contrast of enrichment and austerity, found in all Eastern cultures, is restated here in new terms.

COLOR PHOTOGRAPH BY EZRA STOLLER

After years of compromise, Jim Thompson embraced the totality of life in a Siamese house

By WILLIAM WARREN

● According to an eminent sociologist, the greatest threat facing Americans who take up residence abroad is a condition he terms "culture shock." The symptoms are a tendency to complain about food, climate, and housing accommodations, and an acute case of homesickness: the end result is deliberate isolation and an effort to build a miniature America in the foreign place.

One American who most certainly *hasn't* been a victim of this malady is Jim Thompson, a soft-spoken, eminently successful businessman who lives in Bangkok. From the first moment he set foot in Thailand, some fifteen years ago as a colonel with the OSS, Thompson has been happily and overwhelmingly involved in the culture of the place and, to a large extent, with its business as well. As managing director of The Thai Silk Co., a Bangkok firm he founded in 1947, he is generally credited with having sparked the international boom in the brilliantly-hued silks of Thailand. As one of the world's leading collectors of Siamese antiques, his status as an expert is recognized by museums everywhere. And as the recent builder of a house in the classic Siamese style, he has realized a personal dream and provided Bangkok with a new landmark that may well become as celebrated as the shimmering palaces and temples that grace this fabled Asian city.

As far as Thompson is concerned, the house is the high point of his long love affair with Thailand and its culture. It represents the fulfillment of an ambition that persisted through all sorts of substitute accommodations. He lived in hotel rooms, in American-style houses, in Westernized Siamese houses, and once, for a brief spell just after the war, in one of the royal palaces. None of these seemed exactly to suit either him or his ever-growing collection of oriental art treasures, although life in the palace, he readily admits, was pleasant enough. (*Please turn the page*)



The high airy pavilion-form of drawing room and gallery evolves from truly native materials and the demands of the climate. The resultant strength and repose is a favorable environment for a blend of styles in art and furnishings. A 14th-century bronze Buddha reflects the peaceful atmosphere.

The house preserves the forms native to Siam;

Western techniques, if used, do not intrude

"Finally," he says, "I got reckless. I decided to go all the way, and hang the consequences."

All the way wasn't as simple as calling up a builder and going to work. In spite of their impressive architectural history, going all the way back to the 10th Century, the modern Siamese have pretty nearly stopped building in the lovely style that so bedazzled the eyes of the first Western visitors. Most Bangkok homes of the past thirty years or so are copies of American and European models: solid Tudor mansions, gingerbread Victorian (*Please turn the page*)



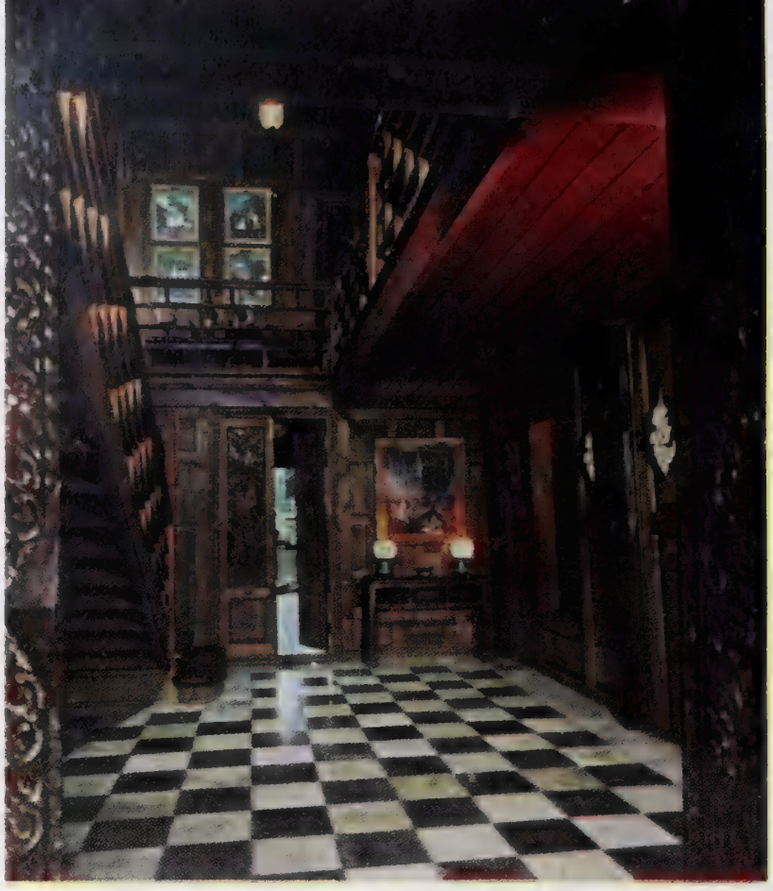
PHOTOGRAPHS BY EZRA STOLLER

Tile in the bathroom and air conditioning in the study (right) are the two concessions to Western standards. Elsewhere the climate of the country is met on its own terms. Ancient traditions of painting, weaving, and carving take on new validity when used with such discernment. The spirit of design-origin is preserved.





In the dining room, Eastern art forms are set in Western pattern. Conventional seating at Siamese game tables, an array of Buddhist paintings above a Chinese altar, and a chandelier show a cultural interchange. Intricacy is successfully balanced with simplicity.



The stair-hall, in its familiar plan, conditions our Western eyes to see the beauty of its oriental parts. Carved teak doors, sculpture in niches, and artful joinery find affinity with Italian marble paving. It is an admirable instance of American eclecticism.

The simple arrangement of the main room permits clear views of canted posts and walls in Thai building. An honest carpentry produces solid construction to set off the delicacy of rare Indo-Chinese art, of which the owner is a pioneer collector and conservator.

Thompson's bedroom is at one end of house, projecting toward the klong as the end of an L. With its three exposures clear of surrounding buildings, it can catch every possible breeze in this hot climate. Screened deck, at one side of bedroom, is typical of far east.

PHOTOGRAPHS BY EZRA STOLLER







The enclosed stairwell, one of the few departures from the traditional Thai plan, insulates more private areas and becomes a natural space for the display of paintings. The fretwork rail and grilled frieze relieve the massiveness of teak.

Seven homes of native weavers, whole or in part, were combined to build this house

castles, split-level ranch houses, and prefabricated jobs. The old style, with its airy lightness, its soaring vertical lines, and its remarkable harmony of house and landscape, has all but vanished. Driving through Bangkok today, one sees relatively few such structures, usually in shabby sections of the city and badly in need of repair.

Because of this, Thompson soon came to the conclusion that it would be impossible to build an entirely new house in the classic tradition: the quality of workmanship that distinguished the old houses simply wasn't to be found any more. He decided instead to buy up a number of the surviving structures and then reconstruct them according to plans drawn up by Professor Boonyang Mikrodhananda, a close personal friend and a leading local architect.

For several years he had been (*Please turn to page* 212)

Two weathered stone Chinese lions flank the front door of the main house. An open passageway connects the house with the kitchen quarters and adds to the graceful, airy sense that is such a significant feature of Siamese architecture.







A tiny pool garden of green bamboo and daphne is a Rees adaptation of the minuscule garden found in every Japanese home. Fenced by bamboo, it fills the window to the right of the fireplace (far right) with a charming scene. Fence opens to allow maintenance. Below, black pebbles in concrete are used as an entry floor—a traditional Japanese treatment, but one also practical in a Western house.

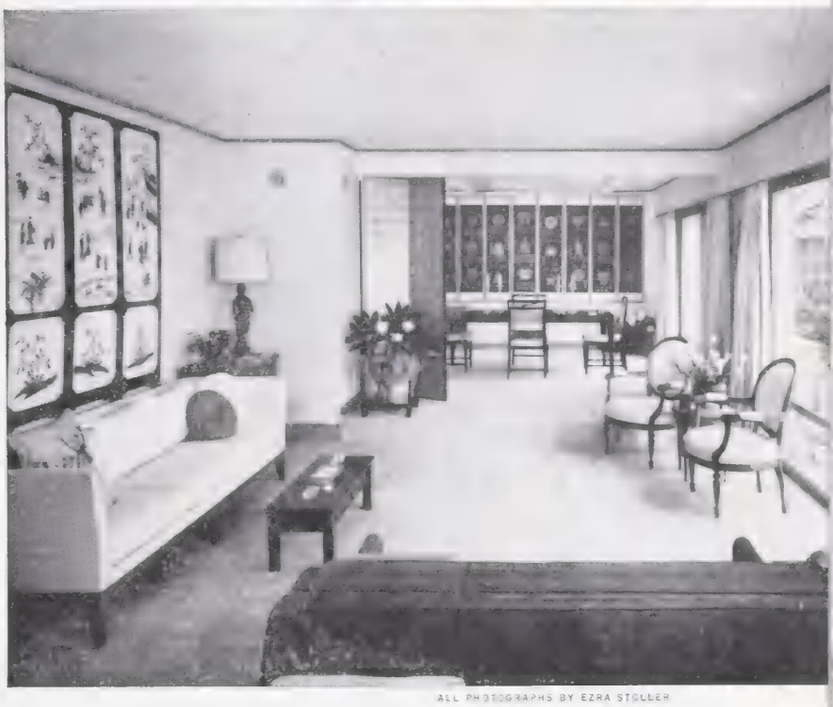


A meeting of East and West —in Japan

Designed for Western-style living, this house borrows elements of Japanese beauty to mix with American comfort

By MARION GOUGH





ALL PHOTOGRAPHS BY EZRA STOLLER

The sparse use of a few, very fine collector's pieces like the Coromandel screen above the sofa and the choice Chinese bronze incense burner set on a Japanese table (left) is evidence that the Japanese influence has made its impression on this Western-style house. Elements in the asymmetric mantel arrangement are a modern Japanese painting, a reclining Buddha from Thailand, and a house plant, shown below. Above, a gold foil screen and a dropped ceiling suggest separation between living and dining room. The far wall is covered in a Korean screen, its panels picturing classic forms of Chinese and Korean bronzes, painted in gold on black silk. Dining furniture is modern, inspired by Chinese design, made in Japan of black-stained sakura wood. Most of the drapery and upholstery fabrics in this house are Japanese silk brocade. Fabrics and furniture from Pacific House, Tokyo.

● This is the Tokyo home of Mr. and Mrs. Richard Rees, Americans but citizens of the world, whose business interests have brought them to live in Japan. Unquestionably their house bears witness to the fact that they are admirers and students of their host country's rich culture, and respecters of its traditions and customs.

But when it came to building a house of their own here, they realistically decided that in plan and amenities it should be a Western house, geared to the familiar ways of life which they themselves naturally find most comfortable. Intellectually and aesthetically, they admire Japanese homes, but admit that psychically and physically as Westerners they are happier in carpeted rooms than on tatami-covered floors which require stockinged feet. And that they are anatomically more comfortable seated off the floor in chairs with upholstery and back-rests than on floor cushions.

Certain charming characteristics of the Japanese house, however, they have made their own. They are, in fact, bits of loveliness anyone might borrow to make a house more interesting anywhere. (*Please turn to page* 196)



Right, the imposing house plant on the mantel shelf is another idea borrowed by Mrs. Rees from the Japanese—a simple sprouting of the sato-imo, a Japanese potato similar to our Idaho. Started in a dusky place away from direct light, barely covered by water, it reaches this height in two weeks or so.

EVERY MAN– builder



Within himself man has the power to build an edifice that will enfold the whole human race, says a noted philosopher. But we must go far beyond the self to do it

By T. V. SMITH

More than two thousand years ago the Greeks were building temples to house their gods. This is the Temple of Neptune on a rocky promontory overlooking the Aegean Sea.

PAINTING BY SAMUEL F. B. MORSE

of his own world

● Architecture represents life in one of its noblest aspects, and it furnishes a fitting figure in which to portray life in all its dimensions. But life is a race between dynamics and death. When we cease to grow, we consent to die.

The human being is born with less character, but with more capacity, than any other animal. Some one has said that the human infant has but a fraction of the sense of a pig or puppy of the same age. But wrapped up in the blueprint of his character is the awesome power to analyze the planets and to weigh the stars, not to mention his new capacity to unlock the energies of the atom and to threaten all his kind with annihilation.

To fulfill these capacities and to control these awesome propensities is man's majestic vocation. To fall short of completed fulfillment is not utterly to fail, for man's minimum is maximum elsewhere throughout nature. The call of ambition is, nevertheless, for man to pass, in each generation, from the little he is at birth to the much that he may become ere death. For better or for worse each man is the architect of his soul, the builder of his own character.

As "the child is father of the man," so the self with which we start remains the core of all that we may construct. We enlarge our house by extending ourselves. Less obviously, though not less real, we carry our houses on our backs like the snail. Each rebuilding encloses the building before it.

Man is capable of spiritual edifice which enfolds with him the whole human race, embracing "the noble living and the noble dead." And man's loftiest ambition is to join "the choir invisible" which includes all mankind, living or dead, and reaches for community with all spiritual beings. But this is perhaps too soaring articulation for earthly architecture.

We content ourselves with but three dimensions, each "nobler than the last" and spelling out altogether the creativity of man: The Family, The Community, The Nation.

1. *The Family*. The first enlargement of the soul is man's most intimate association, the society whose bond is personal affection. Its nature is seen with fewest complications in friendship. Across the complex sex-line we call it love. Friendship, as the wise old saying goes, is "love without either flowers or veil." The soul extends its domain immeasurably when it finds a friend. New capacities of self are discovered, new depths are enjoyed, new skies are brightened, old folds of darkness in depth are pushed farther and farther away. An abode that houses my friend with me is much roomier than the largest room in which I live alone. There is no solitude so lovely as that shared with a friend.

How fitting it is that the most intense bond of affection becomes the normal occasion for the building of a house. It is married love which most dependably converts a building into a house and in time transforms a house into a home. We are lucky to live in a generation in which, following the invasion of human privacy by war, the quantity of house-building has exceeded anything mankind has ever known before. Architecture has found scope in this new time to dignify life anew and raise its human promise to new heights. This is manifest in every issue of HOUSE BEAUTIFUL.

Nor has the building boom been merely quantitative. This aspect has been phenomenal—quite without precedent—and quantity alone is good, whereby the soul is given larger breathing-space. But quality has followed hard upon. Modernism has itself been a blessing. It has led to experimentation out of which comes larger choice and greater chances for improvement. The New Romanticism, proclaimed in an earlier issue of HOUSE BEAUTIFUL, will extend the soul's domain and is already furthering chances at diverse excellences.

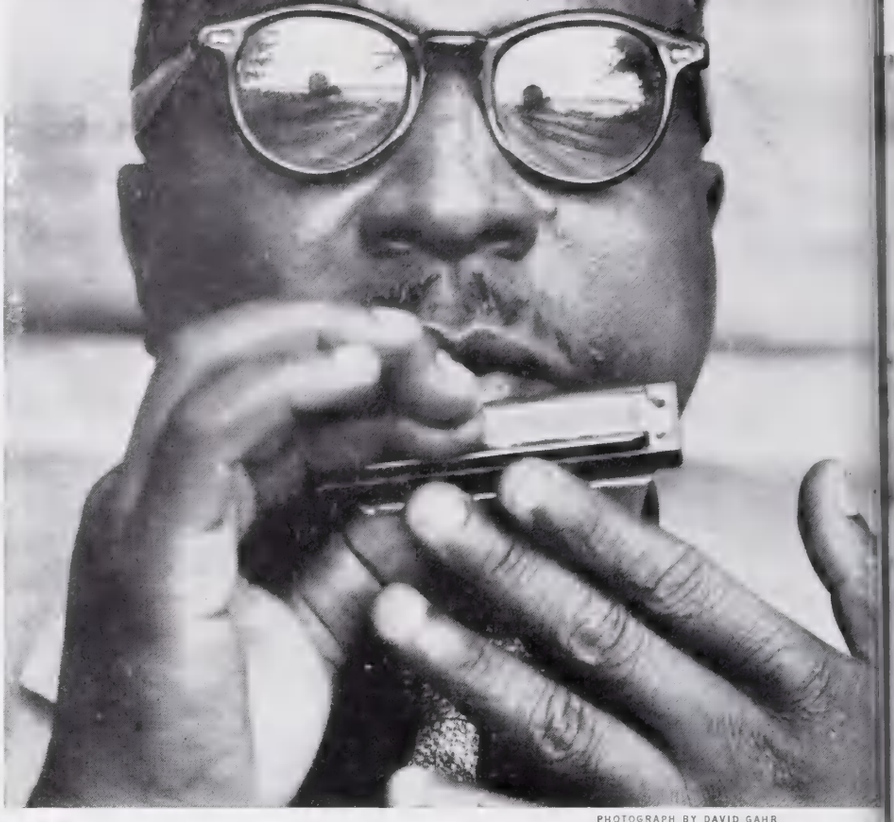
Marriage gives sex its sacred privacy: it gives talk its sounding board. As marriage is communion and communication, so wedded souls find in its spiritual architectonics a communion in amplitude.

"Compared with marriage," declares Dorothy Dix, "being born is a mere episode in our careers, and dying a trivial incident." Even if that be thought an overstatement, it points in the right direction. No happily married pair but can say with Conrad Aiken:

Music I heard with you was more than music
And bread I broke with you was more than bread.

Such amplification of sexual love into spiritual fulfillment might appear extravagant for (*Please turn to page* 178)





PHOTOGRAPH BY DAVID GAHR



THREE PHOTOGRAPHS BY JOHN COHEN

This is the stuff of folk music. The farther it gets from such roots, the less impact it has

These people play what they have learned from their family, friends, and neighbors. To them it is simply music and as natural as talking. We outsiders call it folk music. That boy and his father, in their yard at Black Gold, Ky. (right), made the coffee-can banjo. He lives for the day when he will have a real one like his father's and his grandfather's. The miner-farmer (left above) has been playing since he was a boy. He lost two fingers in the mines, but not his need to play the banjo. To the couple on the left, the banjo and guitar are as much a part of their life as the rocking chair on the porch. The harmonica player is Blind Sonny Terry. He is a professional. His mouth-harp and his voice are the tools of his trade, and he has never had another job. His music tells first-hand of the sadness and exuberance of his people.

Getting to know Folk Music

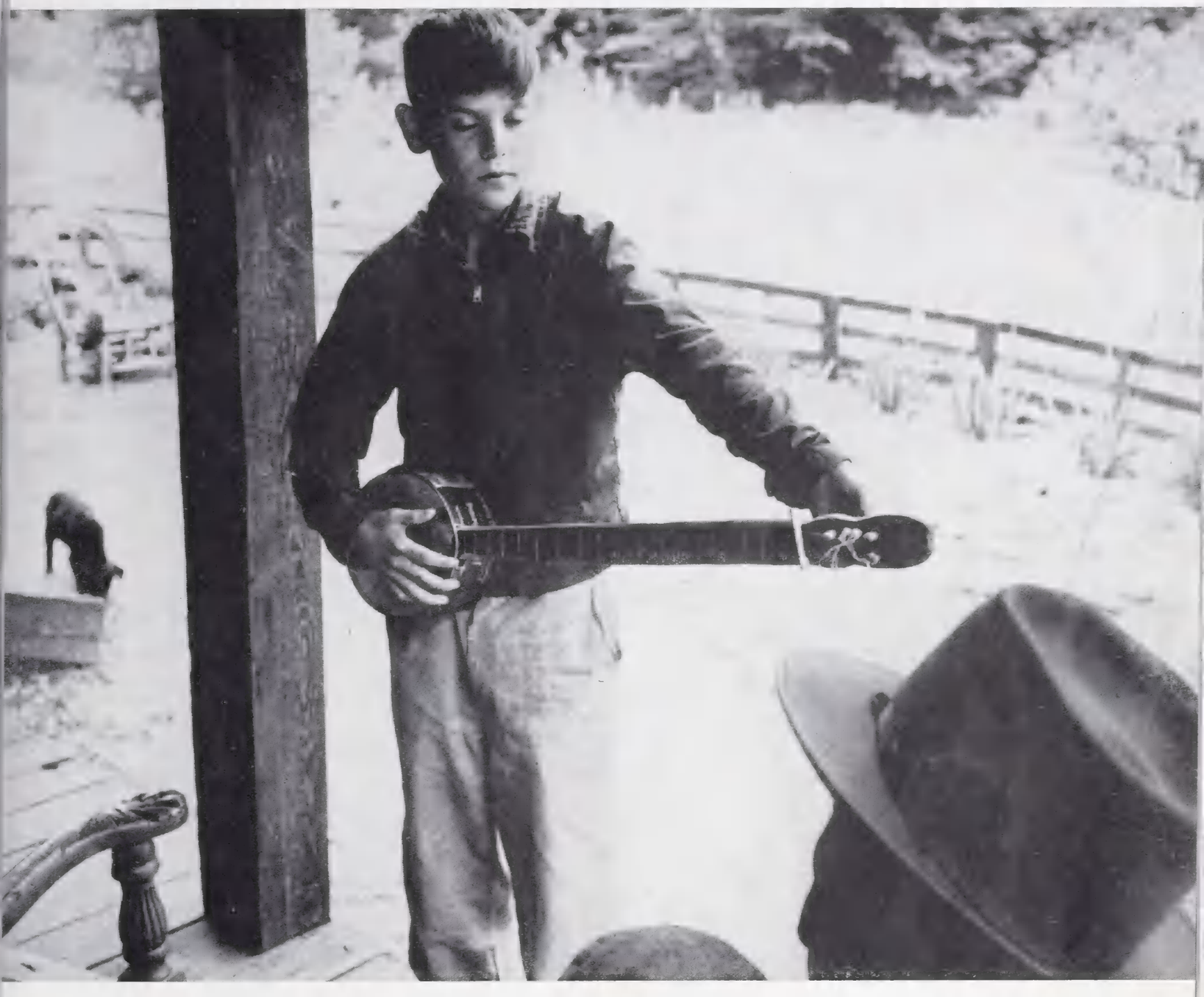
Folk songs and singing are more popular than ever before. But unless we learn to distinguish the real from commercial versions, we will never know the world of emotion and experience from which folk music comes

By CARROLL CALKINS *with* ALAN LOMAX

● Into the rising tide of interest in folk music I would like to toss a bottle with a note. The message is this: Let's not forget that there's more to this music than first meets the ear.

There are some fine performers singing and playing folk songs today. And some of these timeless songs are among the most popular in the land. Harry Belafonte, the Kingston Trio, The Tarriers, Eddie Arnold, Frankie Laine, and many other artists are bringing folk songs to a wider audience than they have ever had before. I suppose that on Belafonte's recent television program more people heard *John Henry* in three minutes than had heard it in the previous ten years. To anyone interested in folk music this should be all to the good. The more widely it is heard, the better—except for one important point.

The popularization of a folk song is, in effect, a translation from one language into another and, as usual, something is lost in the process. Most of us like the popularized



versions because they are engaging tunes in the familiar musical language of the popular song. The tunes are melodic, the harmonies close, the beat jazzy and strong, and the musicians are polished performers—by our standards. But this is not the musical idiom in which these songs developed.

In its original form, American folk music speaks a language that offers far greater rewards than just pleasant listening. After you have heard your fill of the popular versions, you are ready for the next step—the step toward the original source of our folk music. This is where the real payoff is, if you know how to listen for it.

Under the smooth bland surface of the popularized folk songs lies a bubbling stew of work songs, country blues, field hollers, hobo songs, prairie songs, spirituals, hoedowns, prison songs, and a few unknown ingredients. This is the varied voice of our people crying out because they have something personal to say. Originally the folk singer was more interested in telling a story, in venting his feelings through music, than in performing for someone else. He cried out in the only way he knew. It might be a cry of sadness or of joy, but it came from deep inside. In its several regions American folk music speaks in the musical tradition of the people; it is a common bond of group feeling.

The songs that best expressed the feelings of a people were repeated by their singers. Passed on by word of mouth, they were constantly altered by slips of memory and the vagaries of fancy. They became communal compositions, revealing intense personal feeling as well as the unconscious feelings of whole peoples. The cowboys sang about the cattle camps, hobos sang of life on the road. Some of the Southern mountaineers sang the British songs they learned from their ancestors.

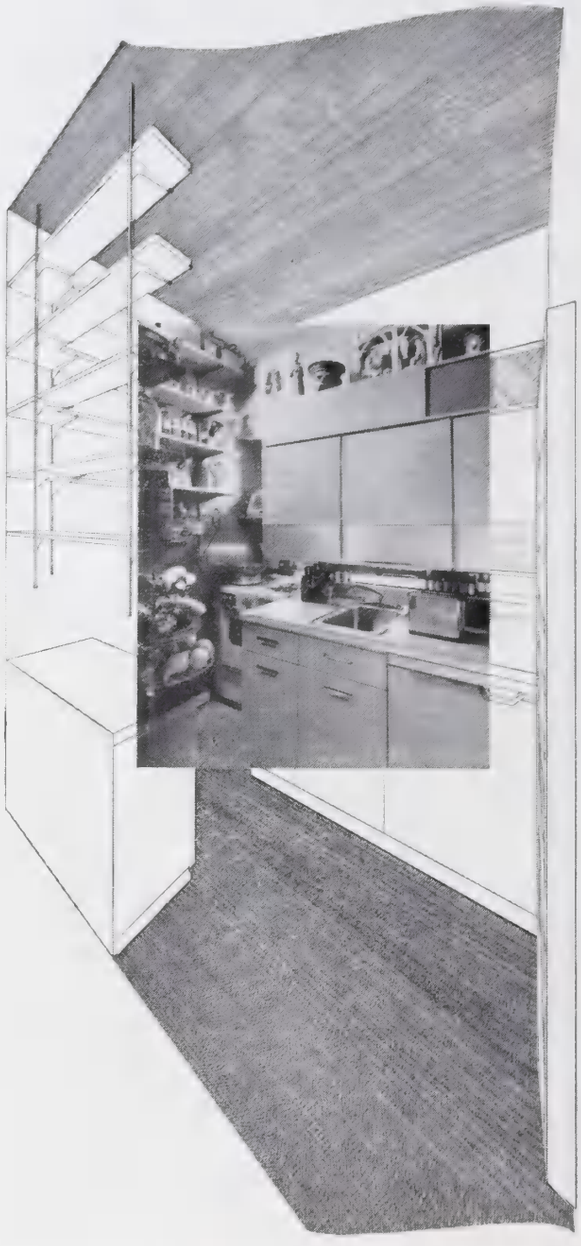
These early songs had no promotion budget. There were no publicity departments pushing them. They lived only by virtue of their usefulness to the singer. If they touched something universally true in his (*Please turn to page* 204)



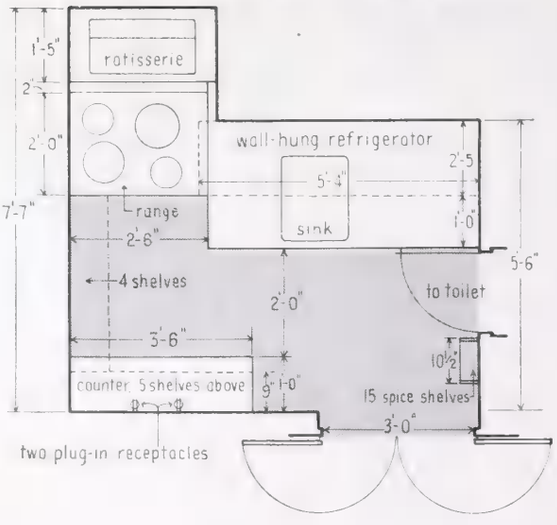
PHOTOGRAPHS BY LISANTI, INC.

Wall-hung refrigerator-freezer saved on limited floor space, permitted one wide base cabinet which functions as the work center. Single-bowl sink, under-counter dishwasher left as much clear counter space as possible. Few inches between refrigerator and work top were used as shelf for flavorings.

DRAWINGS BY MADELAINE THATCHER



Inside wall of apartment kitchen is visualized in sketch above (space was too small to get a camera in). Shallow base cabinet with narrow shelves above it make the best of a tight situation. Open shelves above eye level (photo at right) keep room from seeming closed in. Wide doorway (plan below) has swinging doors that fold back against the wall so that work in kitchen is not isolated from rest of apartment.



Kitchen built with a shoehorn

By NANCY CRAIG

● All the equipment of a full-size kitchen was put into this tiny apartment area, yet it was dovetailed so carefully that you get no closeted-in feeling. Since this kitchen is a cooking and entertaining center for Poppy Cannon, it has to provide all the gourmet amenities.

The refrigerator, range, one-bowl sink, and dishwasher are all standard size, so there is no skimping on food storage, preparation, or clean-up facilities. Extra base-cabinet space was achieved on the inside wall (sketch) by using a shallow 12″-deep cabinet (24″ is standard). Its counter is more useful because the shelves over it are only 9″ deep (wall cabinet depth is usually 13″). These are open shelves, rather than cabinets, so that the eye "reads" through them to the wall. (*Please turn to page* 203)



ALL PHOTOGRAPHS BY EZRA STOLLER UNLESS OTHERWISE NOTED

The daughter's room, furnished for use as a sitting room as well as a bedroom, provides her with a place to relax and visit with friends. Doors open to terrace at end of upper wing, photo below.



The slope of the hillside site was utilized to give each of the separate suites in the upper wing its own ground-level entrance.

A recognition of the need for independence

By CURTIS BESINGER

House Beautiful's Pace Setter for 1960 provides their-own-apartment independence in its upper-level wing for two older children. Guests also appreciate its separateness

● Many homes are designed with the young family in mind, and the rooms for children are put where they can be closely supervised by the parents.

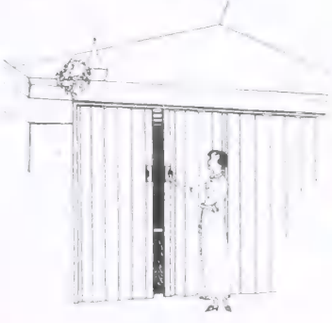
But children do grow and, as they become older, seek their independent status as individual persons. The position near his mother and father may have meant secure comfort to the young child. To the older it can be an irritating (or gladly accepted) restraint upon his development into a responsible adult.



The fabrics selected for the girl's room from the rich gamut of the Pace-Setter-inspired collection are appropriately feminine. A make-up table, with a lavatory built into its tile counter and a big mirror over it, is placed near the clothing storage for convenience in dressing.



Folding wood doors, similar to those of clothing storage space (below), can be closed when one desires to conceal the dressing table. Storage space for cosmetics and sundry items is provided below the counter and in cabinets at the sides of the mirror.



The 1960 Pace Setter was designed for a family with older children approaching maturity. The rooms of the parents and the children are in separate wings, far removed from each other. Each child has a separate suite of his own, a room furnished suitably for daytime use either as a sitting room or a study and having its own bath. Each of the suites has its own outside entrance, establishing a certain degree of self-reliance and self-discipline. (*Please turn the page*)





STILL LIFE BY BRUCE PENDLETON

Bolder patterns, textures, and colors were selected from the Pace Setter group of fabrics for the son's room, furnished for his use as a study-library during the day. Wallpaper as used here is architectural in character. Its pattern also stems from grillwork theme of house.

A RECOGNITION OF THE NEED FOR INDEPENDENCE *continued*

The son's room, planned for a young adult, allows him to live with his parents yet in bachelor's estate "on his own"

● Our ideal of how we as human beings can best live together, either as a family or as a nation, allows for the possibility of variety within unity. This is a desirable quality in art also.

It is easy to achieve a kind of rigid and dogmatic unity that permits no variation. It is also easy to have the kind of variety that might better be called disorder or chaos, without any element of unity.

One of the things that makes this house the Pace Setter for 1960 and a work of art is that it does allow, and welcome, variety within its unity. A simple example can be seen in a comparison of the rooms of the son and daughter. The photos reveal that two different personalities live in them. The daughter's suite is decidedly feminine in character and adapted to the wishes of a young woman. The son's room has a distinct masculine flavor. (*Please turn the page*)

A businesslike study area, with book shelves near at hand, is located near the doors opening to the boy's outdoor balcony. Space for clothing is behind folding doors at right. At left is the shuttered opening into the light tower, seen in more detail on the following two pages.



The shower, amply-sized for masculine bathing, and the water closet are in tile-lined compartments. The lavatory is incorporated into the dresser built into the bedroom and, if desired, hidden from view by folding doors.

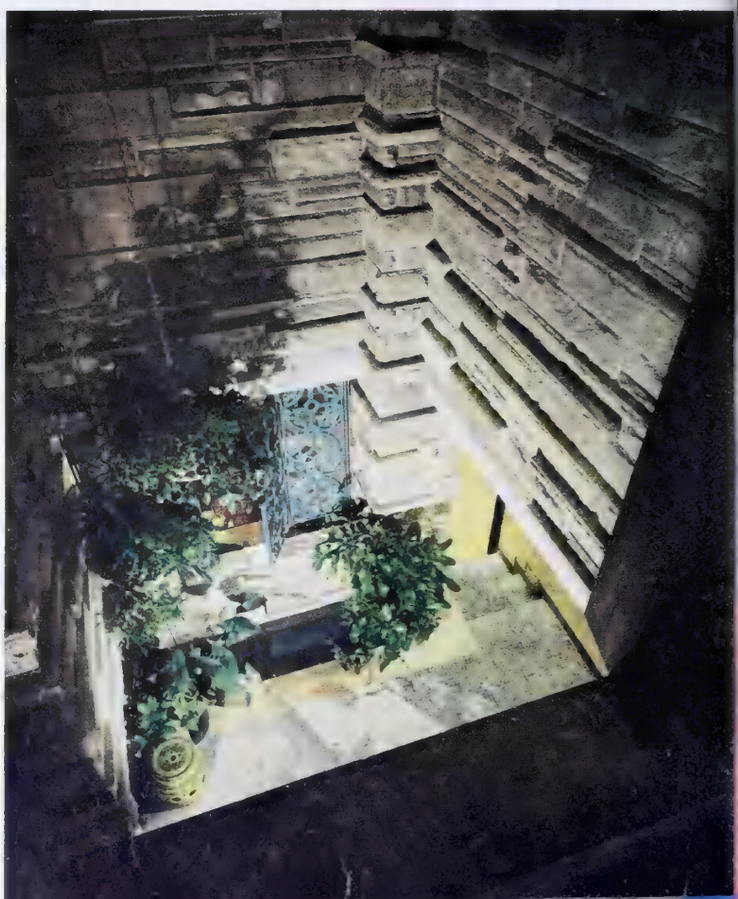


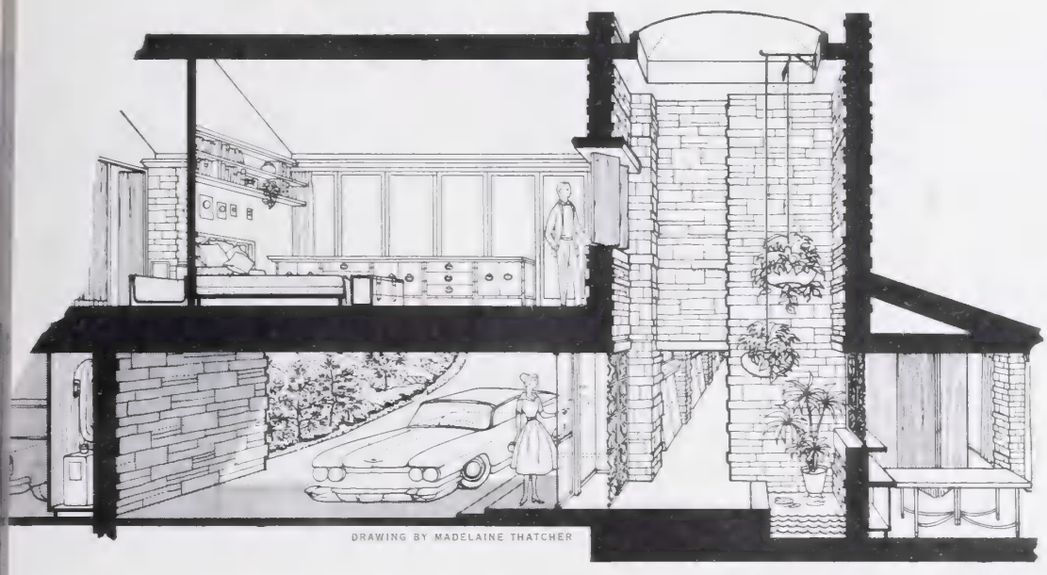
The son can enter his luxurious suite directly from the exterior through the doors near the center of the photo. They open to the terrace bridging between the house and the hilltop. This elevated and commanding position gives a certain sense of detachment and stirs the mind with romantic images of medieval battlements.

The view into the light tower (photo below) seen through the opening at the right of the photo above is one of the delightful features of the room. The pleasure and sense of security derived from being in a high place and being able to overlook any activity below is not limited to childhood.



Walnut flooring—tiny pieces assembled into 18″-parquet squares—covers the floors and the long counters beneath the windows in both the rooms of the son and daughter. The beauty of fine wood parquetry is achieved. Several commodes, available as furniture, were placed together, then topped with one continuous piece of this flooring material. Result: a built-in appearance for cabinets.





DRAWING BY MADELAINE THATCHER

This drawing, a section through the light tower and entrance, shows the relation of the upper level (particularly the son's room) to the main portion of the house. This dramatic, tall space is a connecting link between levels, spatially and visually. Yet one has privacy and a sense of independence on the upper level.

From the entrance hall one sees almost the reverse of the view shown at the lower right-hand of the opposite page. Here one is looking up into the light tower toward the opening into the son's room. The way the upper level forms a bridge between the house and hill and creates the porte cochere can be seen here.



A RECOGNITION OF THE NEED FOR INDEPENDENCE

continued

And yet, recognizing and accepting these differences, an over-all unity of design has been achieved that is enriched by these elements of variation.

Although the children's suites are in a separate wing, they are not isolated. The space of the upper level has a continuity with that of the main and lower portion of the house.

Stairs always serve as a form of spatial tie, but often they are tenuous and chute-like connectors. Here, as can be seen in the photos on the next page, stairs make a pleasant event of the act of moving from the entrance area to the upper passage. Short flights of steps, with the pause provided by a landing, make any stair seem less formidable. A wall hanging, designed for the particular area that it occupies, echoes the predominant colors of the furnishings of the house and serves as a focal point on the first landing. A beautiful old fragment of oriental wood-carving rests on the parapet of the flight to the upper landing.

In addition to the stairway, the tall, light-flooded space of the light tower acts as a vertical space, giving continuity to both levels.

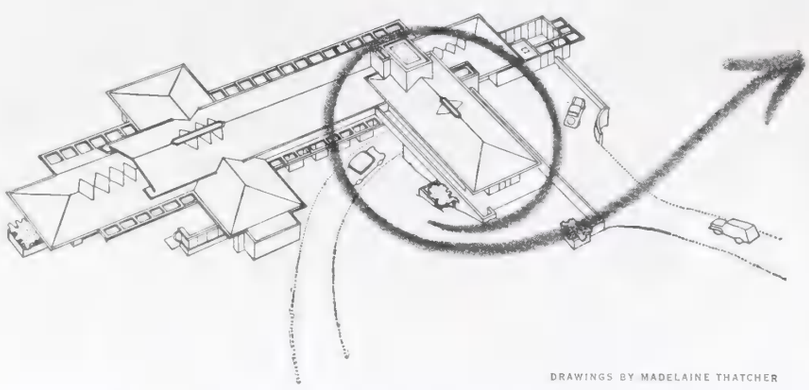
The son's room has a wide, shuttered opening into this space. When the shutters are open, it becomes a part of his room. During the day, in certain seasons, sunlight streams through its skylight into his room. A person in this room, looking through the opening into the light tower, has the experience of being on a balcony overlooking the hanging gardens and the fountain of the entrance area. From here he can see a portion of the dining area (*Please turn the page*)





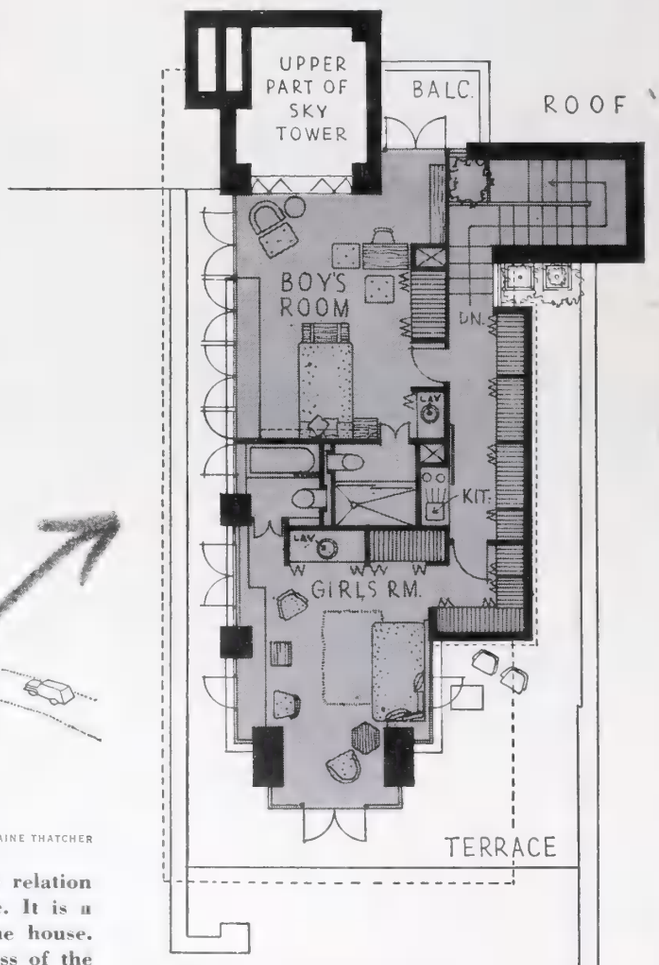
An abstract design by Eugene Masselink, painted on grass cloth backed with gold foil in colors echoing those of fabrics in the house, is the center of interest on landing of stairs to upper level. Illuminated from the skylight, also a source of light at night, the painting is seen from both the upper and lower levels. Note how lights, placed over the stair treads, serve decoratively to make the stairs safer.

House Beautiful's Pace Setter for 1960 provides a wing that can be used independently of the main areas by the children who are old enough to need no supervision. When parents are away and lower level is closed, the children's suites can be kept open for use



DRAWINGS BY MADELAINE THATCHER

In this bird's-eye view of the house one can see the relation of the children's wing to the main portion of house. It is a higher element perpendicular to the long axis of the house. As a bridge between the hillside and the masonry mass of the light tower, it covers the porte-cochere and entrance. This wing contains two separate suites for children who are now of age and away from home a portion of the time. Functionally it bridges the gap between childhood and their future adult life.



For more information on the equipment and furnishings in this wing, please turn to page 239



A small kitchen, a complete and self-contained unit with sink, refrigerator, stove, and storage above, is concealed behind the sliding panel at the left of the passage from the stairs to the rooms. The kitchen allows the children, or guests staying in their rooms, to prepare their own breakfast —or a late-night snack—when they may desire it. Storage for linens, cleaning supplies, luggage, and extra clothing is provided behind the folding doors below the high windows.



A RECOGNITION OF THE NEED FOR INDEPENDENCE *continued*

and sense the general activity in the living area.

The enjoyment of the pleasures derived from being in an elevated spot, lord of all one surveys, are not limited to the years of childhood. To these the light tower adds other pleasures: its dramatic and unexpected use of light playing over the ruggedly textured stone walls; its poetic qualities that stir the spirit and recall romantic images.

Children, or guests staying in these upper rooms, can enjoy a certain self-sufficiency. A small, self-contained kitchen, concealed by a sliding panel, has been built into the passage. It is between the entrances to the rooms.

A person desiring a snack during the day or late at night does not need to go down to the main kitchen; a small refrigerator is just outside his door. The guest who may like his cup of coffee the first thing in the morning, perhaps before dressing, can easily brew his own without imposing on anyone. Or the guest who wishes to sleep late does not need to feel that he is interrupting the routine of the household or shortening the work-day of his hosts by remaining in bed. Nor does he need to go unnourished until luncheon is served as a kind of penance for his self-indulgence.

A cleaning closet for this level is provided in the storage space behind the folding doors below the windows, which give a grille-patterned light to the passage. There is also space here for linens, bedding, luggage, and out-of-season clothing.

ALL PHOTOGRAPHS BY EZRA STOLLER.
ALL FERNS FROM JULIUS ROEHRS CO.

Variety, in color and form, is one of the great virtues of the fern family, and it is employed here with stunning effect. The broad, leathery, deep-green leaves of the holly fern are enhanced in contrast to the light and airy maidenhair (in front) and both are complemented by the tall, arching, palm-like fronds of *Blechnum gibbum*. Container: an antique hibachi from Transorient, Inc.

Here's how a good thing can be made better by an appropriate setting. The unique quality of the Harts tongue fern lies in the deeply waved margins of the sturdy yellow-green fronds. It is most rewarding when seen up close. The accessories used here also invite close inspection, and all have an oriental character. The pieces also make an attractive composition viewed as a whole.







Whether you see it at a distance and enjoy the strong sweep of the foliage on its sturdy stems or come up close and examine the woolly brown rhizomes at the base, this fern is a pure delight. The common name, Rabbit's-foot fern, refers to the rhizomes. Note how the plain wall in the background helps show off the stylish fronds. Container from Karl Mann.

Ferns do best where temperature is on the cool side and drops a few degrees in the evening. Look for locations such as this window ledge where air is cool, not too dry, and does not fall below 55° for very long. This is *N. E. Whitmani*, a type of Boston fern. Bronze container: Luten-Clarey-Stern, from decorators.

The Comeback of Ferns

By OSCAR KEELING MOORE

Such beautiful and accommodating house plants as ferns could not be in eclipse for long —and there's a wealth of them to choose from

● The cycle of boom-and-bust occurs in fields other than economics. Take, for example, the interest in ferns as house plants. At the turn of the century the Boston fern was as ubiquitous as the aspidistra in the parlor. Ferns in the garden, ferns in the fernery, and the fern motif in cut glass and lace were all part and parcel of the Victorian era. But when the overly-lush decoration of this era was rejected, all that was associated with it was rejected too—including ferns. In recent years, however, many (*Please turn to page* 182)



The fern, more than any other house plant, evokes the refreshing image of a cool shady woodland beside a mountain stream. This is especially true of those with the "typical" arching fronds and symmetrical leaflets, such as this magnificent Boston fern.

Flowers are not The End in my garden

THORWOOD

Dear Mrs. Smith:

I read with the greatest attention what you had to say in defense of flowers in the March issue of House Beautiful. I too like flowers. Who doesn't? You can't be against flowers any more than you can be against love or children or sunsets.

But I should like to submit a defense for what you call "the new realism." I have been through the whole gamut of annuals, perennials, and bulbs. I've tried all those idyllic programs that sound so good: the "continuous-bloom" program, the "flowers-that-bloom-in-really-hot-weather" program, and the one that gives you flowers after everyone else's garden has bloomed itself out. And I've had partial success with all of them. But I was a very busy cooky. I never had time to stop and really look at what I had grown. The call of duty was always whipping me on to those neglected, screaming-for-attention tasks. I had a garden--in your terms--

(Please turn to page 208)

How to squeeze the most out of Summer

• To most of us summer is the best season. But in many places in the United States spring is so short and summer arrives with such swiftness that we are into it before we are properly prepared to exploit it.

Too late we remember to plant the Chinese peas, the radishes, and tender lettuces. Too late we order the new shrubs, so the nursery can't promise delivery till fall. The first perfect day suddenly arrives for eating lunch outdoors, but the outdoor furniture is still stored in the basement.

To really exploit the full loveliness of summer, it is necessary to do the planning and preparing in March and April. But more than that, make this summer a little different from previous summers. Grow things to eat you have never tasted before. Wire the garden for music, or arrange for a fountain to make music of falling water. Build a sun-shade if you are short of shade. Or build a paved terrace or a screened garden room, where you know the breezes always blow.

Study what you could do to make this summer better than the summer of 1959. Get organized, then do it. There's still time to act.

See the next 10 pages for some fresh ideas for making this summer the best ever →

The UNexploited Radish

Radishes offer so much more than we are currently using them for. Forget them as sculpted roses. Use them for taste adventures. And grow them yourself if you want to get the better, zesty varieties.

By SYLVIA SCHUR

You might say that radishes have been victimized by their own beauty. The red ones, that is. They have been thrown whole into salads to make color contrast, tortured with a knife to resemble roses or tulips, soaked in ice water so they would curl. Often they come to the table nearly hidden under piles of shaved ice—so cold that when you bite into them they freeze your taste buds. And in many areas, the radish has traveled too long and far to have any taste left.

Indeed the radish's prettiness has all but done it in—with people who like their food to taste good as well as look good. For with all the emphasis being put on radishes as decorations, the white radish, with its zestier more characterful taste, has nearly been forgotten.

There is no doubt that the long white icicle radish is the gourmet's choice. There is nothing quite so delectable on a hot summer day as a radish sandwich made of lengthwise slices of white icicle radish, lightly salted, put between thin slices of crusty French or Italian bread and accompanied by cold beer. Salting makes the radish "weep" and give up more of its flavor. And its peppery taste is softened by the butter and bread and beer. If the radishes have just been pulled from your garden, and if the bread is not too long out of your own (or another's) oven, then you have food for the gods.

But the long white radish takes longer to mature, so in spring and early summer radish connoisseurs get along fairly happily with the smaller and rounder and red types (though there is a round white type for earlier maturing). They have less piquancy, so they should definitely not be soaked in water or iced too much. And they should be pulled no sooner than necessary before serving, if you want the full measure of their character. (Don't make the mistake of thinking that you can restore a limp radish by soaking it in ice water. You restore the crisp texture, but the taste goes into the water—and those fugitive water-soluble minerals go down the drain.)

Using all the varieties, you can have fresh radishes six to eight months of the year, for the fall-maturing types are good keepers. And the large white Japanese radish (called *daikon*) and the black-skinned Chinese radish keep through part of the winter almost like winter apples, if stored in a cool, moist place like an unheated garage.

When the little round, red spring radishes are available, use them in fresh ways. Use quarter-inch slices of the red radish as the base for canapes and finger food, instead of bread or melba toast. Cover with any of your favorite spreads: paté, or cheese, or seasoned and mashed avocado, or smoked salmon. The radish as a "carrier" for such foods is much tastier and more reliable. It doesn't crumble the way toast slices or crackers do.

Or julienne radishes to be thrown into a salad of greens. They add texture plus that cool, clean, slightly peppery taste. Never use radishes whole in a salad of greens. Their scale is too gross and there is something about slicing them that releases flavor. Julienned or sliced-across, paper-thin, more of the dressing can coat the radish, and vice versa, more of the radish flavor can permeate the dressing.

White radishes, particularly, have an affinity for French dressing. At that very gourmet restaurant, "The Four Seasons," one of whose specialties is serving the youngest, tenderest, (*Please turn to page* 198)

PHOTOGRAPH BY JAMES VILES





PHOTOGRAPH BY WILLIAM HOWLAND



Set up small tables for two or more around your garden, and move your guests outdoors for dessert. This pretty finish to a meal served indoors requires little in the way of service. China here is Minton; silverware, Lunt's "Contrast." Furniture of polished steel and cane is from John Vesey.

Have a policy about eating outdoors

This summer, be realistic about what you can manage nicely.

Here are some things to consider

● We might as well face it: Dining in the garden presents problems. But if approached with an open mind and an elastic point of view, the problems can disappear and their solutions become new amenities to heighten your pleasure in daily living.

The rough and tumble of the garden picnic (or cook-out) is all right if children are to be present. But the all-adult gathering should foster relaxation, worth-while conversation and the contemplative pleasures that should come when you are surrounded by the beauties of nature. Whether you are guest or hostess, a meal eaten outdoors should bring peace, not frenzy. The slapdash of the average back-yard barbecue does not deliver serenity. (*Please turn the page*)

PHOTOGRAPH BY MAYNARD PARKER

If you are blessed with a garden wonderland, use it for dining. You will enjoy it more by keeping the menu simple—a one-dish *coq au vin* or a *petite marmite*, fruit and a hot drink, all add up to a minimum of trouble and toting. Keep food hot in covered enameled Dru-Ware casserole. Stainless flatware by Fraser; casserole centerpiece, Arabia; and custom-made cloth of Scalamandre fabric, from Dohrman's, San Francisco. Garden of the Peter Hatelys.

Yet the formal, sit-down meal at a fully laid table adds up to quite some mileage in fetching and carrying. Furthermore, the average outdoor table seats only four or six, which has limitations if you are giving a party.

So how you arrange for outdoor dining really needs to be quite different from your indoor practices. Consider these possibilities:

• Serve only one course at a laid table. Let it be the main course or a closing course such as salad and cheese or dessert. The other two courses would be finger foods or soup that is drinkable without benefit of a spoon. These would be presented as "come and get it," buffet-style foods.

• Serve the main course at a formally laid dining table indoors. Then the first and last course can be served, buffet-style, in the garden. This reduces the mileage and has the added benefit of regrouping people several times for more conversational opportunities.

• Acquire a set of trays, big enough for a whole place-setting. Serve the food directly on the dishes on these trays in the kitchen, and request that each person come and get his own and deliver it back to the kitchen when he is finished. Such trays can be quite elegant, and should be color-schemed properly to the dishes and linens with which they are going to make their appearance. The only limitation of tray service is that you would not serve a first course simultaneously with a main course. So any first course would have already been served in the garden (finger food or soup) or eliminated entirely. The dessert might be on this tray at the time it is picked up in the kitchen, depending on whether it needs to be kept cold till the moment of (*Please turn to page* 244)





When your garden blooms and warm days lure you outdoors, set your table, or tables as the case may be, under the sky. Centerpiece here has two-fold purpose: Lets you dip into punch and stroll in garden before main course is served, then decorates table with ice-encrusted berries and flower wreath. In lieu of tablecloth, use ribbon streamers. Wrought-iron furniture in Espalier pattern, by Salterini, is well suited for outdoors because curved feet and table pedestal do not dig into grass. China, "Kingsley" by Lenox; flat silver, also "Kingsley," by Kirk. Crystal, "1818" by Libbey. Punch bowl, West Virginia Glass. Garden of the Peter De Flores.



Single courses are the least effort when planning to serve a meal outdoors. They require less fetching and carrying, save the hostess innumerable trips between kitchen and garden. Several of these lightweight tables with their ice-cream-parlor chairs in different colors could be set up about your lawn—a lovely place to linger over dessert and watch a summer day depart. Dessert might be any delicious fruit concoction; here it is a fruit curry to contrast with the turquoise crystal, and so easy to assemble. All appointments from Carole Stupell.

ALL PHOTOGRAPHS BY WILLIAM HOWLAND



A paved terrace, close to dining room and kitchen, makes an ideal place for family or party meals. Furniture, too, plays an important role; it needs to be both carefree and pretty. Here, the table needs no cloth; chairs no cushions. Openwork design of table top and chair seats dapples flooring with interesting shadows. Strawberries, heaped in alabaster bowl, are a decoration, later to be dipped in sugar and eaten in the fingers. Amethyst crystal, "Jamestown" by Fostoria, echoes flowers in Castleton's "April" china. Silver is Gorham's "Strasbourg." Alabaster bowl, Piazza. Wrought-iron furniture, Mayhew.



What! Flowers in Cooking?

And why not? Flowers are sugar and spice and other things nice. They can broaden your palette of flavors in several piquant directions. This summer give them a whirl in your kitchen

By FRANCIS KALNAY

That some flowers can serve as food and condiment is ancient knowledge. Perhaps it is as old as Man. The American Indian had a variety of flowers on his menu. In the Near- and Far-East flower cookery flourished at the time of Buddha, Christ and Mohammed. Even right now cosmopolitan cities in the United States with large Syrian, Lebanese, Armenian, Turkish, and Greek populations have exotic groceries where you can find flower buds born in Asia Minor, or crystallized flowers or rose-petal jam which is simply ambrosial.

The Romans enjoyed flowers as condiments and spread the idea to other parts of Europe and beyond. The great masters of flower-cookery were, no doubt, the Aztecs. At least twice a week, the royal chef prepared his *xochitquilitl*—as edible flowers were called—and months could go by before a dish made from the same flower would reappear.

Should you ask what value there is in those little flowers and weeds, my answer is: much more than appears on the surface. They are wonderful sources of new flavors and nutritives. Many of them are highly endowed with vitamins, iron, calcium, and other precious minerals. It may surprise you that even some of the humble "weeds" like the malva, are on the top of the well-endowed list.

The high fence separating flowers from other herbs and vegetables exists only in our minds. This becomes clearer when one peeks into some of their family trees. Consider the lilies and their close relatives, the garlic, onion, leek, and chives. It's one big, happy family. The yellow lily in China and various species of the waterlilies on our own continent are real delicacies. And the lotus root is gourmet stuff in Japan and China. You think nothing of blending chopped tarragon (of the aristocratic aster family and first cousin of the chrysanthemum) with Chinese garlic (a lily).

PHOTOGRAPH BY HORST

As soon as the mind is free from prejudice, demarcation lines in the cuisine and in the garden are gone. You might think it's funny, but I no longer know where my flower beds end and the vegetable patch starts. I also welcome wild plants and weeds, if they behave. Occasionally, when an edible weed sneaks into our flowerpots, I pretend to be blind. For some day, and not far away, while they are still tender and crisp, they end up in my salad bowl, properly dressed of course.

Tossed flower Salad

(Serves 4 to 6)

Immerse in tarragon vinegar for 30 minutes:
8 baby rose-buds
10 nasturtium leaves, sliced fine
2 bruised cloves
20 violets
½ lemon, sliced
2 tablespoons marigold petals, chopped
3 geranium leaves, chopped
8 nasturtium flower-heads
2 teaspoons honey

Prepare French dressing, using the same tarragon vinegar, sprinkle generously over a combination of:

1 cup bell pepper rings
1 cup shredded crisp lettuce
6 giant stuffed olives
2 cups watercress
1 avocado, pared and cut into crescents

Toss all together, reserving some pepper rings, olives, nasturtium flowers, and avocado crescents for decorative garnishing. (*Please turn to page* 192)

For twelve new sandwich ideas made with flower heads and flower leaves, turn to page 189

Housework is a

By MARIAN CARTER LEWIS

Shall we be cleaning ladies again today, Mummy? Shall we?" My five-year-old stood ready with her little broom. I sighed, seeing ahead just another day, limited by the usual housework horizon. "We could sweep or shine the silver," she suggested happily. I looked down at her eager little face envying her enthusiasm. Then I noticed that she had on her Peter Pan hat and her best birthday apron.

"But you're all dressed up—" I said.

" 'Course, I'm going to be Peter Pan cleaning this morning, and tomorrow maybe I'll be Princess Grace and my dolly can be the new baby. Can I wear my birthday apron? It's on!" She patted her stomach.

We both wore our best aprons that day and I was Tinker Bell to her Peter Pan. We flew away to Never Never Land for our mid-morning juice and crackers. It was a thoroughly satisfactory day, and although we did not know it then, we were celebrating a discovery which my five-year-old had made for me. For all through lunch and on during the ironing in the afternoon, I thought about her eagerness and my reluctance toward housework. Tomorrow she would be Princess Grace as we tackled the upstairs, but what would I be? Certainly I could not go on pretending at her level. But here was the truth she had uncovered for me: If I planned something for my head to be busy with as she did, then I, too, could look forward to tomorrow. Housework could be more than a daily treadmill of tedious tasks. The liking or not liking could depend on what I did with my thoughts. I could put some creative energy into the running of the house itself, or I could do something quite separate with my thinking as I worked. Either way I would have a sense of fulfillment—not of drudgery.

I believe most of us who are homemakers do not really dislike the work of housekeeping so much as we are dismayed at what may become of ourselves as we clean and iron the years away. We cannot help wondering why we were urged to work for A's and B's in school or why college was held up as a goal, if afterward we are condemned by marriage to scrubbing floors and ironing shirts, while our minds coast down the years into a state of pathetic atrophy. I think it is just for this seemingly dull business of housekeeping that we did study, so that we might bring some creativity to it, make it an art. Or if our gifts do not lie in just this direction, so that our minds could be busy at something while our hands go through the routine jobs. There is no time like vacuuming the downstairs for mapping out some new strategy to make the little demon next door into a congenial friend for Johnny, or the concocting of a casserole for supper, for dreaming up a really lurid costume for Janey's Hallowe'en party.

State of Mind

and the horizons of the mind are boundless

Indeed it is true that, after the first few trial runs, housework itself is a job mostly for the hands, and the mind is left free to roam. So it is especially important that the mind wanders in resourceful places instead of puttering aimlessly through stale conversations of yesterday or the unsolved worries of today. The mind is free, and freedom brings its twin, responsibility, along with it.

This kind of freedom is so vast and so precious that most of us do not know what to do with it. We get lost and lonely in its spaciousness, yet how we *do* use it, not how we do the household chores, determines what we become in the years in which we are homemakers with a growing family.

In the beginning it was necessary for me to give myself a few obvious mental shoves to get started, to put on my Peter Pan hat so to speak. Sometimes I aimed at the creative art side of housekeeping by planning a completely new meal for the family, or changed the color scheme in the bedroom, or simply rearranged the living-room furniture. Sometimes I unhooked my mind from "old, unhappy, far-off" thoughts by playing a good record so that I could hum the themes as I worked. Playing something before you start is far better than listening *as* you work. This means that the effort, and thus the value, comes *from* you and thus *back* to you. Sometimes I made up jingles about family happenings to go with birthday presents, or dug in deeper and read poetry, philosophy, or a selection from a recent best-seller. Now I get so steamed up over an article I've read just before I begin working that I breeze right through the laundry in double-quick time! "Look out, Mummy's got her atomic steam up," one of my twins called out recently, seeing me tackle the kitchen shelves after listening to Sibelius's *Seventh Symphony*.

I cannot agree that housework is drudgery or, as Webster defines it, "ignoble toil." To me there is nothing ignoble in keeping one's house and its contents in semi-respectable order. I am more in agreement with Kahlil Gibran, the well-known poet and philosopher, who says in his volume called "The Prophet" that "work is love made visible." To work with love is "to weave the cloth with threads drawn from your heart . . . It is to build a house with affection . . . To sow seeds with tenderness . . . To charge all the things you fashion with a breath of your own spirit . . ."

Indeed, the care that women constantly give to the well-being of their families is an act of continuous love. Certainly anyone can give a pill to a sick child, but a mother does it differently, as the child makes very clear. In a very true sense, the myriad of chores that every mother performs every day (*Continued on page* 224)



Best feature of this flat lot was the big oak tree. Landscape Architect Thomas Church decided to feature it by creating a slightly sunken garden around it, and protecting roots of tree by retaining walls. This lowering of the grade gave the excuse to build seat walls. Such a tiny change of grade (only 18″) added interest and spotlighted the best feature of the property—the good tree.

A completely suave house and garden

This house uses its land with a bland agreeableness that adds up to real urbanity

● The definition of suavity is: smoothly agreeable, at ease in its place, a harmony of expression.

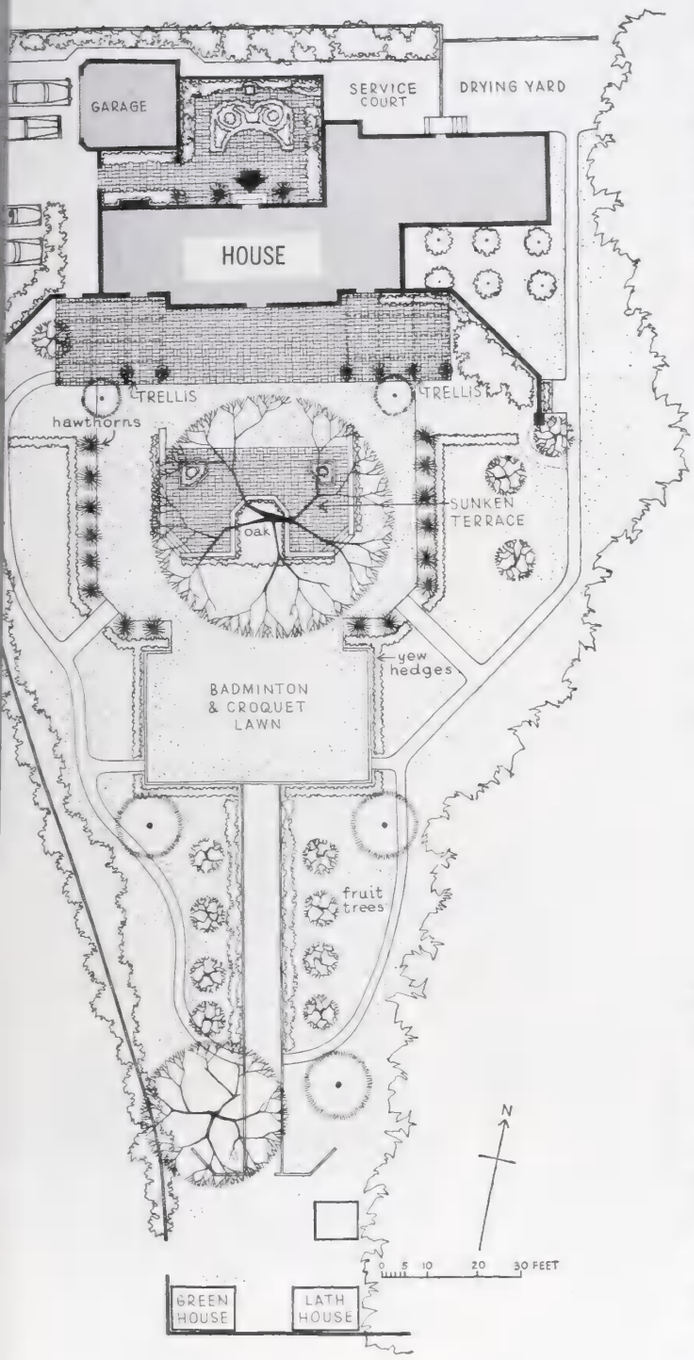
The way this house uses the land around it and the way it relates to the street and its neighboring houses is the height of polished understatement. Nothing here postures or asks for undue attention. All is quiet and mannerly, yet interesting.

The total result is that the house and its landscaping have a Presence, a quietly authoritative personality. To sense it, you must study the plan and relate it to the pictures so that you can imagine yourself parking your car in the off-street parking space, entering by the gate into a tiny, enclosed formal garden (see upper right). Mentally walk through the house and out onto the terrace and the green garden beyond. Notice how much interest has been created on a flat lot with only one tree.

OWNERS:
Mr. and Mrs. Wellington Henderson

ARCHITECTS:
Wurster, Bernardi & Emmons

LANDSCAPE ARCHITECT:
Thomas D. Church



Plan shows how the part of garden seen from house is laid out on an axis, in the manner of old formal gardens, the oak establishing the main axis with the path beyond leading to a green house, a lath house, and a cutting garden.



Pictures above and at right show the little, enclosed entrance garden with clipped evergreen borders. Maintenance of this type of garden is easy with an electric trimmer. Within these borders, flowers of the season are rotated. At right, you can see the entrance gate in a wall connecting garage and house. Entering this garden *before* going in front door makes arriving here seem something special.



PHOTOGRAPH BY ROGER STURTEVANT

THREE PHOTOGRAPHS BY MARVIN RAINES



The dining terrace, just outside the dining room, is covered by a trellis made of pipe. Seen here, vine covering is just about to come into leaf. Similar vine-covered trellis occurs at the other end of terrace toward the street.





WRITTEN BY ELIZABETH ENRIGHT

PHOTOGRAPHED BY JOHN ENGSTEAD WITH MARVA SHEARER

A Wonderful Thing Happened to You Once

Once, you made the acquaintance of a bird who was no more afraid of you than you were of him.

Queer for a bird. Usually they are less trustful of people than anything there is, except fish maybe. Pigeons don't count; they belong with the chickens.

True birds go by in a glimpse—in a blur of color and quickness. But this one perched close to the window so that you could really see him as he was. The feathers on his chest were many and tiny, fine as silk stitches of embroidery, but on his wings and tail, the business equipment of the bird, the feathers were crisp and strong. His little eye was like a drop of tea. He moved his head all the time: this way, that way, he never settled down. Rest was not in him.

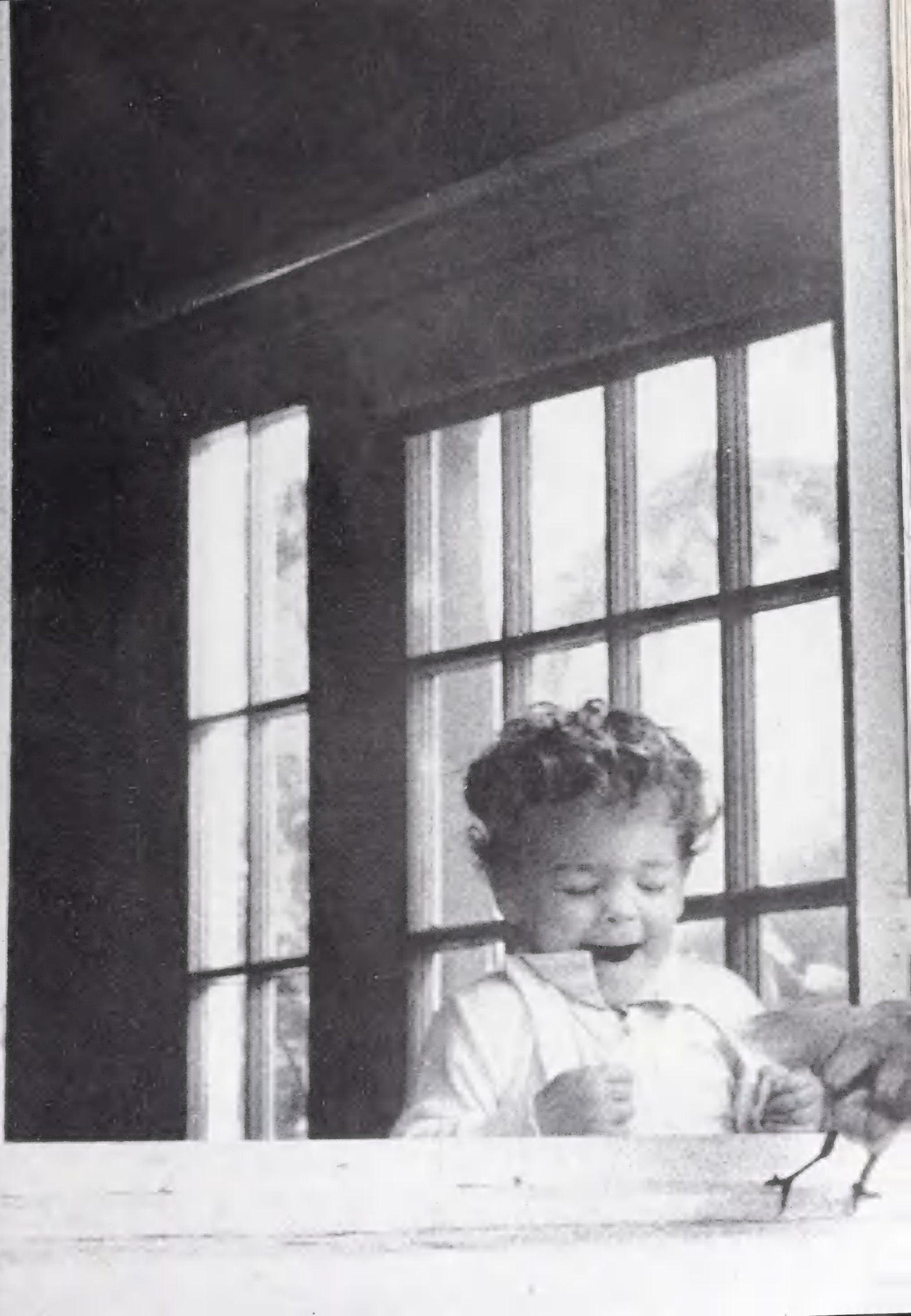
He looked young and cheerful except for his claws; they looked old and chilly. But the claws are not important. The thing about a bird is that he can fly. He doesn't have to hold on to anything.

One day, when you were older, you found a dead bird in the garden: the first dead thing you had ever seen except for murdered ants and spiders. It lay on its back with its claws cramped up in thorns and its eyes filmed with a skin of gray. (You thought of the bright-eyed bird by the window.) When you touched it, there was coldness in its feathers, and the bones inside it felt like a thin cage of glass. The worst thing was the way its head rolled when you picked it up.

You buried the bird, and wrote BIRD on its tombstone with a yellow crayon. You remembered to put a flower on its grave every day for a week, and for a long time after that whenever anybody used the easy word "dead," you thought of the handful of cold feathers on the path, and the word meant something it had never meant before.

But for one dead bird there were twenty-thousand others all day long, flying and singing and squawking and squabbling; rattling water on themselves in puddles, contending with worms on the lawn, riveting the trunks of trees. There were broad birds that leaned on the wind without flapping, and small ones that flew in quick festoons. The air rang with the sounds they made; it was alive with feathery traffic.

"I don't think birds die very often," you said. "I think they just fly off."





Could you look at this roomy old garage and see in your mind's eye the handsome pool pavilion on the opposite page? It was not an easy decision to make. But now that the remodeling is complete, you can see that surprisingly few changes were needed. An arched screen enclosure replaced the doors, the stairs were turned toward the pool, awnings were added, and the whole painted a bright white. These were the only exterior changes. More work was needed inside, of course, to create the bar and game room downstairs and the dressing rooms above.

BEFORE
AFTER

How to put a pool into an existing property — 1:

Now they swim in their driveway

The asphalt turn-around was the only level spot for a pool, so they turned the garage into a well-appointed cabana and created this idyllic summer retreat

By GUY HENLE

● With the interest in swimming pools growing each year, many homeowners are taking a second look at their property and wondering. Where can I put a pool? The answer is complicated not only by the structural requirements of the pool itself, but also by the extras demanded for full enjoyment of poolside living: easy access to food and drink; storage for play and maintenance equipment; dressing and toilet facilities; simple to-and-from routes that do not disturb the main house.

At the Stewart Maxwell home in Cincinnati, the owners faced the additional problem of steeply sloping land. But their property did have one asset: a roomy old detached garage. The only reasonably level ground on the property was the asphalt turn-around in front of the garage. By siting the pool squarely in front of the old garage and turning the structure into a self-sustaining summer headquarters, (*Please turn the page*)

FURNITURE BY SCOLL, INC. COLOR BY CHROMATIC BY EVA STOLLER

This pool and its adjoining pavilion are so well integrated that, unless you look closely, there is very little hint of their former life as a driveway and garage. Now it has all the facilities needed by a summer living center: large pool with generous deck on all sides; screened room with equipment for food and drink preparation plus large game area; toilet and dressing rooms just for the use of those at the pool; and a wooded setting that provides beauty, privacy, and quiet.

AFTER



From the crest of the slope above the pool you can see how the level turn-around in front of the garage (left) was extended to make room for the pool and its surrounding deck. Actually, the garage itself was outdated—far from the house and at the foot of a hill that made it almost impossible to use in snowy weather.

BEFORE









BEFORE

A rocky woodland brook
—only two years old

Rock garden (left) was created to help retain the embankment carved out by extending the level area for the pool. All these rocks, even the large ones, were brought to the site, and lifted into place by a crane. Though a major job, it cost no more than an ordinary retaining wall—and makes a sylvan glade out of an engineering necessity. Water from the pool is recirculated by a pump to the top of the spillway. Outdoor furniture by Tropi-Cal.

TWO PHOTOGRAPHS BY EZRA STOLLER

Looking out toward the pool from the bar-recreation room, you can see how hillside garden (in the color photograph) fits naturally into the informal scene. Embankment adds to the sense of privacy here. Since this pavilion is to be used just in the summer, only screening was used across the opening. It is permanently installed, with a door at each side. Simple hardboard panels will cover each section to weatherproof the structure during the winter. Bar at left has a brick facing, quarry tile counter, sink, and hot plate at working height behind it.

OWNERS:
Mr. and Mrs. Stewart S. Maxwell

LANDSCAPE DESIGN:
Martin Drescher
of Natorp Landscape Organization



BEFORE

the owners faced realistically the problems of living with a pool. They have a pool pavilion as complete as any at a club or hotel, with twin dressing rooms, bar, food preparation center, and game room. Once they take the short downhill walk from the house there is no need to return, and guests may come directly there without entering the house.

To bring out the beauty of the steeply pitched slope (formerly covered with scrubby growth), a hillside garden was designed, with a trickling brook falling down over heavy rocks to a small pool at the base. Though man-made, it adds a pleasant weathered touch to the otherwise modern scene.



TWO PHOTOGRAPHS BY MAYNARD PARKER

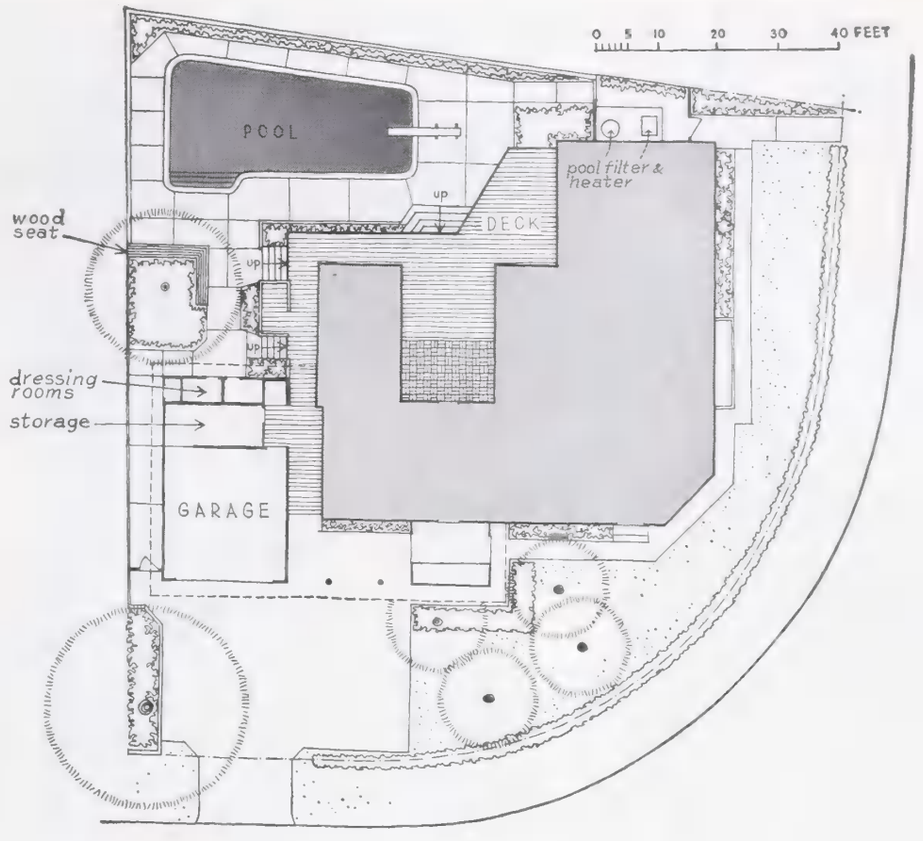




BEFORE

AFTER

The leisurely, country-club atmosphere of the scene at the left is in vivid contrast to the typical back yard above. Though the usable rear corner of this property was exceedingly small (see plan at right), the designer was able to give the impression of a large restful area by confining himself to two major elements: the pool with its concrete surround and the extensive wood deck. The clean lines carry the eye to the far edge of the property.



How to put a pool into existing property 2:

When the lot is small, think big



BEFORE

AFTER

Before remodeling, the house had a small patio and a tiny back porch (above), each of which had steps down to the ground. At the left, see how the enveloping wood deck pulls the wings of the house together and makes it possible to move completely around the house without going up or down steps. There is substantial space on the wood deck itself for outdoor entertaining so no one need leave this level unless he actually wishes to swim.

● The power of positive thinking was never more evident than in the designer's solution to the problem of squeezing a swimming pool into this small and somewhat dilapidated back yard. Instead of dealing with many small elements, Landscape Architect Thomas Church thought in terms of only two major areas to be built on two levels. By thus simplifying what met the eye, he was able to create the impression of a vast uncluttered space, which seems far larger than the original bits-and-pieces garden.

The California home of the Robert Sherwoods was hemmed in on all sides by other houses. The usable space at the rear corner of their lot was only about 70′ x 35′. The house itself was U-shaped, enclosing a postage-stamp terrace at the rear. To go from the kitchen door to the terrace meant going down one flight of steps and up another (see "before" photographs). The yard itself was rough lawn dotted with shrubs, difficult to maintain because the ground sloped and the area was so broken up.

The problem was made more difficult by the slope. No pool could be raised to the living level of the house, which was already three feet above the adjacent ground. At the far corner, the grade level was depressed three more feet. In (*Please turn the page*)



Pool turns corner following house line, providing wide easy steps for entering water. Wood deck continues around the side of the house (upper left) and out to the front (see plan, previous page). Two more sets of steps make it always easy to reach the pool level. Dressing rooms for swimmers were built at the rear of the new garage (doors in the center of the photograph). Louver-enclosed section of deck is a drying yard (see this on page 239).

his garden plan, Church did the next best thing. He spread a wide wood deck around two sides of the house, at the level of all the doorways. This gives the occupants complete mobility around the house without going up or down a step. At the same time it provides them with an outdoor area on which they can sit and entertain without going down the steps to the pool, unless they definitely want to swim.

The sloping corner of the property was filled and buttressed so that the pool and its surrounding concrete are raised to the highest possible point.

The pool itself is of generous size, roughly 40′ long by an average of 17½′ wide. Thus, the owners have a no-compromise pool for people who really like to swim. At the same time, the spacious look of the remodeled property disproves the notion that small spaces need small-scale elements to keep them from seeming crowded. Actually, just the opposite is true: It is the *number* of elements rather than their *size* that creates the cluttered look. And this is just as valid for interior spaces as it is for exterior ones. (*More photographs on page 239.*)

PHOTOGRAPHS BY MAYNARD PARKER



BEFORE

AFTER



Far corner of property sloped away from the house (above), making it impossible to raise a pool up to the living level of the house. As it was, this corner had to be filled and buttressed with a retaining wall before the pool could be installed at its present height. Wood seat (right) was built around the handsome oak tree to serve as cool, shaded retreat from the heat of the sun on the open decks. Tree is far enough back from the pool so its falling leaves do not create a problem. Planting enclosure formed by the seat is just the right location for such things as ferns, hydrangea, etc. New wood fence protects the pool from the immediate neighbors. Large plant containers are used along this fence and elsewhere in the garden to soften the look of wood and concrete.



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EVERY MAN—BUILDER OF HIS OWN WORLD

CONTINUED FROM PAGE 139

a country which, like America, has the highest divorce rate of modern times, or of any time. But the divorce rate is itself testimonial, though a sad testimonial, to the stead we set in America upon romantic love. If we would settle for marriages of convenience, then we could conveniently forget what rises high above mere comfort. If we accepted "quiet desperation" as the normal course of married life, we could easily forego any steeply graduated demand of aspiration.

But we will settle for nothing less than mutual fulfillment in the shared art of felicity. Divorce is the price Americans pay for insistence upon something higher than mediocrity or better than vulgarization. No thoughtful American will deny its high price; but what aspiring soul will say it is too high a price to pay for a dream of felicity? The sad thing is that having paid the high price, we do not always effect delivery of what we intended to buy.

IF marriage is the first stately mansion we build for ourselves as adults, it is even more satisfying as an edifice for the fulfillment of infancy and childhood. As love towers above friendship, so parenthood towers above sterility. "Wedlock of minds is greater than wedlock of bodies," says Erasmus. But where wedlock of bodies produces wedlock of minds, and where two minds converge upon tiny "interlopers of love," childhood has a house in which to play and a home in which to outgrow play as years of responsibility settle into vocation.

It is only in the mansion provided by a happy marriage, however, that childhood can come fully into its own. With children of both sexes and of different ages, there is room for the unconscious development of all the prides and prejudices, the inferiorities and superiorities, the benevolences and malevolences in an atmosphere which can deliver character tough enough for survival and yet tender enough for good sportsmanship. Here is real expansion, here effective education, here the enrichment of genuine culture.

2. *The Community.* As family fulfills the needs of adults and promotes the ideal demands of childhood, so the community that surrounds and supports the family with skilled services constitutes another dimension, a second "more stately mansion" of the soul. Let us use one type of voluntary organization to represent, for brevity's sake, the innumerable members of voluntary organizations that mark our time and place. We live in a richly pluralistic society. In no more important regard does a democratic society differ from a totalitarian one than in this: friendliness toward all sorts of organization. Mussolini was typical of modern dictators, though more articulate than most, in declaring that "all is in the state, nothing is without the state, and all is for the state."

TO allow only for the individual, on the minimum side, and to provide only for the state, on the maximum side, is to make the gap too great between the individual and society. The result of this exaggerated dualism is to render individualization suspect and socialization coercive. In order to pave the way to suppression as a policy, every form of dictatorship abolishes, or depreciates, all intermediate organizations. Churches go down, if not go under, from the impact of power; families are denied complete custody of children, and every type of voluntary organization is demeaned. This is the sure way to impair privacy and to universalize tyranny. By this, indeed, you shall know them: that tyrannies are always jealous of all organizations that intervene between the state and the individual.

To allow, on the other hand, all sorts of organizations is to furnish avenues of growth. Nobody knows his limits, even of creativeness, until he has tried out his powers. Organizations of like-mindedness provide stimulation, arrange for criticism, and promote both growth and felicity.

Of all the organizations that surround us and solicit us to growth, there is one type which is peculiarly fruitful. That is what in general we call "the learned professions." They administer to our health (medicine), enhance our convenience (engineering), dissipate our ignorance (pedagogy), facilitate our social harmony (law), and lift our perspective (theology). This combination of community service and personal satisfaction renders maximal the spiritual potential of the learned professions. They yield both the felicity of individuality and the fruits of cooperation. Their cooperation is at a level of conscious

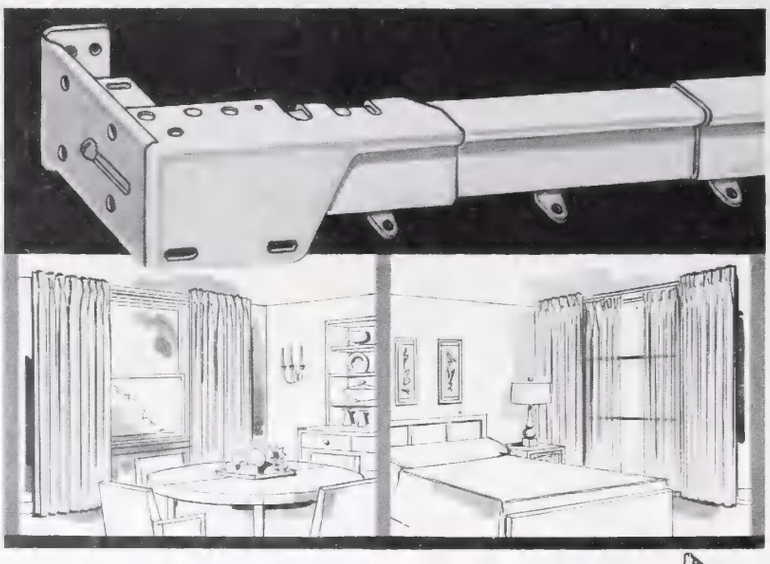
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OVER ONE-HALF CENTURY

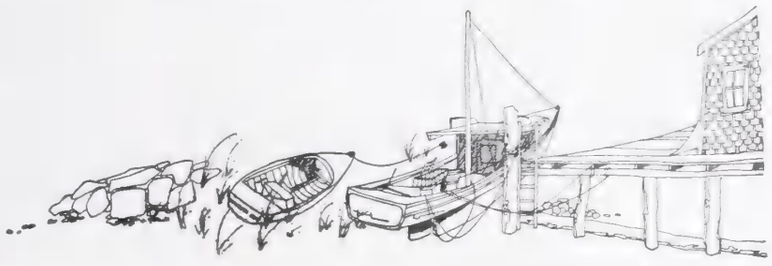
growth, rather than some mere undertow of gregariousness. The learned professions combine science and art to make sacred the secular diversities of mankind.

THE man who has found work to do which is its own reward is a happy person within and a useful citizen without. The finding of a function to perform and the fulfillment of self in the skilful discharge of vocation, this is the acme of life. As a sagacious automobile mechanic told me once in New Orleans, "He who works with his hands is a laborer; he who works with his hands and his mind, is an artisan; he who works with his hands, his mind and his heart, is an artist. That's me," he added with justifiable pride.

3. *The Nation.* This brings us to our third edifice of character, built around the other two: the Mansion of Citizenship. This is architecture of utmost dimension, i.e., until we achieve an international organization truly functional enough to abolish war. That would be only our citizenship made as wide as the world. Patriotism thus promoted to the universal, without the sacrifice of the particular, would be the noblest edifice possible to man. Such building is the unfinished business of mankind.

The political type of edifice, whether merely national or truly international, differs radically from other types of social constructs. Marriage represents a unity of purpose which at least beckons toward "two minds with but a single thought, two hearts that beat as one." Voluntary organizations represent like-mindedness promoted to a conscious level and carried off as agreement upon the function to be performed and upon the rules of the performance. Politics, on the other hand, represents the unity of un-like-mindedness. This is clearly the hardest unity to achieve. That is the reason we do not yet have universal citizenship; and that is the reason, closer home, why politics does not rate as high in popular esteem as do the family and the professions.

To admit this, however, is but to state a problem. It is imperative that there be an organization to deal with the strife of men of different purposes. Men *will* have different purposes, because they are *men*. Organizations of the most like-minded men will find themselves at odds with other organizations of the like-minded around a different purpose. Even the most peaceful of families require somebody at times to keep the peace as between the members; for property, which is the readiest buffer against invasion of privacy, has always been and remains the readiest field of politics. For these and other reasons matters must be settled politically because they cannot get settled any other way. Politics is the undisputed king of all that is in serious dispute among men. Not merely among the worst of men but also among the best. The more intelligent men are, the more they will differ with one another; and the more honest they are, the more each will in a pinch insist upon the "principle of the thing." Now when conflict of interests become to each side "the principle of the thing," we need the roomiest of all possible structures to keep the peace and to promote progress. In the structure there must be room to pass without speaking as well as places to speak one's mind publicly and effectively.



THE nation-state is mankind's largest architecture of unity among those of different minds. We work for something larger, but meantime we must prize what we have. Statecraft is mankind's most imposing architecture. Patriotism is therefore precious as an alternative to provincialism: and it is promissory of what would perfect it—of what would keep patriotism from being arrayed against patriotism. This super-edifice has a head-start in America.

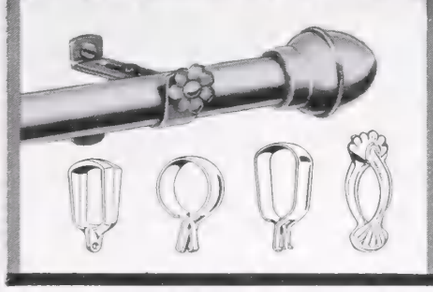
We have become the exponent before the whole world of a domestic political system which reduces conflict to manageable proportions by recognizing the equal legitimacy

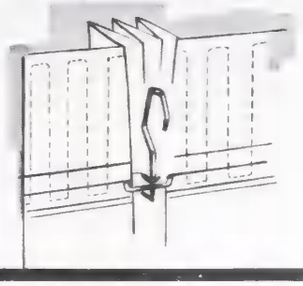
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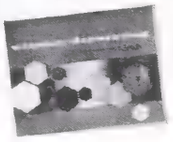




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EVERY MAN—BUILDER OF HIS OWN WORLD

CONTINUED FROM PRECEDING PAGE

of issues in conflict. We say that we must compromise when men of principle meet men of principle. Nobody can have it all his way, for then somebody would have none of his way. We deprecate fanaticism because it leads to insoluble conflicts between men or groups equally adamant, because equally entrenched behind high principle.

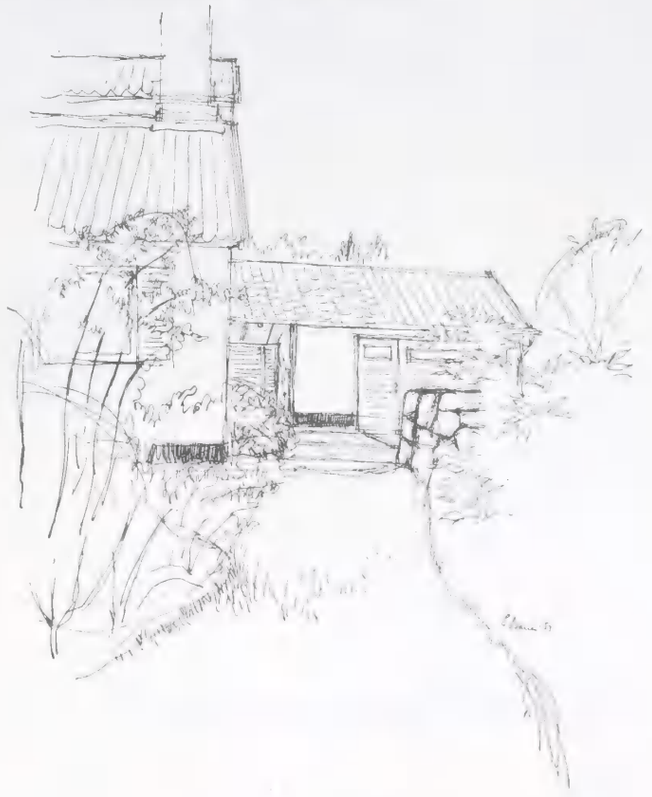
The open mind, the reasonable spirit, the cooperative thrust, the kindly gesture—these are the insignia of a fruitful society. Our insistence upon group pluralism facilitates resolution of conflict between the un-likeminded; for such organizations achieve cases of common purpose in a sea of dissidence. It is easier to subdue to larger likemindedness those who have already achieved like-mindedness in the small. Where there exist only the state and the individual, the distance is, as we have said, too great to be negotiated. But where organizations multiply into the thousands, there are already well-established beachheads of conciliation.

THERE is, however, one type of organization we have omitted and which constitutes the test of all our high concern. We have said little of religion, and less of the innumerable churches which make up our plural society. Differences over religion are the least amenable of all human conflicts, because they involve such high principle. Religion deals with matters too precious to allow give-and-take, and so too precious to be settled by compromise. If religions differences, then, are allowed to obtrude themselves as public policy, that which by common assumption is the best becomes in practice the worst. "Holy wars" are of all wars the most *un*holy. Only conversion or liquidation can end them. Universal conversion is unlikely, and liquidation is execrable.

At this crossroads, the American solution of this problem beckons as the hope of the world. Guarantee every form of religion leeway but with the understanding that none will claim monopoly. If religion is esoteric, it need not submit to the exoteric method of politics. Compromise of all that is compromisable, but compromise only for the sake of that which is too precious to submit to compromise. This we call "separation between church and state." This division between the will to perfection and the will to power makes possible warfare by proxy and peace with honor.

In politics, that is to say, we fight with ballots, not with bullets: and in the name of religion we do not fight at all. If charity does not move us to treat other men of principle as we ask for ourselves in the name of principle, then prudence will caution us that we can have of liberty only such portion as we are willing to give. By emphasizing what is agreed and by containing privately what is disagreed, we have built a society at home which is stronger in cohesiveness than any society which begets animosity by demanding unanimity.

What we have done, the world can do.



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When the beauty of a plant is best revealed on close inspection, put it where you can see it often and at close range. This delightful Victoria fern sits on a kitchen counter where the detailing on the leaves can be fully enjoyed. Brass container from Karl Mann.

THE COMEBACK OF FERNS

CONTINUED FROM PAGE 153

of the things that went out with the sudden demise of the Victorian style are coming back into use. Cut velvet, heavy fabrics, fringes, furbelows, and ferns, too, are being considered again for what they have to offer. With their unique character, great variety, and resistance to disease, they have much to offer. And they are different, too! Those that are popular today are better adapted to conditions in the house than were those of our grandmothers' time. Most of them will grow in warm, dry air.

Change in ferns is not surprising. Some 200 million years ago, when the earth was covered with water, ferns were aquatic. Then, when the land emerged from the sea many of the ferns emerged too and became terrestrial. Along with algae and moss, they are among the oldest living plants. Great ferns were our first forest trees and there are still fern forests near the equator where the trees grow to 80 feet tall. We grow some of these in containers as house plants.

There are more than 9,000 known species of fern. This number is not unusual in the plant world (there are some 20,000 orchids), but the ferns are spread all over the face of the earth, including the arctic.

Ferns are unusual in that they have no flowers and, therefore, no seeds. They reproduce by means of spores, which look like seeds, on the underside of the leaves. They have proved themselves amazingly adaptable. Adaptability means variety, and this is one of their great values in garden and in house.

Their shades of green offer the widest scope in the plant world. They range from the pale green tint or rosy copper color of an unfolding frond to deepest darkest green. There are blue-greens, yellow-greens and the greenest of green-greens. The foliage may be light as lace, translucent as the finest silk. Others have broad fronds as tough and leathery as a philodendron. There is, in fact, a fern for almost every taste.

You can grow ferns indoors in Miami or Minnesota, if you keep the temperature and humidity within a reasonable range. Most of them do best where the heat is above 60° F. and relative humid-

(*Please turn to page* 184)





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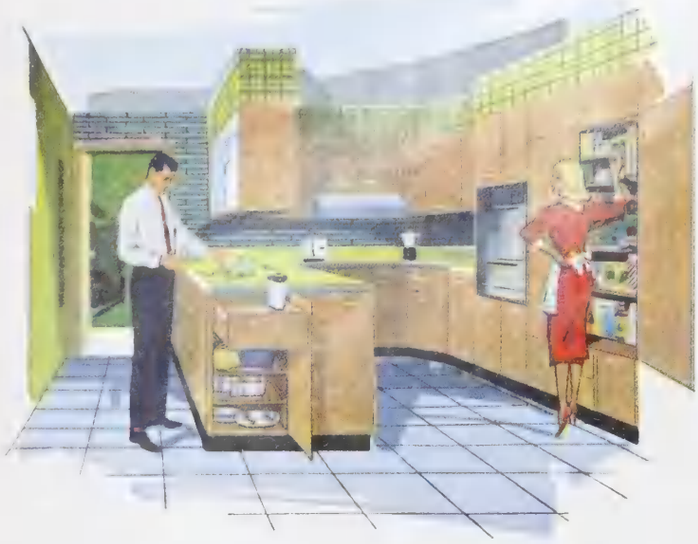
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THE COMEBACK OF FERNS

CONTINUED FROM PAGE 182

ity above 45%. A temperature of 68° to 70° with relative humidity about 50% is the most comfortable and healthful climate for people, and it is also just right for many fine ferns.

Ferns do best if there's a drop in temperature at night. It can go down as low as 55° without harm to most of the kinds used indoors.

Useful facts about humidity

Ferns do best where humidity is high in relation to the temperature. In a room with a given amount of moisture in the air the relative humidity is higher in cool places and lower in warm ones. Say, for example, that the temperature is 80° beside a radiator and 65° beside a window in the same room. There's more water in the air, *relative to the temperature*, in the cooler location and therefore it's a better place for ferns. But don't overdo it. Most indoor ferns can't take much below 55°.

Why humidity is important

All plants give off moisture to the air by the process of transpiration. Ferns have a high rate of transpiration. Their leaves are mostly water and they have a large leaf area compared to their roots. The drier the air the more a plant transpires; the wetter the air the less transpiration. In a hot dry place a fern may be called upon to give off moisture faster than the roots can take it up, even though there's plenty of water at the roots.

To maintain steady humidity in the house there's nothing to compare with an automatic humidifier. But a tray of water under the plants will help increase low humidity. Don't set pots right in the water, for the roots must have good drainage. Ferns in well-drained pots can hardly be kept too moist. But if the soil becomes water-logged the roots may rot.

How to keep them growing

Here, in brief, are the most important things to remember in growing the ferns we recommend in the following list.

Keep them away from hot dry places, away from sustained direct sunlight, and away from drafts. Keep the coldest temperature above 55° to 60°, and the median from 65° to 70°. Give them perfect drainage and never let the root area dry out completely. Grow

(*Please turn to page* 187)



Fern collection turns this room into a refreshing bower. The plants are: foreground, *Asplenium viviparum*; upper left, Mexican tree fern; center top, Boston fern; center bottom, *Dicksonia antarctica*; far right, Hawaiian tree fern. Other plant is *Dracaena*.

NEW! NEW! NEW! NEW! NEW!

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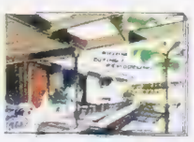
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THE COMEBACK OF FERNS

CONTINUED FROM PAGE 184

them in a soil mix of equal parts loam, peatmoss, and coarse sand. After the roots fill the container give a light feeding monthly with a balanced liquid fertilizer. When insects appear on the leaves, wash them off with a spray of water. If insects persist, use as a last resort a 20% solution of malathion powder mixed in water, and apply it with an atomizer. Rinse with water after spraying.

There are ferns that require higher humidity, but these conditions will suffice for most of those that are mentioned below. Notable exceptions to these general rules are included with the descriptions.

These are among the most attractive ferns best suited for growing in the house. Those marked with an asterisk (*) are illustrated on pages 152, 153, 182, and 184.

Tree ferns

*Hawaiian tree fern (*Cibotium menziesii*). Grows to six feet tall indoors. Has a stout fibrous trunk and sturdy spreading fronds of rich green. Cut sections of the trunk will grow beautifully in water alone.

*Mexican tree fern (*Cibotium schiedei*). Arching crown of graceful fronds spreading to about four feet, when grown in the house. The light green leaves are lacy but long-lasting.

**Dicksonia antarctica*. A dark green fern with a refreshing, clean, crisp look. It grows from a basal rosette and begins to develop the tree form after a few years. The hard leathery leaflets are deeply and symmetrically toothed. This is a popular patio plant in the West.

Ferns with a light and lacy look

*Mother fern (*Asplenium viviparum*). Wiry dark-green tufts of foliage on arching stalks about a foot long. It has the appearance of a graceful little evergreen shrub. It is called mother fern because it bears new plantlets on its leaves.

*Rabbit's-foot fern (*Davallia fijiensis*). The name refers to brown woolly root stalks at the base. Graceful arching fronds on wiry stalks have tough narrow finely cut leaflets of great style. Rather open and airy in habit. Grows to about 18 inches tall.

*Maidenhair fern (*Adiantum tenerum wrightii*). Fan-shaped fresh green leaves give the plant an informal but very elegant dappled look. Shape is rather low and spreading. Black stems are so thin that the showy leaves often seem to float in space.

Bold broad foliage

Hare's-foot fern (*Polypodium aureum*, and *P. a. mandaianum*. The common name is for the showy brown hairy rhizomes at the base of the leaves. The *aureum* species has wide fronds with wide leathery leaves of metallic green. It grows to two or three feet tall and as wide. *Mandaianum* has a gray-blue color and leaves with wavy irregular serrated margins, and is definitely an eye-catcher. It's a rugged long-lasting fern that's easy to care for.

Birdsnest fern (*Asplenium nidus*). A striking plant with stiff broad leaves of rich shining green rising from a circular base. Leaves have black midribs, wavy margins, and grow to about three feet tall.

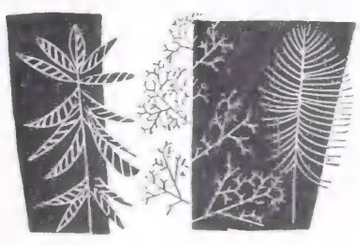
Staghorn fern (*Platycerium bifurcatum*). This has two different kinds of fronds. At the base are rounded cabbage-like leaves. Rising out of the base are long flat pendant fronds to three feet long and usually forked.

Foliage is a dark gray-green color. It's at its best as a hanging plant, and is usually rooted in fiber instead of soil. Grown in fiber it needs frequent watering. This variety is about as un-fernlike as a fern can be.

*Hart's-tongue fern (*Phyllitis scolopendrium cristatum*). The leathery bright yellow-green leaves are broad and strap-like (to 18 inches long, 4 inches wide) with deeply waved edges. It's a popular outdoor fern in England.

*Holly fern (*Cyrtomium falcatum rochefordianum*). The broad

(Please turn the page)



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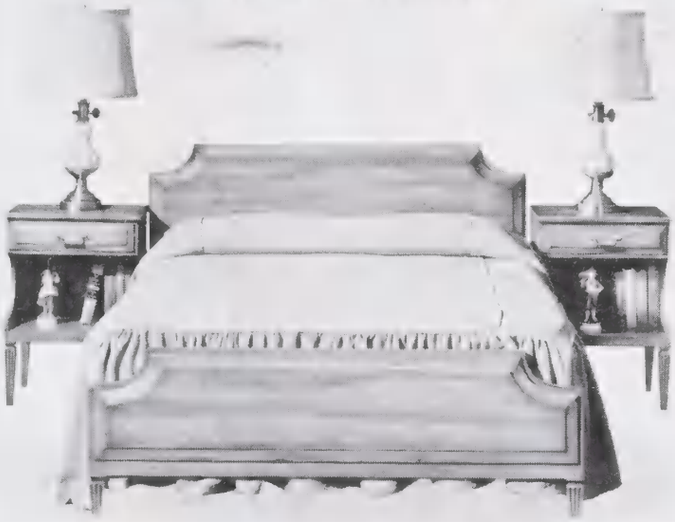
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THE COMEBACK OF FERNS

CONTINUED FROM PRECEDING PAGE

pointed dark-green leaflets are tough and leathery with slightly wavy serrated edges. It actually looks more like a typical holly than a typical fern, and is one of the hardiest of all.

Ferns with the "typical" look

*Boston fern (*Nephrolepis exaltata bostoniensis*). This old-timer should not be overlooked. It is vigorous, handsome and as easy to grow as any fern. The broad tapering sword-like fronds have graceful arching stalks and neat symmetrical leaflets of rich green.

**Nephrolepis ex. Whitmanii.* Compared with the Boston fern, this one is more open, lacy, and leathery in appearance; a lighter shade of green, and about half the size. The *nephrolepis* are all quite dependable. Old plants are easily propagated by division.

**Blechnum gibbum* (or *Lomaria*). This is a big showy fern that grows upright to five feet tall and spreads to three or four feet. The long palm-like fronds rise out of a central rosette and have long pointed shiny green leaflets.

Polypodium subauriculatum knightii. When small, the fronds are upright but as it grows they spread and arch downward to make this one of the finest ferns for hanging baskets. Leaflets are glossy green, narrow and deeply toothed. Fronds grow five feet or more.

Polystichum tsus-simense. A miniature plant with tapering fronds and closely set tough sharp-toothed leaflets of deep green. It has a tufted compact look and grows to about a foot tall.

A handsome table fern

**Pteris ensiformis victoriae.* This unusual little fern has a compact upright form with cool, fresh looking leaves of green and white. It has both broad and narrow fronds and all of them are banded white with a wavy margin of green. It grows to about 18 inches tall.

Where to get them

In case you cannot get the ferns you want from local suppliers, here are some mail order sources:

EAST

Julius Roehrs Company
Rutherford, N.J.

Barrington Greenhouses
860 Clements Bridge Road
Barrington, N.J.
(Catalog 25 cents)

Merry Gardens
Camden, Maine

MIDWEST

Tropical Paradise
3810 Bales Ave.
Kansas City 28, Mo.

Harry E. Saier
Dimondale, Mich.
(Catalog 30 cents)
For spores (seed) only.

WEST

Alfred W. Roberts
Subtropical Gardens
10136 National Blvd.
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California Jungle Gardens
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PRESENTING

12 New Sandwiches

By FRANCIS KALNAY

• It is too bad that the great architect of sandwiches, the fourth Earl of Sandwich, is no longer on our planet to approve of these new interiors for sandwiches. Perhaps in his place there will be adult readers with poetic appetites to enjoy some of the combinations that are offered here.

We should like to see growing children take an interest in sandwiches with spring greens and edible flowers, all wholesome and invigorating. Now that most of our children are all set to explore the craters of the moon, we have unique opportunities. Perhaps we could convince them that they are not equipped for these lunarctic trips until they learn to appreciate some other foods besides hamburgers, spaghetti, hot dogs, and pizzas, ad infinitum.

We realize the magnitude of the job, especially with youngsters who will automatically discard from sandwiches everything that's green, even bell peppers charged with Vitamin C. On the other hand, there is a good chance that those who "adore" mustard, mayonnaise, ketchup, onion, pepper, and parsley will accept other potherbs, including flowers, if the introduction is gradual, subtle, and silent. As for instance:

1. Rye bread, butter, Virginia ham, Chinese mustard, chopped nasturtium (flower head and tender leaf).

2. French white bread, butter, cold turkey, pickled violets, 1 chopped mint leaf, cranberry jam.

3. Pumpernickel, butter, Camembert cheese, fresh basil, shredded baby rosebud, radish greens, lettuce.

4. Whole-wheat bread, butter, chicken liver, bacon, chopped chrysanthemum petals, minced chives, sliced tomato.

5. Rye bread, smoked tongue, pickled rosebuds, French mustard, chopped parsley, fresh grated horseradish.

6. Whole-wheat bread, butter, Liederkranz cheese, sautéed squash flower, chopped scallion greens, minced, stuffed olives.

7. Rye bread, butter, cold chicken, fresh tarragon, pickled violets, fresh mustard greens, mayonnaise.

8. Rye bread, hot roast beef, light gravy, nasturtium stems, asparagus tips.

9. Pumpernickel, butter, cold pork, pickled mixed flowers, dill pickle, hard-cooked egg.

10. Toasted English muffin, buttered, mild smoked salmon, chopped marigold, minced fresh dill, cream cheese, grated almonds.

11. Whole-wheat bread, mushrooms sautéed in butter and soy sauce, chopped pansies, sliced rose petals, Polish sausage rings, sliced green pepper.

12. White toast, garlic butter, hard-cooked egg, caviar, chopped violets, minced fresh fennel, sliced black olives, and watercress.





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THE NEW AMERICAN STYLE IN THE BAHAMAS

CONTINUED FROM PAGE 127



American point of view on outdoor living produced a variety of pool-side lounging areas, some in full sun, some partly shaded. This terrace opens off the deeply shaded screened patio-family room opposite.

characteristic of the mid-century American homes, particularly in homes of our countrymen who have traveled widely or lived abroad. It is an atmosphere which seems to result from an enthusiastic, free yet controlled mixture of design elements from the world at large.

What distinguishes this present-day collecting is the way these objects are put to practical use, regarded as beauty to be lived with intimately in daily life, rather than displayed in curio cabinets.

Not only objects, but ideas are imported: The inside stairway is an idea from France; the pergola suggests Japanese shrine gates.

The look that results is a richer one than our homes have ever had before. It's a measure, we think, not only of the more sophisticated taste that our new, more frequent contacts with the world are giving us, but a healthy sign of a true internationalism.

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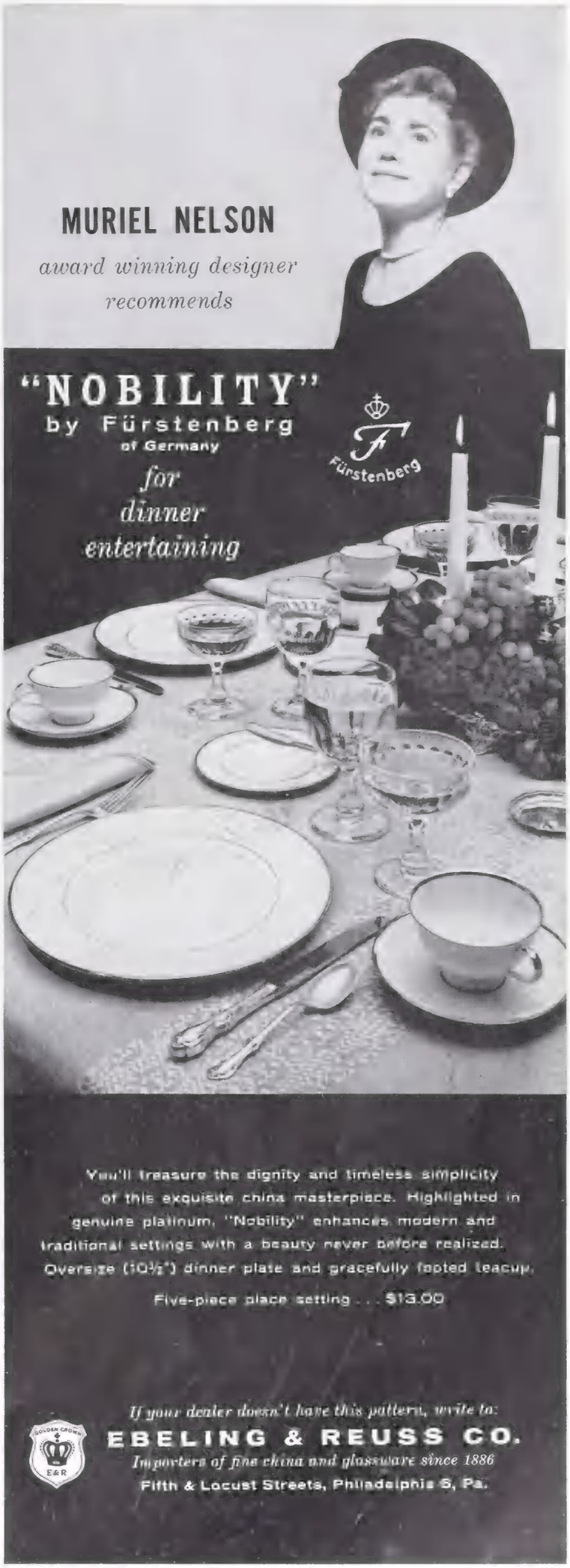
Japanesque window garden puts a tiny space to use, creating an unexpected and charming vista for the bathroom as well as a privacy screen for the sunken tub and shower. Buddha is from Thailand.

PHOTOGRAPHS BY VINCENT LISANTI



Lofty, breeze-catching patio is indoors yet is practically outdoors, like a deep porch. Overlooking the pool, its high façade is covered in mesh screen and shaded by flat-hanging, roll-up sailcloth awnings. It is used as a family room, furnished in a free mixture of contemporary American, antique English and oriental pieces. The hanging copper lantern was made from an old street lamp. Below, door leading from the ocean side of the house to the pergola and pool is ornamented with an immense antique knocker from the Orient.





WHAT! FLOWERS IN COOKING?

CONTINUED FROM PAGE 163

From the high treble of applemint and lavender to the deep basso of fermented herbs in Chinese black-beans-spice, the choice of aroma and flavor in edible flowers is almost limitless. If you could count the flower combinations within the group, and blendings and cross blendings with other herbs, vegetables, fruits, etc., of the common garden variety, you can perform small miracles.

Flower cookery is fast and simple. For further time-saving, prepare your own essence, or "Flower Vinaigrette," and use it as much as you wish and whenever you have a "new idea" for soups, salads, garnishes, etc. It will give new life to bland vegetables, cold fish, tired salads. It will also provide an interesting, aromatic tart flavor to unsweetened jellied dishes, like jellied soups, pig's knuckles.

Flower Vinaigrette

4 sprigs of tender dill flowers
6 nasturtium stems and leaves
3 marjoram flower heads
3 leaves of peppermint
6 violets 4 marigolds

Collect your edible flowers and herbs in a small bowl. Chop flowers, mix and add 1 tablespoon lemon juice, 2 drops garlic, 1 teaspoon dry mustard, dash of cayenne, ½ teaspoon monosodium glutamate, 2 tablespoons ketchup, 2 tablespoons chopped pickled beets, 2 tablespoons sweet and sour gherkins. Cover with tarragon vinegar, adding salt and brown sugar to taste. Before serving add olive oil, if desired. To dilute use dry white wine.

Paradisiac Appetizer
(Serves 3)

16 violets
2 nasturtium leaves, chopped
1 mint leaf, chopped
1 cup sautéed sliced mushrooms
½ cup chick peas purée
1 can Adriatic anchovy rings
1 tablespoon sesame seed oil
½ teaspoon coriander (fresh preferred)
1 tablespoon orange rind, grated
Lemon juice to taste

Drop the chopped flowers and herbs, the coriander and orange rind in this marinade: the anchovy oil, 1 tablespoon sesame seed oil and as much lemon juice as you can stand. (Add a sprinkling of brown sugar if desired.) Let the mixture saturate for 10 minutes.

Blend anchovies with chick pea purée and place mixture in center of the platter. Cover with hot sautéed mushrooms and season with the chopped, marinated flowers. Around the platter place red currant jam and black olives.

One of the best and easiest of flower recipes comes from the Middle West, where gardeners and farmers walk among their pumpkin vines early in the morning, searching for male blossoms to harvest and pan-fry in butter. It is necessary to do it before 10 A. M.—before the sun closes the flower and prevents you from distinguishing the male from the female pumpkin-bearing bloom.

Four or five blossoms are enough for one person. Wash them, dredge them with flour, and sauté lightly in butter. Serve with maple syrup, honey or Karo, to be dribbled over the blossoms as desired.

Try at least one Mexican specialty, and chances are you too will cry, "Encore!"

Flor de Calabaza
(Mexican or "Gringo"* Style)
(Serves 4)

20 squash flowers
1 medium-size onion, chopped
2 cloves garlic, minced
2 tablespoons sesame or olive oil
⅓ teaspoon black pepper
Salt to taste
4 tortillas, heated
*8 slices Canadian bacon
4 tablespoons creamy cream cheese

Flatten the flowers with flat part of your kichen blade. Drop garlic into the hot fat and let it sizzle for 10 seconds, then sauté flowers first on one side. Soon after the flowers have turned the other cheek, add the onions, pepper, and salt. Lower heat to avoid burning the delicate flowers. Three to four minutes on each side is usually sufficient. Now have ready a hot platter with four hot tortillas. Place some *Flor de Calabaza* on one half of each tortilla and a slice or two of Canadian bacon with the cream cheese on the other half. (Substitute rye toast

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for the tortillas if you must.)

Thanks to our Latin American friends squash flowers are being sold at some markets. If you pick your own, remember that *Flor de Calabaza* can be prepared from flowers of any of the squash family. Learn to pick the male (staminate) flower which usually has a very long stem and bears no fruit, while the female (pistillate) is conspicuous with her newborn baby squash clinging to the stem of the flower.

Flor de Calabaza will combine perfectly with chives and mushrooms and is a heavenly garnish for French omelettes. Mexicans who use an impressive variety of vitamin-rich "wild plants and weeds" in their kitchens, prefer this dish with *epazote*, a delicious weed.

Lobster in Bloom
(Serves 4)

Marinate for at least one hour: 12 carnation petals, sliced fine. 1 tablespoon fresh angelica flowers or 1 teaspoon seeds, crushed, 3 squash flowers, minced. 1 teaspoon freshly grated ginger. 2 young carrots, grated. 1 shallot, chopped. 2 peeled and cubed tomatoes. 2 tender mint leaves, ½ teaspoon paprika, ½ teaspoon monosodium glutamate. 1 teaspoon grated lemon rind. The marinating liquor: 2 glasses of dry white wine. 2 teaspoons lime juice, ½ teaspoon salt, 2 teaspoons honey and 2 tablespoons olive oil.

Before serving spread watercress on the platter, sprinkle it with the marinating liquor, then arrange four sliced lobsters garnished with marinated herbs. Encircling the platter: halved hard-cooked eggs with mayonnaise, and fresh, peeled Imperial plums.

Elderberry and Cinnamon Fern

For the palate free from prejudice, try cooking the new, tender fronds of the cinnamon fern in a small amount of salted water, like any other vegetable. Meanwhile sauté in butter the elderberry flowers (picked as they start blooming) and breadcrumbs. Drain the fern, cover with the elderberry flowers mixed with the breadcrumbs, season with salt, freshly pulverized oregano and sesame seed. This is delightful with chipped beef and scrambled eggs.

Flower Liquor

Harvest as many available edible flowers as possible and prepare your flower liquor to provide tonic flavor and fragrance for soups, meats, salads, basting sauce, etc. Drop into a quart jar, the flowers and herbs, all chopped.

8 rosemary sprigs
10 camomile flowers
9 or 10 nasturtium flowers
4 sprigs fresh dill
6 or 8 marigolds
8 or 10 leaves rosebud petals
1 inch whole cinnamon
⅕ teaspoon white pepper
8 or 10 violets
3 sprigs parsley
2 scallions
1 clove fresh bruised garlic
3 sprigs fresh tarragon
1 geranium leaf
4 or 6 cloves
1 teaspoon grated ginger
3 slices of lemon
1 bottle dry white wine

Fill jar with your favorite dry wine, cover, and store in a cool, dry place. Strain the first time, after one week, then again 3 days later. Use filter cloth or filter paper sold for this purpose. (Use the filter paper you use for your coffee maker.)



Spring duckling, White Locust and Tangerine

The luscious white clusters of the locust are sautéed in butter with crumbled graham crackers, sprinkled with salt, and very lightly with white pepper. Serve with roast spring duckling, tangerine sauce (prepared as the orange sauce), wild rice, and fresh peas. (Substitute elderberry flowers when locust flowers are not available.)

Creamed Crab with Chestnut Puree

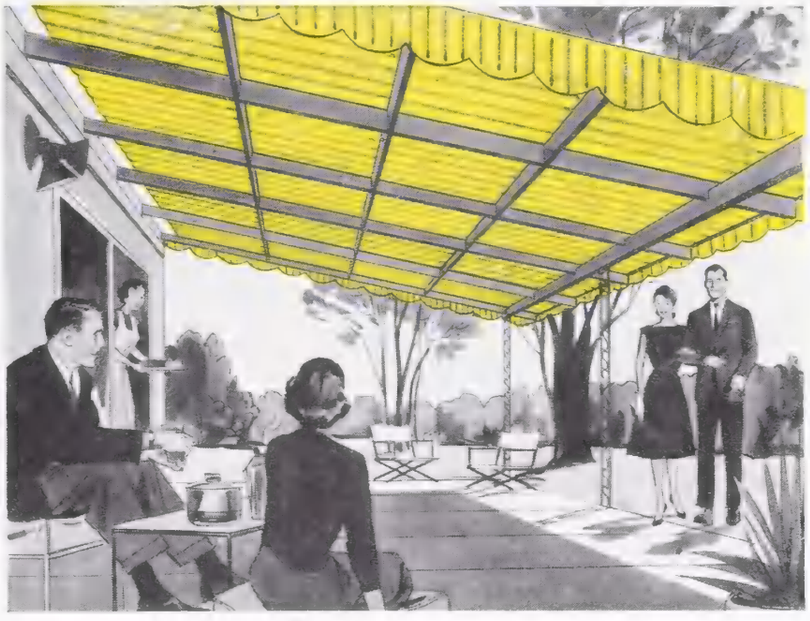
The boiled crab is carefully removed from shells which are washed and reserved. Moisten the flaked crab with flower liquor (described previously), and blend with cream made of the following: 4 tablespoons mayonnaise, 4 tablespoons heavy cream, ¼ teaspoon nutmeg, a dash of cayenne, a dash of onion salt, 1 teaspoon Chinese

(*Please turn the page*)

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WHAT! FLOWERS IN COOKING?

CONTINUED FROM PRECEDING PAGE

mustard, 1 teaspoon soy sauce, 1 tablespoon flower liquor. Fill into crab shells. Serve with chestnut purée and pickled crab apple.

Corntassel and Parmesan in Tortilla

The corntassel worked into the tortilla we learned from the poorest Indians, yet it is the richest tortilla if one doctors it a little. For each cup of *masa* (available in Latin American neighborhoods), use ½ cup of corntassel, 1 tablespoon nasturtium leaves, chopped, 2 teaspoons grated Parmesan cheese. Work all together on a stone, or in a mixing bowl. Bake on the hot iron, as ordinary tortilla, and serve hot with butter and salt to taste.

Court Bouillon with Spicy Flowers

(A new treat for salmon, trout, carp, and bass)

3 to 4 cups water
2 teaspoons salt
½ cup shallot vinegar
1 small sliced carrot
3 crushed bay leaves
2 bruised cloves, 1 sprig of parsley
1 sprig of tarragon
6 nasturtium flowers
4 nasturtium leaves
6 geranium petals
6 violets
4 peppercorns, bruised
1 tablespoon chopped celery
2 teaspoons soy sauce

Simmer 10 minutes, then lower into this brew the fish (fillets or steaks) in cheese cloth or wire basket. (Average fish fillet will take less than 1 to 2 minutes to cook in the steaming hot brew.) After removing the fish, add butter and lemon or garnish as your mood of the moment dictates.

Ragout in Flower Liquor

10 oz. flank steak cut in cubes
3 lamb kidneys sliced ⅓ inch thick
2 tablespoons bacon fat
1 clove garlic, minced
3 carrots sliced 1 inch thick
2 stalks celery sliced 1 inch thick
2 cups beef bouillon
2 medium-size onions, ringed
1 green pepper, chopped
2 tablespoons tomato purée
1 teaspoon paprika
½ teaspoon black pepper, salt
3 tablespoons flower liquor
½ cup sliced mushrooms

Lightly color the garlic in hot fat, then brown briefly beef and kidneys; add half the paprika, the onions, all herbs and vegetables except mushrooms. Let them absorb the fat for a minute, then dilute with beef bouillon. When almost done, add mushrooms, spices, salt, tomato purée, and, at last, the flower liquor. We recommend *maiz polenta* with this ragout, and cucumber salad.

Modern principles for cooking vegetables apply also in flower cookery. Pick the tender, fresh flower heads, leaves, or stems, and rinse lightly. To obtain the maximum in nutritive values and flavor, eat flowers and leaves separately or mixed with other herbs raw or cooked in the least amount of water. The cooking liquor with the precious minerals should be used. Avoid overcooking. The flower should be cooked tender, not mushy, unless destined for some purée.

In judging flower combinations and proper scale in fragrance or flavor, the cook should rely upon the most accurate instrument—the palate. The flower liquor described is adequate for marinades, but for salad dressings, stews, pastes, etc., it might be necessary to reduce or augment the quantity. In combining potherbs and "normal" vegetables with delicate flowers, experiment with your favorite edible flowers, one by one. Experiment free from prejudice and you will create new flavors, new dishes. As a first lesson sauté onions in butter with the sharpest contrast one could think of: chopped violets (2 or 3) and one thinly sliced baby rosebud. Add salt and pepper. It's delicious!

To Freeze Flowers

You may freeze flowers. The technique is not unlike that of other delicate vegetables. Steam-blanch one minute and chill in cold water for 2 minutes. Package and store in freezer, remembering, however, that frozen flowers (need not be thawed) require less cooking time, because they were pre-cooked —in blanching.

Another simple way to conserve your cooking flowers is to spread the carefully picked flower heads, petals, or leaves on a board or sheet to dry in a cool place where there is a slight breeze. Pack the completely dry flowers in bags or jars. When cooking, take into consideration the fact that many flowers (like herbs) are spicier, more aromatic when dried. Some flowers—like roses, geranium leaves, violets, are ideal for puddings, jellies, cakes, candies, and jams. But that is another, much sweeter story.



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A MEETING OF EAST AND WEST—IN JAPAN

CONTINUED FROM PAGE 137



The front of the house, as a visitor approaches it, has a look half Japanese, half Western. Cypress siding, set vertically in the Japanese manner, and the characteristically patterned wood fence and gate make the exterior conform to its neighborhood, reflect traditional building techniques.

The entry hall is an adaptation of the ubiquitous pebble and concrete entrance common in most Japanese homes — the *genkan* — where one removes one's shoes before stepping up into the house proper. A tiny water garden of rocks and green shrubs, fenced in with bamboo, as essential to a Japanese dwelling as a door step, has been borrowed as a device to provide one living-room window with its own perfect little view. The landscaped setting of the house, from the stone lantern to the carefully chosen rocks and shrubbery, again is in the Japanese manner.

It is clear that the Japanese influence on its owners is authentic in the clean-swept, uncluttered impression the house makes on the eye. Accessories are few and choice, all of them oriental although not all Japanese, and most the result of the owners' knowledgeable collecting. They are used un-selfconsciously, without pretension.

There is such a sensitive merging of East and West here that one has a feeling the house might be quite successfully transplanted to California or the Pacific Northwest.



PHOTOGRAPHS BY EZRA STOLLER

Rear of the house extends, Western-fashion, into a paved terrace, encircled by a restrained green garden of shrubs and rocks carefully chosen for shape and scale. You can see how the sliding glass doors and windows catch a bit of the shoji pattern that distinguishes true Japanese houses.



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THE UNEXPLOITED RADISH

CONTINUED FROM PAGE 156

most gourmet vegetables, they present during summer and fall a salad made of thin white radish slices marinated in a tart, zesty French dressing, then heaped in half an avocado. The crisp spiciness of the radish against the soft, smooth blandness of the avocado makes a good marriage.

The huge white *daikon* from Japan is grated and used as a seasoning in soy sauce for dipping purposes. The grated radish reduces the saltiness of the soy and dilutes it with its cool, soothing juices. It also works combined with minced herbs and scattered on salads and meats. (Seed for *daikon* can be obtained in America. See seed list at end of this article.) If you don't have *daikon*, try grating white Chinese or icicle radish. (Don't confuse this with grated horseradish, which is quite another type of radish.)

Since none of the really interesting-tasting varieties are grown commercially, you should try growing your own. The radish is one of the easiest, most-foolproof plants you could attempt. No green thumb needed here.

Plan your sowing of radishes so you get the longest period of bearing: Early in the spring, plant round red radishes, such as "Cherry Belle," and some half-red, half-white "Sparklers." Also put in some of round white radish and the almost oblong red French breakfast type. Stagger the time of plantings, putting in seed at one-week intervals, for a constant supply of fast-maturing young radishes. In some places, where warm weather comes with a rush, the early types may be ready to harvest in just over three weeks, though they may be small. Larger radishes take longer. For growing during the hotter part of the summer use extra long white, or long black Spanish, or round black Spanish, or Chinese white or rose, or an almost-lavender winter radish. The spring radish seed will do well again after the heat of summer is over, for a last, fast sequence of small radishes before frost sets in.

The younger the radish, the milder and sweeter the flavor. As the roots grow, they increase in hotness and peppery taste. Early radishes are sweet and crisp. Late radishes are hot and spicy, except some of the whiter radishes (the keepers), which are cool, refreshingly watery, and remind you of raw turnip more than radish. But they all have their place.

To Grow the Best

To enjoy the freshest in radish flavor, now is none too soon to make your first planting. Radishes (especially the round red varieties) thrive in the early spring. Sow about 15 seeds per foot of row. Choose a cool spot of the garden with light soil and some moisture for summer-long planting. Radishes are members of the mustard family and need sulphur in the soil. Should rows require any thinning, a few very young radish leaves add a zesty note to salads.

Here is a variety of radish recipes, including a new HOUSE BEAUTIFUL version of the garden-flavorful summer soup, Gazpacho.

Radish Gazpacho

1 cup breadcrumbs
1 tablespoon vinegar
1 tablespoon red wine
2 cloves garlic, chopped
1 green pepper, chopped
1 cup white radish, chopped
½ cup ice water
½ cup salad oil
2 pounds ripe tomatoes
Pepper, salt
½ cup white radish, thinly-sliced or diced for garnish

Moisten the crumbs with the wine and vinegar. Chop the garlic, green pepper, and radish, and whir in the blender with the ice water. Add the crumbs and stir in the oil and the sieved tomatoes. More water may be added if the soup is too thick. Season with salt and pepper and chill well. To serve, garnish with the remaining radish cut into paper-thin slices or finely diced. Yield: 4 servings.

Avocado with Sliced White Radish

(as presented at The Four Seasons Restaurant)

6 white radishes
Salt
¼ cup French dressing
½ teaspoon chopped chives
½ teaspoon chopped dill
1 avocado
Juice of ½ lemon
1 red radish

Wash and slice white radish very thinly. Salt generously and place in the refrigerator for ½ hour. Pour off the water that has accumulated. Add French dressing, chives, and dill. Stir to blend. Cut

(*Please turn to page* 201)



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THE UNEXPLOITED RADISH

CONTINUED FROM PAGE 198

avocado in half, remove seed, sprinkle with lemon juice to avoid discoloring. Heap seasoned, sliced radishes in avocado halves, and garnish. For the photograph on page 157, each avocado half was decorated with a border of circles and diamonds. The circles are cut from another avocado with a tiny melon scoop; the diamonds from slices of radish. The top is sprinkled with minced red radish skin, for color contrast.

Radish and Asparagus Ramekin

2 cups water
6 to 8 white radishes, washed
2 teaspoons salt
1½ cups asparagus, barely cooked (or 1 package, frozen)
2 hard cooked eggs, sliced
3 tablespoons butter
2 tablespoons flour
½ teaspoon salt
1¼ cups milk
2 tablespoons Parmesan cheese, grated

Bring water to a boil, add the radishes and salt, and boil covered for 10 minutes. Drain well, slice, toss in 1 tablespoon butter. Lay radishes in bottom of shallow heatproof dish. Follow with the asparagus in small pieces, then add sliced hard-cooked eggs. Melt remaining butter in a pan, stir in flour and salt. Pour on the milk, and bring to boil stirring constantly until smooth and thick. Adjust the seasoning and spoon over the asparagus and eggs. Sprinkle the top with the grated cheese and place in a moderate oven (375° F.) for about 10 minutes, until the sauce is really hot, and the top brown. Serves 4 to 6.

Peas and Radishes Bonne Femme

2 strips bacon
12 small radishes
1 tablespoon flour
1 cup consommé or consommé and white wine, combined
3 cups fresh green peas
Salt, pepper

Cut bacon into small pieces and brown. Remove crisp bacon pieces from pan. Slice radishes and brown lightly in bacon fat. Stir in flour. Add consommé or consommé and wine. Cook, stirring, until blended. Add peas, cover, and cook about 8 minutes, until tender. Return bacon to pan, season and serve. Yield: 6 servings.

Almond-Radish Chicken

2 chicken breasts
½ teaspoon salt
2 green peppers
2 onions
20 round radishes
¼ cup oil
1 cup almonds, blanched
1 cup chicken stock
2 tablespoons soy sauce
2 tablespoons sherry
1 tablespoon cornstarch
1 teaspoon sugar

Cut meat of chicken breasts into inch squares, salt. Cut peppers into ¾-inch squares, slice onions. Cut radishes into quarters. Heat oil and fry almonds until light brown. Remove almonds from oil. Fry onion, chicken, peppers, radishes, stirring gently, 5 to 6 minutes. Remove from pan. Combine chicken stock, soy, sherry, cornstarch, and sugar. Add to pan, cook until sauce is thick and clear. Return chicken, peppers, onion and radishes to pan and cook a minute or two. Then add almonds, serve at once. Yield: 4 servings.

Beef with Radishes

1 pound tender beef, sliced very thin
2 tablespoons oil
⅓ cup dry white wine
2 tablespoons soy sauce
1 tablespoon sugar
1 tablespoon cornstarch
10 sliced small radishes or 1 long radish

Brown the beef in oil, push to side of pan. Add dry white wine, soy sauce, sugar, cornstarch mixed with a tablespoon of water, stir to blend. Add radishes, stir, heat through, and serve. Yield: 4 substantial servings.

Radish Honey

(A believe-it-or-not marmalade with unusual tang)

1 quart large radishes
1 quart strained honey

(*Please turn the page*)





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THE UNEXPLOITED RADISH

CONTINUED FROM PRECEDING PAGE

1 ounce ginger root, peeled and slivered

Cut radishes in quarters, and slice very thinly. If very sharp, cook in boiling water 5 minutes, drain and dry. Add honey and ginger root. Boil until liquid sheets from spoon (about 45 minutes). Skim and pack in sterilized jelly glasses. Seal with a thin film of paraffin, or with screw-top closure. Makes 4 jelly glasses, 8 ounces each.

Radishes in Cream

24 small red radishes
Salt
2 tablespoons mild wine vinegar
⅛ teaspoon pepper
1 teaspoon sugar
¼ cup sour cream

Slice the radishes thinly. Add salt, sugar, and vinegar. Stir in the sour cream and toss well. An excellent accompaniment to summer's cook-out meals.

Pickled Shrimp and Radish

(A variation of Spanish *escabeche*)

¼ cup oil
1 or 2 cloves garlic, halved
2 onions, chopped
2 pounds uncooked shrimp, shelled and de-veined
24 small red radishes
Salt
¾ cup oil
½ cup wine vinegar
Juice of one lemon
Pinch cayenne
2 cloves
Pepper

Heat oil. Add garlic and chopped onions and brown slowly. Remove garlic and add shelled de-veined shrimp. Stir and cook 5 minutes, just until pink. Remove from heat. Cool slightly. Meanwhile slice radishes, salt well, and refrigerate 30 minutes. Remove liquid, pressing dry. Combine in large bowl: radishes, oil, vinegar, lemon juice, seasonings. Add shrimp; baste. Refrigerate 24 hours, basting occasionally. Serve chilled. Serves 10 as hors d'oeuvre, 6 as main dish.

Duck with Radish-Orange Glaze

1 duck, 4 to 5 pounds
Salt, pepper
¼ teaspoon ginger
¼ cup dry white wine
1 onion
2 stalks celery
1 large white radish
1 orange
1 tablespoon cornstarch
1 tablespoon brown sugar
¼ cup dry white wine

Rub duck with salt, pepper, ginger, and white wine. Place onion and celery stalks in cavity and roast in medium hot oven, 400° F., for 1½ hours, turning the last half hour to brown back. Remove from oven and cut into quarters. Grate radish and outer orange rind finely. Squeeze juice from orange. Combine juice, cornstarch, add grated rind, radish, brown sugar, 2 tablespoons dark pan drippings (avoiding fat), and ¼ cup dry white wine. Heat, stirring until smooth and thickened. Place duck quarters on shallow pan, skin side up, pour sauce over, and roast in 375° F. oven ½ hour longer, basting often to glaze.

Chinese Marinated Radishes

(A main-dish accompaniment from the land where radishes originated.)

20 small white radishes
1 small green pepper
2 tablespoons lemon juice
1 tablespoon sherry
2 tablespoons sugar
½ teaspoon salt

Cut off the green tops and grate the radishes coarsely or slice them. Cut pepper into slivers. Combine lemon juice, sherry, sugar, and salt, and pour over radishes and pepper. Chill thoroughly for about 2 hours.

Where to buy seed for different varieties

Early Spring Types

ROUND RED. Small: Cherry Belle (Schling, Burnett, Vaughan). Large: Champion (Schling); Crimson Giant (Vaughan, Pedrick).

LONG RED. Brightest Long Scarlet; Crimson Giant (Vaughan, Pedrick).

HALF RED AND WHITE. French Breakfast (Schling); Scarlet Turnip; Sparkler (Burnett, Vaughan).

ROUND WHITE. White Box (Vaughan); Burpee White (Burpee); White Strasbourg (Burnett).

LONG WHITE JAPANESE. Early *Mino* (Pedrick).

Summer and Fall Types

LONG WHITE. Icicle (Schling, Burnett, Vaughan).

LARGE WHITE. *Daikon* (Hollister Seed Co.); White Chinese (Burpee).

Fall Types

Long Black Spanish (Vaughan, Burnett); Round Black Spanish (Vaughan, Burnett, Schling); Chinese Rose Winter (Vaughan, Burpee Blue List, Pedrick).

KITCHEN BUILT WITH A SHOEHORN

CONTINUED FROM PAGE 142

PHOTOGRAPH BY VINCENT LISANTI



Swinging doors to kitchen have full-length mirrors mounted on the kitchen side, add to the illusion of space when you are inside. One is folded back here to show how they work. Along the right wall 3-inch shelves are designed to hold a full collection of herbs and spices. Cart with warming-tray top is used for service to dining area.

to get a greater sense of depth. (Below eye level, space can be enclosed without confining the line of sight.)

How to accommodate the essential basic equipment in such limited space was the big problem. At one end of the room, a jog was just wide enough to accommodate a 30-inch, four-burner gas range with a full-size thermostatically-controlled oven, plus storage drawer below. A shelf built above the range, overhanging it at the rear, holds the portable electric rotisserie-oven, which can be moved elsewhere for table broiling or baking or to rotisserie a fowl or roast.

By using a wall-hung refrigerator-freezer, a sizable chunk of floor space was saved that could be utilized for the sink and base cabinets. Immediately below, counter space is convenient for receiving foods as they are removed from the refrigerator. This arrangement also made it possible to install a dishwasher to the right of the sink and provide some cabinet storage at the left. Below the refrigerator, at the back of the counter, a step shelf holds oil and vinegars and other ingredients used for salads.

Following is detailed information about the kitchen equipment and accessories in the remodeled kitchen shown on pages 142-143:

KITCHEN CABINETS, WALL REFRIGERATOR, AUTOMATIC DISHWASHER: all General Electric Co., Louisville, Ky.

COUNTERTOP: "Textolite," Laminated Products Dept., General Electric Co., Coshocton, Ohio.

SINK: Elkay Mfg. Co., Chicago, Ill. Sink frame, "Hudee," Walter E. Selck & Co., Chicago, Ill.

FAUCET: Schaible Co., Cincinnati, Ohio.

GAS RANGE: Crown Stove Works, Chicago, Ill.

FLOOR: Armstrong Custom Vinyl Cork Tile, Armstrong Cork Co., Lancaster, Pa.

SMALL APPLIANCES: Rotisserie-oven, Housewares and Radio Receiver Div., General Electric Co., Bridgeport, Conn. Toaster, Proctor Electric Co., Philadelphia, Pa.

SERVING CART: "Royal Hotable," Salton Mfg. Co., New York, N.Y.

OVEN-TO-TABLEWARE: "Royal Dru-Ware," imported from Holland by Evans International, Acton, Mass.: "Quaker Ware" porcelain-lined cast iron, Griswold Mfg. Co., Erie, Pa.

CARAFE: "Pyrex," Corning Glass Works, Corning, N.Y.

HERBS, SPICES, VINEGARS: Spice Islands Co., San Francisco, Calif.





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SIMMONS

GETTING TO KNOW FOLK MUSIC

CONTINUED FROM PAGE 141



PHOTOGRAPH BY RALPH GUILLUMETTE

Sheer enjoyment is the essence of folk music. This girl is singing purely for the fun of it. Her songs are those that she likes to sing. If they please enough others, they may eventually become so-called "Folk Songs."

culture and served as a means of communication between singer and audience, they were repeated. The songs we hear today are those that have weathered this democratic process.

TO SOME of us outside the environment in which they developed, these songs are the voice of other worlds. As we learn to listen, we begin to understand something of the spirit of the time and place from which they came. To many of us, this music is a familiar part of our own family background.

When the popular performer of today sings a folk song, he holds up a mirror that reflects a good deal of our own familiar world. He shows us what he thinks we want to see. But the music of the grassroots folk singer is like a picture in a frame that shows the way it was, or is, in America for him and his people. These songs last because they say something that was important in the past and still has meaning.

When you first hear some of the country performers, you may be thrown off by the unusual sounds. As we said, they speak a different musical language. But the language is *theirs*, and these people are artists among their peers. Their performance is a direct reflection of the taste, standards, and opportunities of their culture. To brush them off as crude and repetitive is to close one's mind to a rich slice of life as it was—and is.

Part of the joy of listening to some of the great folk singers, such as Leadbelly, Woody Guthrie, Blind Lemon Jefferson, and Big Bill Broonzy, is the respect one develops for them just for being what they are. They were true to themselves and their rural environment just as Bobby Darin and Frank Sinatra are true to their urban environment.

Beyond respect for the performer, there's the opportunity for personal involvement in what we hear. This calls for attention and creative thinking on the listener's part. This involvement, this opportunity for mental participation by the audience, is a part of every art that survives.

HERE'S an example of how a folk song can give a listener a chance to use his imagination. The song is Grizzly Bear (on *Folksongs USA* by Folkways Records). It is sung, without accompaniment, by a group of Negro convicts in a Southern prison camp. They sing because crying won't help. The call and response pattern of the song welds them together in spirit. The words are ambiguous, but the meaning to the individuals gives them some relief in a miserable life. The grizzly bear, of which they sing, may be the jailer, the boss, the system that oppresses them. The song

warns of the bear and ridicules him too. Sung as the guards stand by, it is a statement of bitter humor and the unquenchable spirit of man. The singing has guts because that's where it comes from. The listener who wonders about these men, why they sing as they do, and what they are really saying is in touch with something he will never get from performers who sing only what they think he wants to hear.

Another example: The music of the Southern mountains tells much about the way of life in that remote back country. When you hear the virtuosity of Earl Scruggs on the 5-string banjo, or the unique power and excitement of the Bluegrass bands (such as the Stoney Mountain Boys), or the sweet compelling voice of Jean Ritchie singing the songs of her mountain family, you realize how much this homemade music is a part of their life. It is the musical tradition of the pioneer society and it still endures right here in our own country.

In our lives we have television, record players, radio, tape recorders, and probably a piano and other instruments. And few of us have time really to use all these things. But in many cabins in the Southern hills the voices of the family and the banjo, fiddle, or guitar hanging on the wall are the instruments that give them the music they prefer to play. They are not conformists to the automatic machine-age culture.

There is always time for music, and these people are steeped in it from childhood. It's no wonder they play with spirit and authority. The creative listener will cherish a glimpse of this lonely, independent, intimate way of family life as well as enjoy the music that reveals it.

How can you tell them apart?

There's no hard fast line between the "authentic" folk performance and the commercial one. Some performers do both. To the listener the dividing line doesn't matter. The important thing is to know that there is music with a level of interest beyond its sound. It is the same with folk music as with any true art. If the listener applies himself to understanding, his taste will develop and his increasing discrimination will be a continuing source of pleasure. He will find the authentic for himself. And he will find that our indigenous music is the equal of that of Scotland, the Balkans, or any other part of Europe.

American folk songs are, above all else, American. They are a mixture of English, Scottish, Irish, French, and African influences stirred together in a way that could happen only in this magnificently heterogeneous country. This music belongs only to us, because only in America are there so many different cultures mixed together. The songs are the oral history of our country. They reveal traditions and beliefs that we cannot discover in any other way. They are the honest voice of people saying, "This is what I think is important, this is my place in the world, this is how I feel about being here." These historical insights are not just interpretations by researchers: they are the words of those who were there. There's value in this far beyond the music. You may find out for yourself—if you listen with your heart.



Some records that show the way

Because this is the music of the people, it comes from many places and differs as the people differ. Accurate classification is the scholar's task. But, to help a stranger find his way into the vast field of American folk music, the following list of records is divided into five groupings. Old English traditional, blues and work songs, industrial and occupational ballads, regional songs, collections on one record.

This listing is, admittedly, a small sample of the available records (all 12-inch LP, except as noted). But each of these has that quality of emotion and personal involvement which is the heart and

(*Please turn the page*)



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GETTING TO KNOW FOLK MUSIC

CONTINUED FROM PRECEDING PAGE

soul of folk music.

Traditional songs and ballads

These are the songs from which much of our American folk music comes. They were originally news and gossip set to music. Today they are a delightful musical reminder of the past as well as comments on the eternal nature of man.

• *The Unquiet Grave.* American Tragic Ballads by Andrew Roman Sommers.
Folkways FP64
• *Jean Ritchie.*
Elektra 125
▪ *Classic Scots Ballads.* Ewan MacColl with Peggy Seeger.
Tradition TLD 1015
▪ *The Real McCoy.* Irish Folk Songs by Sam Hinton.
Decca DL 8579

Blues and work songs

This is Negro music, and no one else can sing it with the same authority. It is a direct reaction to the harsh experiences of their lives. But their unquenchable spirit and love of life is a part of even the saddest songs. This is a deeply touching form of musical communication. It is also the tap root of American jazz.

• *Take This Hammer.* Leadbelly (Hudie Ledbetter). (10-inch LP)
Folkways 2004
▪ *Lightnin' Hopkins,* Country Blues.
Tradition TLP 1035
▪ *Blues in the Mississippi Night.*
United Artists UAL 4027
▪ *The Country Blues.*
RBF Records RF 1
• *Folk Songs of Sonny Terry and Brownie McGhee.*
Roulette R 25074
▪ *Big Bill Broonzy,* The Blues.
Emarcy MG 36137
▪ *Negro Prison Songs.*
Tradition TLP 1020
▪ *Negro Prison Camp Work Songs.*
Folkways P 475

Regional folk music

These are songs that give you the flavor of the place where they were (and often still are) a vital part of everyday life. Anyone can sing a mountain song or a ballad of the Dust Bowl, but only those who have a deep feeling for the place of which they sing can really tell you the truth about it.

▪ *Talking Dust Bowl,* Woodie Guthrie. (10-inch LP)
Folkways FA 2011
• *Smoky Mt. Ballads.* Bascom Lamar Lunsford. (10-inch LP)
Folkways FP 40
• *Saturday Night and Sunday Too.* Jean Ritchie.
Riverside RLP 12-620.
• *Instrumental Music of the Southern Appalachians.*
Traditional TLP 1007
▪ *Folk Songs from the Bluegrass,* The Stoney Mountain Boys.
United Artists UAL 3049.
▪ *Mountain Music Bluegrass Style.*
Folkways FA 2318
▪ *Banjo Songs of the Southern Mountains.*
Riverside RLP 12-610

Industrial and occupational songs

The songs of cowboys, sailors, and railroad workers tell a lot about the life they lead and the work they do. The union songs remind us that the unions were created to fight oppression and that they have done wonders in this direction. These songs, and the people who sing them on these records, played an important part in the trade union movement.

• *900 Miles and Other Railroad Songs,* Cisco Houston. (10-inch LP)
Folkways FA 2013
• *Cowboy Ballads.* Cisco Houston. (10-inch LP)
Folkways FA 2022
▪ *The Cowboy. His Songs, Ballads, and Brag Talk.* Harry Jackson.
Folkways FH 5723
▪ *Blow Boys Blow.* Songs of the Sea. Ewan MacColl, A. E. Lloyd.
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There's sure to be dancing wherever there's music: and with folk music it is folk dancing. The two pictures on this page were taken at the Pinewoods Dance and Music Camp near Plymouth, Massachusetts. A 3-week session is held in August by the Country Dance Society of America.

different walks of life. They are a good introduction to the field. The first three include a variety of music and performers on each record. The last two are one-man shows with a variety of songs.

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▪ *Best Loved American Folk Songs.* John and Alan Lomax. Grosset and Dunlap. $4.95.

▪ *The People's Song Book.* Sing Out Inc.. $1.75.

▪ *Sing Out!* The Folk Song Magazine. Sing Out Inc., 121 W. 47th St.. N.Y. 36. N.Y. Sold for 50 cents a copy, $2.50 a year.

TWO PHOTOGRAPHS BY SUZANNE SZASZ



Informal get-togethers, such as this boy singing and playing for a small group of friends, are typical of all folk music. It is also a part of life at the Dance and Music Camp. Folk music is featured here the final week. The first two weeks are devoted mostly to English and American folk dances.

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FLOWERS ARE NOT THE END IN MY GARDEN!

CONTINUED FROM PAGE 154

but I wasn't enjoying it. And I never got it all in order at one time.

Mrs. Smith, this will be hard for you to believe, but I've had more pleasure from my garden since I stopped trying to grow flowers—in the old-fashioned sense of the word. I will really try to explain.

I, too, live in the Northeast, and that means summer is too short. Spring is only three weeks long, as a rule, which means the preparations for the whole summer of growth have to be made in 21 days or you'll miss some of the growing season. *If* I could spend all those 21 days working in the garden, and *if* I could get some knowledgeable help to work with me, I might be able to manage. But I have other rather time-consuming duties in life, and I cannot get help who know the difference between a weed and a wanted plant—unless I pay $2.50 per man-hour. So I have to be very realistic (a word you hate, I realize) about how I use my time and what I get for my money. I try to grow those things that will give me the greatest return in beauty for my time and my money.

Shrubs give me the greatest return. I have a nice variety of the blooming types: wisteria, several kinds of viburnum, *Magnolia soulangeana*, and *Magnolia stellata*. My climate is good for dogwood, so I have several fine specimens of the early *Cornus florida* and the less-known June bloomer, *Cornus kousa*. Then there are flowering crabs and a wide variety of azaleas. Hydrangeas in blues and white (including the interesting oak leaf type) perform in early summer while in September one big, late bloomer, *Hydrangea paniculata grandiflora* puts on a spectacular show in front of my living room window. I have lilacs, forsythia, mock orange, spirea, rhododendron, laurel, andromeda, and a summer-blooming aralia called *Aralia spinosa*.

Lots of flowers, you must admit, and they are nicely spaced throughout the growing season. And I have to do almost nothing to them—a little spraying and very little pruning. And I don't hold it against them that they are placed so they hide neighbors' houses or the passing cars on the street. Perhaps I shouldn't be, but I am gratified when plants give me such a double dividend.

So don't feel sorry for me. I may have something you haven't got. I have some dwarf shrubs that don't bloom at all. But they have the most interesting silhouettes that make magnificent patterns against the sky and the lawn. Some are evergreen and they are up close to my windows so I can see them closeup in winter. They do a lot to relieve the tediousness of winter. They are great after a snowfall, when the snow nestles in their outstretched arms. But because these are all dwarf, they never outgrow their appointed places. No work, you see—but plenty of pleasure.

But some of the best shrubs, because they give winter pleasure, lose their leaves. I have a *Euonymas alatus*, whose stem looks like green cork, with four flanges on it. When it is bare in the winter, I can predict the coming of spring by the changing color of its corky stems. In the fall its leaves are the most brilliantly-red thing in my garden. In the summer it is quietly green like any other tree or shrub. It has three personalities, you might say. No flowers, but I love it!

I have a dwarf Japanese cutleaf maple with the most marvelously twisted trunk and branches. In the summer it is a mound of green feathers, and I can hardly see the branch pattern. Come winter, its trunk and branches are revealed and I own the most fantastically beautiful piece of nature ever seen. True, I paid $250 for this tree, but I got two trees for the price of one (a winter tree and a sum-

(*Please turn to page* 211)



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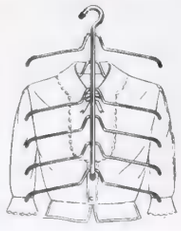
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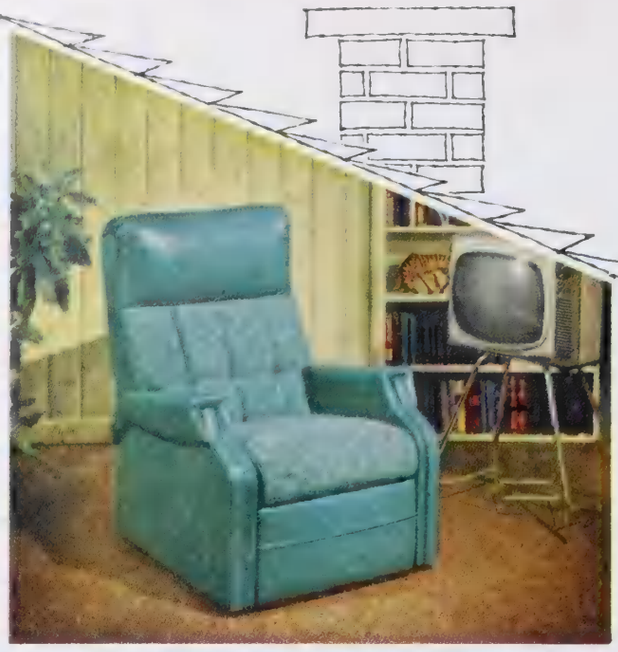
AT LEFT, *Custom Imperial double-oven model RBB-92 with French Doors and Pull 'N Clean Oven.*



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FLOWERS ARE NOT THE END IN MY GARDEN!

CONTINUED FROM PAGE 208

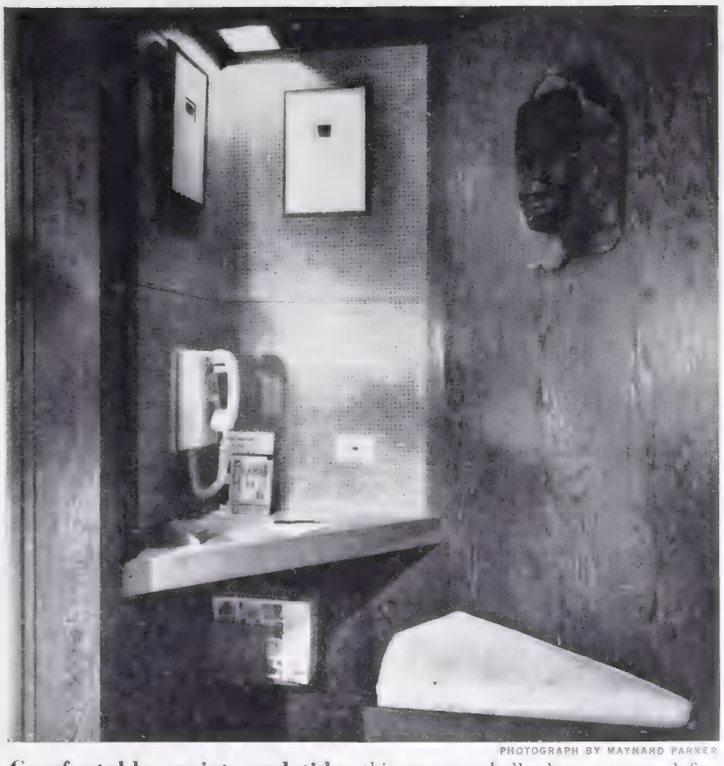
mer tree) plus a piece of sculpture. And since it was set, I have had no other expense. All I have to do is look at it! This is the kind of garden expense I like.

You can tell I think winter in the garden matters as much as summertime. I do indeed. It's more important in the wintertime or in any bad weather. I don't want to close it, like a book, and put it away. I want to see and feel and hear that it is going on living—even though it is not blooming. I watch avidly to see the leaf buds turn red in March. And when the wisteria seed pods explode like firecrackers in early April, I am content that the cycle will go on for one more round.

After all this purple prose, I must admit something to you. I have one of those "architectural gardens"—which is to say it has paving and walls and fences, and planned areas and planned textures. But, thanks to the paving, I can walk among all the plants in March when the ground is so spongy one sinks in over rubbers and when you are still indoors because it is too early to work the soil. And because my garden is as much for winter as for summer, and because I can use it all year without becoming a muddy mess, I have wired it for music. I play the most tempestuous music in snowstorms, and on foggy fall nights the music that comes over my garden speaker is made by the Japanese zithern which seems just right for walking on wet, newly-fallen red leaves. Because it was planned, as architecture, I have had noonday meals in it on Thanksgiving Day and in late February. Top that if you can!

I suppose what I am trying to say boils down to a simple thing: Nature is bigger than the bloom on the end of a stem. Nature is anything that grows, and that's a pretty big area. It is *so* big that we can each explore it our own way—E.G.N.

Hard-working telephone corner



PHOTOGRAPH BY MAYNARD PARKER

Comfortable, quiet, and tidy, this entrance-hall phone center defies the usual clutter. The phone is hung on the wall and the directory stored neatly underneath the small shelf, leaving it free for writing messages. Insulation behind the pegboard walls helps create a near-soundproof corner. MacKie and Kamrath, architects. Home of Mr. and Mrs. Karl Kamrath.



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A TRULY FABULOUS HOUSE

CONTINUED FROM PAGE 135

PHOTOGRAPHS BY EZRA STOLLER



Working with the owner, the Thai architect applied his native style to the garden elements. A parapet of old Chinese filigree, a parterre of 17th-century brick relate to the ornamental detail of the house and to the traceries of nature. Spirit-house (see text for details) is at right.

enviously eying the homes of some of his silk weavers, and now he approached them with an offer to buy. The owners, though startled and possibly mystified by his interest, were nonetheless delighted. They had long wanted to get rid of the old-fashioned places and build new ones, and here was a man, apparently in his right mind, who was not only willing to pay them good money but who offered to clear off their land as well. As soon as Thompson took the houses, they promptly built new, Western-style places and presumably are as comfortable in *their* dream houses as Thompson is in his.

By this method, he was able to buy six whole houses and part of a seventh, as well as a large number of carved doors, window frames, and ornamental frescoes. The older houses were built entirely of teakwood and constructed without nails, and they were brought in large sections to the building site. One of them came several hundred miles down-river on a series of enormous rafts. What eventually became the living room was originally a single house divided by partitions. When he reconstructed it, Thompson had the partitions knocked out to form one large, spacious *sala*. He also turned the walls of some of the houses inside out, finding the weathered exterior more pleasing.



A loggia formed by the slanting teak base-piers provides a cool shelter from the tropical sun. The half-light so valued in the climate works an architectural effect into the intrinsic richness of the teak framing, emphasizing the textural wood carving. Stone flooring adds to the coolness here.



ain section of the house was raised on teak posts nine feet off the ound with one area beneath left open (at the left, above). This formed ggia seen on facing page. It is directly under the central living room.

e scheme of the house called a large central building ele- l some nine feet off the ground 7 massive, solid teak posts, and smaller houses behind for his and his gardener. Quarters is houseboy were provided ad- ng the main house. The high, ping rooftops, which seem to training to touch the sky and h give Siamese houses a dis- sense of being airborne, are red with small, diamond- ed tiles and ornamented at the ers with *Nagas*, traditional elike protuberances believed righten off destructive weather . The tiling from most of the places he bought was too worn use, so Thompson had some pieces made up-country at thya, the ancient capital of iland and one of the few sec- s where the old skills have not n entirely lost. Many of the enters who reassembled the ses also came from Ayuthya.

HOMPSON wanted the three buildings painted the dull red r found on most traditional dings, a shade he presumed was duced from some primitive dye, e it has always seemed such haracteristic part of the local r scheme. On investigation, ever, he found the paint was tandard British product, easily ilable at local stores. Appar- y it had been one of the first stern products introduced into country and was so widely used ecame an integral part of the dscape.

he location chosen for the old- house is on the banks of one Bangkok's busiest canals, or ongs" as they are called locally, was a good choice for at least two reasons. First, it provides Thompson with a practically continuous spectacle of klong life, a richly varied performance involving houseboats, floating flower and vegetable markets, and, during the hot season, swimmers. (In low-water spells, it also provides a decidedly fishy aroma, but Thompson has grown as oblivious to this as the people of Venice have to their special odors.)

In addition, the location is just across from where most of his artisans live and weave the bright silk he exports in large quantities. Visiting the weavers and checking on their production is a daily routine with him, and from the new house it is just a matter of stepping into a waiting canoe and paddling across the klong.

Before Thompson could move into his dream house—indeed, before he could even start building it—local custom required him to observe some important religious rituals. Theoretically, Buddhism does not involve the worshipping and placating of spirits, a practice more classical believers refer to as "animism," but most Siamese have retained this belief.

When a house is built they consider it essential that various spirits be appeased in at least three ceremonies: one when construction is begun, another when the "spirit house" is dedicated, and a third when the owner actually moves into the place. Thompson is not a Buddhist himself, but because of his deep respect for Siamese culture, as well as his determination to "go all the way" with his house, he felt he should observe the local practice. Besides, his servants would never have come to work in a house

(*Please turn the page*)



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the Voice of Music

A TRULY FABULOUS HOUSE

CONTINUED FROM PRECEDING PAGE

where there was a possibility of spiritual disturbance.

The first ceremony, that of raising the initial foundation post, was a relatively simple affair. A high priest and four ordinary priests chanted rhythmically to one side while the post was being raised by the workmen and later placed bowls of food around the property to persuade the earth spirits to keep the foundations of the house secure.

The spirit-house dedication was more complicated and of even greater importance to the future peace of the owner. The belief is that the spirits of the compound must have a suitable place of their own to live in if they are to be kept in a kindly frame of mind toward the human inhabitants. Further, they must be continually supplied with such spiritual essentials as fresh flowers, incense sticks, and occasional food offerings.

MOST Bangkok people, even the non-animistic ones, offer a validity of this belief. For instance, there was the family of wealthy Europeans who lived without a spirit house and who were visited with all sorts of domestic disasters, ranging from mysteriously broken dishes to the death of a favorite dog. The servants, tried beyond endurance, finally threatened to quit, and the owner consented to have a spirit dwelling put up in the back yard; since then everything has been fine.

And there was the Chinese restaurant owner who *had* a spirit house and who *still* had bad luck. In spite of the excellent food and service he offered, no customers came; and to make matters worse his wife was losing respect for him because of his failure. In desperation he decided to call in a priest to find out what he was doing to offend the spirits so gravely. The priest, on consulting the spirit-house residents in several rituals, made a surprising discovery: The spirits who controlled the man's property weren't Buddhist spirits at all but rather Moslem spirits, and they resented the food offerings of pork the man was in habit of making to them. restaurant owner eliminated from the spiritual menu, and t he has a happy wife and on Bangkok's most prosperous di rooms—all due, he is convin to the priest's happy revelation

It took two weeks to b Thompson's spirit house, a gr ful miniature set like a bird-h on a tall pole, and another days for a priest to chart a l tion that met with the approva the spirits. One requirement is t the shadow of the main house m never fall on the spirits' place suitable spot was eventually fou on one corner of the grounds, w a pleasant view of the klong, a the house was dedicated in a ce mony in which offerings were ma to the spirits of fire, water, a earth. Thompson's servants ta care of the house and see that fr offerings are always on the por

The final ritual, for moving i the house, was by far the m elaborate of the three ceremoni The appropriate time for movi into a house in Thailand is cal lated by priests on the basis of number of complex charts, most them having to do with astrolog and may or may not coincide wi the owner's wishes or even wi completion of the place. In Thom son's case the day decided on pr ceded his intended moving da by some three weeks, and the hou was without water, electricity, furniture. He went through wi the ceremony, however, and stay in the unfinished house three da and nights to satisfy the requir ments of residence.

ON THE appointed morning ni priests, including an abbo showed up dressed in brilliant sa fron-colored robes. (According tradition, the number of pries could have been five, seven, or nine because of the size and importanc of Thompson's house the maximu was felt necessary to do the job A symbolic cord was stretche around the perimeter of the who property and connected to each the buildings on it. Holding t



ends of the string, the priests chanted prayers to bless the enclosed elements, entreating the spirits to give the house and its occupants long life and serenity. They then applied spots of sacred sandalwood powder and gold leaf to all the important doors and to the foreheads of Thompson and his servants as well. Holy water was sprinkled throughout the place; a festive luncheon was enjoyed by Thompson, the priests, and several neighbors who had wandered in, and the house was considered officially blessed and ready for living.

WHETHER because the spirits are gratified by all this attention or because of the inherent beauty of Siamese architecture itself, the completed house is one of the most impressive sights in Bangkok today. Its fame among Far Eastern travelers has spread so that Thompson is obliged to spend almost as much time showing visitors through it as he is working in his silk shop on Suriwongse Road. Few week ends pass when his Sabbath rest isn't disturbed by a delegation of tourists who have heard about the place and wouldn't think of leaving Bangkok without having a look at it. Some of them come with letters of introduction from Thompson's friends in the States; most are perfect strangers who seem to view the house as semi-public property, like the Frick Museum in New York. Thompson likes his privacy as much as the next man, but his pride in the place is sufficient to make him more hospitable than many owners might be in the circumstances. Lately he has opened the house on a regular basis, one day a week.

The main house has eleven rooms: a spacious central room, two bedrooms, a storage room which in emergencies is convertible to a bedroom; an air-conditioned study, a dining room, a kitchen, a large gallery connecting the kitchen to the dining room, a two-story hall around the staircase, and two modern bathrooms, one of which contains a sunken tub.

The bathrooms and the air-conditioned study are Thompson's only architectural concessions to the 20th Century, and he included the latter largely to pacify visitors bothered by Bangkok's heat. His own bedroom is not air-conditioned, though he did consent to screens in the windows.

The house is almost entirely furnished with Siamese and Burmese antiques and, not surprisingly, with liberal splashes of Thai silk. In his years of collecting, Thompson has acquired several hundred old temple paintings depicting the life of the Buddha (fifty of which are currently on a tour of American museums), and a vast assortment of wood-carvings, bronzework, statuary, and antique furniture. Most of this collection is on display, either in the house or in the garden that surrounds the open lower portion, but a substantial amount is still in storage.

A minor interior-decorating problem was presented by the fact that the walls of traditional Siamese houses are slanted inward at a fairly sharp angle. Nobody seems absolutely certain how this started, whether it was done to create an optical illusion of height or whether it was due simply to lack of building skill, but it was certainly not done to help picture hangers. Thompson solved the problem by having two hooks for each painting, one at the top and another at the bottom.

SINCE he moved into his new place, Thompson has found it to be everything he hoped for during the long years of dreaming and planning. He is impatient each afternoon to get back to the house and sit in the long living room, one entire wall of which is open onto the klong. The houses on the other side are open, too, and in the early twilight he can watch his neighbors going about their daily routines. "It's like a theater with two stages," he says. "They watch me and I watch them. They probably think I'm a little crazy to prefer this to one of those new, Western-style houses, but they've been very hospitable. Almost every morning somebody paddles over with fresh fruit for breakfast."

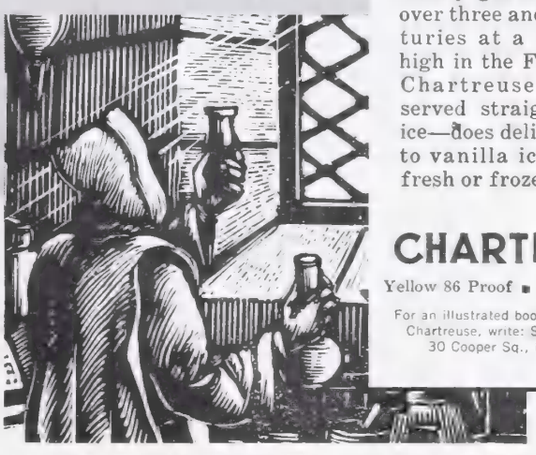
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Think twice before you throw it out

A veteran homeowner advises newcomers not to throw out that pile of scrap lumber and old parts. It may be handy for years to come

By DORIS WILSON

• If you buy an old house, I hope you will be lucky enough to inherit a lot of old junk with it. That's not a joke. The junk you pick up with the title is a treasure you won't recognize as such for a long time, unless you have a scavenger's natural instinct.

Crazy, tottering outbuildings are not necessarily a major tragedy. If the basement is cluttered with old pipes, screens, large rusty cans, chicken brooders, *don't* rush to phone a junk man to come clean it out. If you have a good old-fashioned attic stuffed with things that were "sent upstairs" during the long life of the old house, you may have come into a fortune of some magnitude.

The first impulse of the new homeowner with a modern taste for clean, uncluttered space in his living arrangements is to get rid of the junk. This is natural; you feel this is a start in getting your house in order. A tidy house with neat grounds is a laudable objective. But as the owner of one old house to another, I say unto you: "Live with this junk for a while because you don't know how you may miss it when it's gone."

Before you gather up that pile of boards, beams, planks, window frames, and boxes, and touch a match to it, think again! You may be burning paneling for a living room wall, a hundred feet of picket fence, a gazebo, about a dozen bird feeders, a hot-rod for junior, flats for seeds, a dog house, plant tubs, wood blocks for patio flooring, or an assortment of outdoor benches and tables.

It will all come to you later, as you painfully scratch out a check for a few feet of unseasoned wood at the local lumber yard. It will come like a bursting light that the old boys had the right idea about hoarding this stuff. One day, if all the junk hasn't been disposed of, you'll come upon a needed 2 x 2, just the right length, up in the rafters of that tottering shed. From that day forth you'll be a blood brother of the old-timer who cached it there. And with lumber costing like platinum today, it will have to be a pretty shoddy cigar box to escape from *your* private hoard.

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ervers and admirers of things antique are a different breed, although they may also be reverential unk collectors. The latter, alas, re more practical than aesthetic. They believe there is an intrinsic alue to certain materials that age annot wither nor custom stale.

There are two ways of looking at n old chicken house, with its sagging walls, weathered to a shade of barn red, and its caved-in roof. You an either call in a bulldozer to hovel it all up along with the old hicken manure, or you can do what imaginative friends of ours lid. Plank by plank those weathered old boards were pulled down. They are now paneling one of the handsomest fireplace walls I have ever seen. The wood, tenderly waxed, has a warmth and a glow hat I suppose only years of standng in rain and snow could impart.

Wood, unless it is really rotten, has a thousand uses. Even a stump of a tree can serve as a decorative pillar for climbing roses and the focal point of a small garden. Heavy old tree trunks can be sawed up into thick wood blocks for a patio floor. Even if you buy the abor to saw up the trees, the blocks will cost less than buying brick or flagstone, or pouring cement.

METAL is another precious commodity. It has to be pretty badly rusted to lose its value. Not only are the planks on the old chicken house worth some thought, but look at the door. The oldtimers hung some of those doors with fabulous wrought-iron hinges.

Being greenhorns at first, we had one of our rooms paneled by professionals. The cupboard doors of new wood were hung with wrought-iron hinges bought at eyebrow-raising expense. These hinges are about half as handsome as several sets I have recently discovered on old doors propped up against trees in the apple orchard. *These* handsome 12-inch hinges are going to be used on the gate of a picket fence we are building. Made of "scrap lumber," that fence is not going to cost us a dime, except for the paint.

Old pipes are likely to be the first things tossed out, but they may be the first things missed. Most pieces of pipe have some use in old houses. You have to have a friendly plumber, or at least a cooperative one, who won't mind looking over your collection to see if it might make that extra outside hose connection, outside shower, or pipe water to an artificial reflecting pool. Ten-to-one those pipes will. And if they won't, they make stout stakes for newly-planted trees and pole-growing vegetables, or wonderful supports for wire fences.

And an old wire fence is better than a shotgun for keeping woodchucks and rabbits out of your vegetable patch or flower garden. It is also great stuff for sweet peas, morning glories, cucumbers, and grapes to climb over. And if you haven't a fence, old screens are mighty handy. Cut and tacked to stakes, they also make good fences for vegetable gardens, keeping out far more than flies. Old screens are useful as well for sifting garden soil. And they are always handy for patching a hole in a screen door.

OLD PIECES of tin and a pair of tin snips are all you need to line the bottoms of plant tubs and window boxes made of wood. Old windows make wonderful cold frames, hinged or unhinged to a framework of lumber in the ground, or propped tent-like against a wall and furnished with a "tent flap" of plastic sheeting.

Old brick, handsome stones, cinder blocks are also jewels worth treasuring. They make walls, outdoor fireplaces, bird-bath bases, rock gardens, patio floors, garden-walk edgers, and supports for garden benches and tables. If you find one brick, save it. You're sure to find another.

"Get rid of the junk!" is the war cry of the housewife. But this is right and proper only when you can separate the junk from the non-junk. No new homeowner is ever really able to do this properly. But he can develop an eye for recognizing "potentials" as he quietly sorts and categorizes.

With the first spring comes the first victory. The beat-up old boxes stacked in the shed, which he refused to burn in the fall, turn out to be the seed flats his wife has been reading about in gardening magazines. They are no longer junk; they have respectability.

So weed out the real rubbish with a careful eye. The longer you live in your old house, the more it will suggest what it needs. A lot of the material for the job may be lying around. The house has been suggesting what it needs for a long time, and others, before you, got the message.



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THE AMERICAN WAY—IN VENICE

CONTINUED FROM PAGE 125



Garden corner shows antique stone bench shaped to follow curve of canal wall. This is one of many benches where employees, during a work break, can sit and enjoy the Eden-like beauty of this garden, or kick off their shoes and walk on the grassy paths.

all of which are rarities in Italy.

The social attitudes created by this American approach to business can be judged in a saying prevalent in predominantly-communist Giudecca: "Only priests and Fortuny do not strike."

MRS. Lee, who is in residence on these premises about eight months of the year, does not draw a very sharp line between her private life and her business life. She eats her noonday meal with the employees, having planned the menu, supervised the growing of the fresh foods in the gardens, and direct the cooking so it will be the m nutritious possible. Being much terested in nutrition, she has work especially to see that the empl ees, who do critical eye work in dye and painting departments, a more than average supply freshly-juiced carrots, celery, sp ach, and apples. And she has h the satisfaction of having these p ple tell her that their sight had proved.

The company dining room u tablecloths and napkins made Fortuny fabrics and dyed with F

ALL PHOTOGRAPHS BY GIACOMELLI



Retouching wing of factory is shown here. Clients, visitors, and friends are received in adjoining, home-like salon, left. Fruit trees, ornamental to grounds, also yield a dessert for daily midday meal which is shared by a contented "family" of craftsmen.



Corner of salon shows charm of old factory windows that were retained. Stucco-type wall decoration and sculptured effects of the Fortuny fabrics used give a *trompe l'oeil* perspective to the room. Effect is rich, old, and Venetian, yet highly practical.

tuny dye colors. This is a great source of pride to the workers, for they know that their fabrics hang in many museums, the embassies of the United States and other nations, and in the finest homes in the world. "You'd be amazed," she said, "how this little thing polishes their table manners."

Mrs. Lee's social life is thoroughly entwined with her business life. She entertains 2,800 to 3,000 people a year, of whom about 1,000 will be Americans: decorators, customers, clients, and others in the many-sided decorative world. Her employees consider these guests as their guests who have come to honor their work. So she has plenty of help when it comes to getting the big salon, the loggias, and the gardens ready for entertaining. She can seat 250 guests at a formal din-

(*Please turn the page*)



Fountain, of 16th-century origin, was equipped with a decorative sprinkler for watering weeping willows, 30 feet tall. Antique marble slabs mounted on old pedestals are pinkish in color: like flowers, they look as though they had grown in the garden.

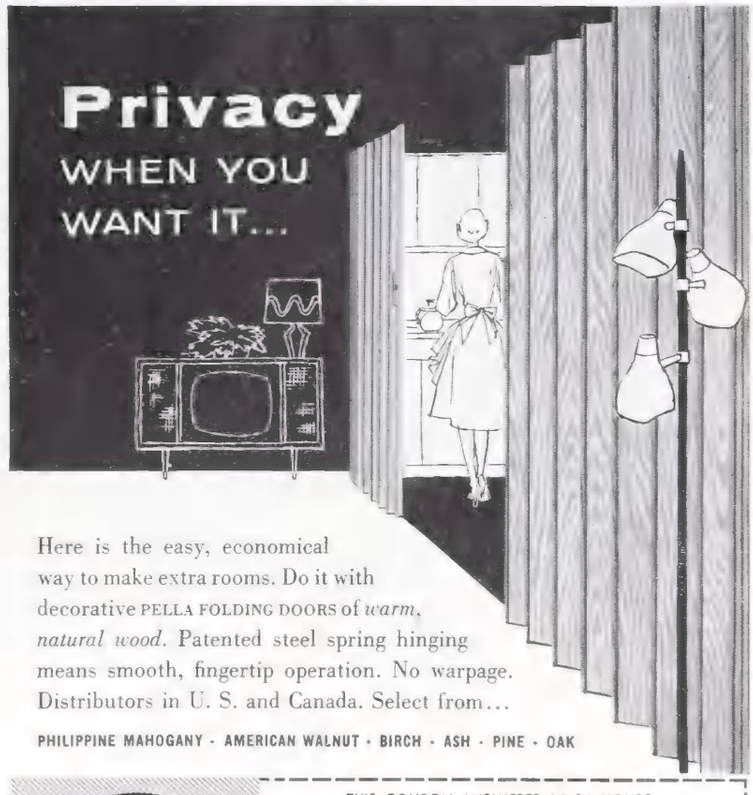
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THE AMERICAN WAY—IN VENICE

CONTINUED FROM PRECEDING PAGE



Cherished in one section of garden are afternoon shadows cast by stately row of Italian cypresses. In background is an "avenue" of boxwood hedges lining the inlet that opens into the canal. Private entrance is marked for boats by classic stone gates.

ner and does so at least once a summer. For this she uses temporary tops to make small tables larger. These are made in her own carpentry and cabinet shop, which is part of the factory. Her little patriarchy is entirely self-sufficient in matters of maintenance, for it also has a machine shop, an electrician, gardeners, cooks, etc.

SINCE most of the buildings are of pinkish brick (Venetian red), she has a complete supply of pink table linens, most of which are Venetian embroidered (and you know what that means).

A typical noonday menu, for Mrs. Lee and her co-workers, will include (for 100 lire):

A rice or spaghetti course, using shrimp or tunafish or other sea food
A meat, fish or egg course, depending on day of the week, with vegetables
A green salad
A fruit dessert
Coffee
Bread
Two glasses of wine

During most of the year the vegetables and fruits for these meals will come from the company gardens. Giudecca enjoys a milder climate than the main part of Venice, and the Fortuny gardens contain lemon trees, jasmine, persimmon, and figs. The gardens also contain old marbles of historic interest, tall old trees, seats from which to view and enjoy the park-like atmosphere, and a network of paths on which to stroll.

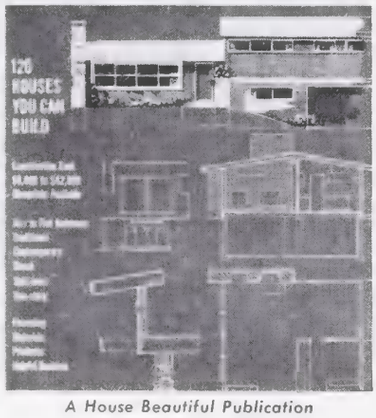
Mrs. Lee is quite interested in food—both the gourmet aspects and nutritional side (as witness her serving of fruit and vegetable juices and milk to her employees twice a day). Here is one of the recipes, which she uses successfully for entertaining. It is called "Pasta Sfoglia with Vegetables" and her cook calls it "bella figura" which means it makes a good impression on the guests. Actually it is a vegetable and puff-paste pie.

Pasta Sfoglia with Vegetables
(Serves six)

Cook four squares of about 11 inches each of puff-paste. These squares are crunchy and not thick, just sufficient to hold the vege-

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PHOTOGRAPH BY GIACOMELLI

Mrs. Lee's bedroom has a large window, like those in the salon, looking out on the loggia. The double draperies, each with a swagged valance, create a staging effect for the pleasant view outside. The carefully chosen chairs have an identical swag worked into the wood detailing of their backs.

tables. Use your favorite puff-paste recipe.

Ingredients: 3 pounds of fresh tomatoes, 2 pounds of zucchini, 2 pounds of spinach or peas or mushrooms or artichokes. (Tomatoes are the base; all the other vegetables are interchangeable.)

Simmer for about one hour peeled and seeded tomatoes, flavored with parsley, celery (or celery powder), sweet basil, salt, and pepper to taste. In another pot, cook the washed but unpeeled zucchini, which have been cut into cubes, with two ounces of butter, salt, and pepper, until soft. In another pot, cook the spinach (or peas, artichoke hearts, or mushrooms) in the same way as the zucchini and the same quantity of butter, salt, and pepper.

The three vegetables should be separately strained, so that all the liquid that has appeared from the cooking is removed, and so the vegetables when combined with the layers of puff paste do not make it soggy.

Now take a large square dish or serving platter and make a base with one layer of the puff-paste. Coat it generously with the zucchini and sprinkle it abundantly with grated Parmesan cheese.

On top of that place another layer of the puff-paste and coat this generously with the tomatoes and more Parmesan cheese.

Then add the third layer of *sfogliata* (or puff-paste) and coat it with the third, plus the usual quantity of Parmesan cheese.

Use the last layer of puff-paste as a final cover. It should be cut like a cake and it is delicious either hot or cold. If served cold, sprinkle a little lemon juice and olive oil over each slice. This is a perfect summer dish or Sunday night snack.

All of this adds up to a rewarding life for Mrs. Lee. But an estimate of what the workers think of it was revealed recently when the May First Communist holiday was about to roll around. The factory was very busy with orders—too busy to give the workers a day away from the plant. They conferred and came to Mrs. Lee with this advice: "It will look bad to the world if Fortuny does not observe this political holiday. So we recommend that we close on May 1, but we will give you the next Sunday, so we will not fall behind!"

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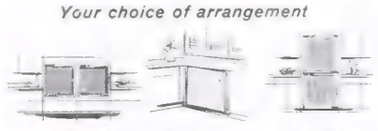
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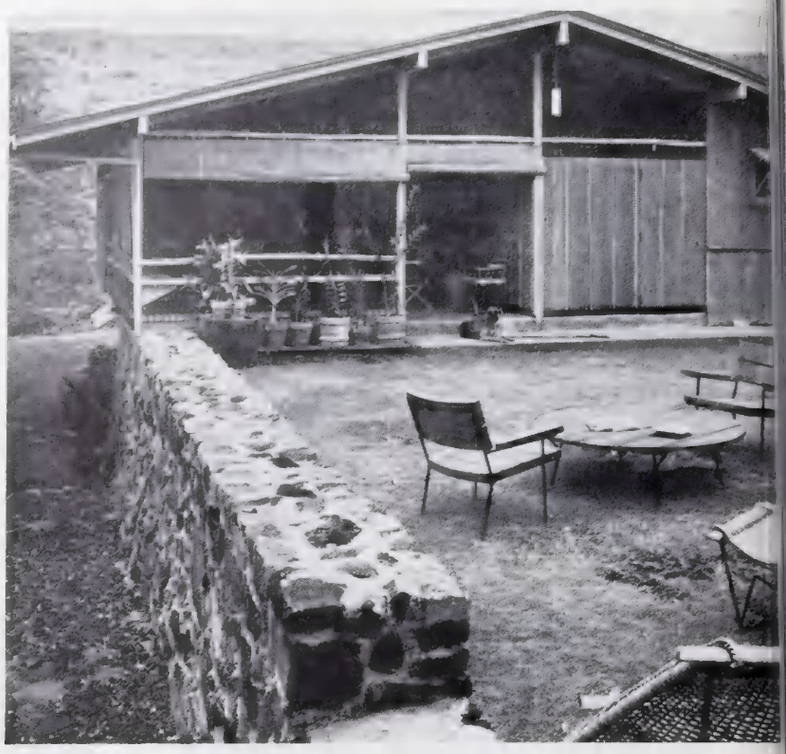
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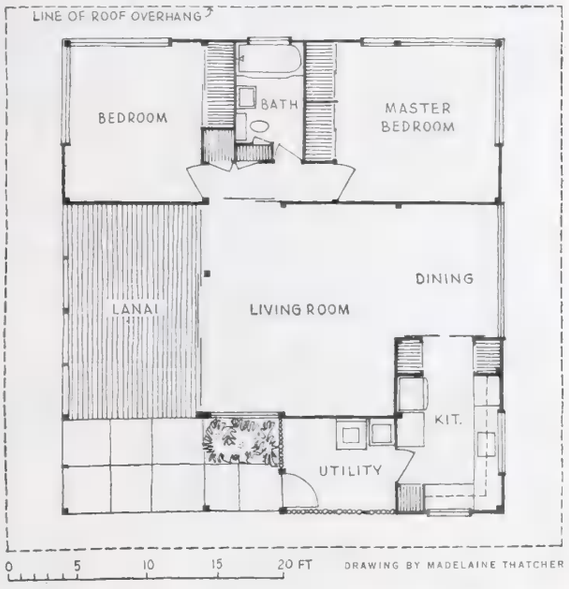
Simple furnishings, using roll-down blinds instead of curtains and upholstery without frills, characterize the living room (above and below). Rattan chairs make the most of a breeze in hot weather. Daybed adds sleeping space. Roger Williams home, Hawaii. Vladimir Ossipoff, architect.





A house well-designed for vacation living

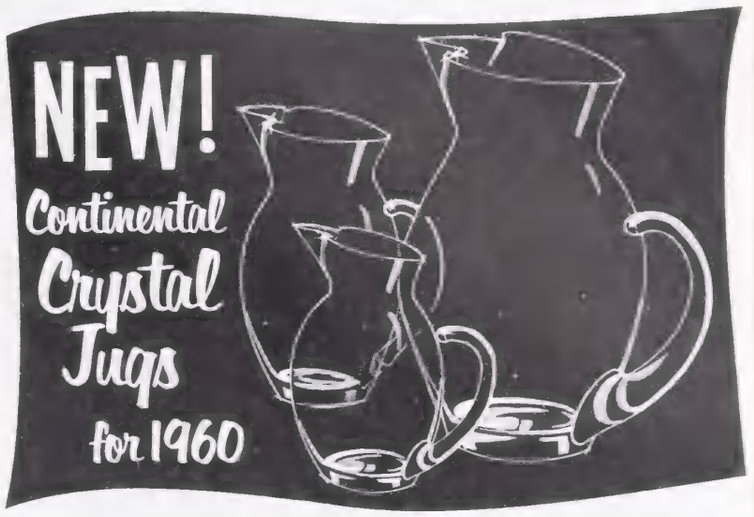
Summer houses should create a relaxing atmosphere and simplify housekeeping. This one succeeds admirably



Square plan is an inexpensive shape to build. Large main room and sheltered lanai beyond make up the major living area and work as one space when sliding glass doors are pulled back, as in bottom photo, opposite page.

Compact L-shaped kitchen has all the up-to-date amenities: a wall oven and counter-top range on the far wall, a long work counter (left), with ample storage space above and below. Sliding shoji can close off this doorway.





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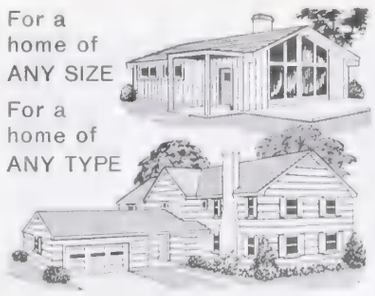


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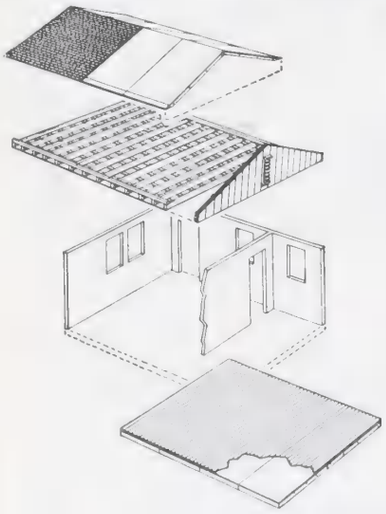
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HOUSEWORK IS A STATE OF MIND

CONTINUED FROM PAGE 165

is a way of expressing her love. It is not a thankless business either, for besides the big rewards in the growth of human relationships and the joy in her children's achievements, there are the little daily returns along the way. Strange that another man, a poet, Rupert Brooke, should have described these so well in his poem called *The Great Lover*, "These I have loved: White plates and cups, clean-gleaming, Ringed with blue lines; and feathery, faëry dust; Wet roofs, beneath the lamp-light; the strong crust of friendly bread; . . . The good smell of old clothes; and other such . . ."

Even if housework, then, is not to be considered drudgery, there are certain things that must get done. And here is the wonder of it: Every woman is her own boss! The housewife has no one leaning over her shoulder telling her just *how* things should be done. There are few deadlines to be met except those of her own making. She can wash on Friday and iron on Monday if she has a mind to, or have a mid-morning play break to make sand cakes in the back yard with her toddler. Or if it's vacation time for the older children, she can take the whole gang skating, returning in the gathering dusk to do the dishes and make the beds!! All this and not even the disapproving twitch of a boss's eyebrow cast in her direction! Flexibility born of this freedom was one of the hardest things I had to learn to use, because for a while, before I realized how free I was, I set up a schedule as my boss and nearly killed myself trying to keep up to it. Then I learned the children really must come first. Sometimes I do the upstairs cleaning in the afternoon around five o'clock while several of them take their pre-supper baths. This way I release the time for some other activity in



the morning and am on hand to control the lively aquacade that usually develops.

Resiliency is another characteristic that a homemaker must acquire in order to pull herself back into a whole person after giving herself out in little pieces all day. How well we know from experience that in a typical morning a mother can clean out the icebox, wash the kitchen floor, iron a Brownie uniform, bathe the baby, make a pie for the church supper, hang out two-days' diapers, and in the middle of this battle against time, go serene and smiling to the door to meet the request for a donation to the Community Chest.

Anne Morrow Lindbergh understands so well the possible deterioration of an individual caught in the web of this haphazardry of effort, for she says in her *Gift From the Sea*—"How can one point to this constant tangle of household chores, errands, and fragments of human relationships, as a creation? It is hard even to think of it as purposeful activity, so much of it is automatic. Woman herself begins to feel like a telephone exchange or a laundromat." How true this is, and yet I do believe that if her mind is busy during these routine activities with a creative effort toward the household, or a good idea on its own, the housewife is then by definition not an automaton. For even the Great Brains, the machines that supposedly think, can only calculate with the material which is fed into them. They cannot plan a party for a shy teenager or dream up new ways to make the house festive for Christmas, or create anything new out of themselves.

Enlisting the children's help can be a creative process; one that is both good for the mother and for the children. It can be an important lesson in human relations and a chance for the growth of a child's understanding to learn how necessary his or her share of work is to the running of the household. I have seen a little boy square his shoulders with pride because he was strong enough to bring up the wood for the fireplace. When one of my girls was six years old she sat on a stool and ironed all the hair ribbons and handkerchiefs for the family with an iron that was only safely warm. At eight, the twins cleaned together, one running the vacuum while her sister followed with the dust cloth.

If not pressed too far, the children like to help. A burden is a good way to test one's strength. "We're working ladies," they say,

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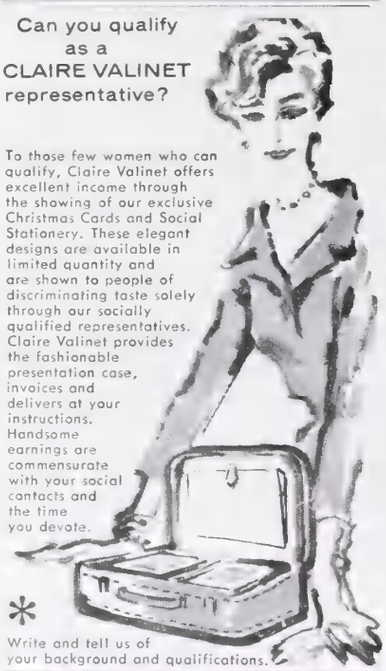
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so often identifying themselves with the needs of the household and proud of their necessary part in it. I hope they are now being inoculated against the discouraging disease, houseworkitis, or cabin fever as my friends jokingly call it, that strikes so many young women.

To take care of our big old house we all work together one afternoon after school. This leaves the week end free for the children to make plans with their friends. During the morning, I make a list of the jobs to be done. It is a realistic list, not a work schedule, for a battery of Handy-Andys. When the children come home, we have a send-off snack to raise their spirits and energy; then each child chooses the four jobs which she wants to tackle.

THIS freedom of choice means a great deal to them (although it is harder for me) because it makes them feel they are *offering* their help instead of being coerced. Although they do very well and are improving all the time, one cannot expect professional results from the young. I have a list of chores for myself, too, which I work on simultaneously so we all have a feeling of accomplishment together as we check the items off.

Besides pressing the young into service, dressing up to one's profession is another way to improve the state of mind. Just as my five-year-old put on her best apron to work in, so I, too, have a quintet of good-looking aprons to wear. These give me a sense of pride, not a feeling of reluctance, when I am summoned unexpectedly to the door.

I have a friend who goes in for cotton blouses and wears a fresh, becoming blouse every other day with her slacks or shorts about the house. Another hint that lifts my spirits and makes me feel creative is to make the dessert for supper in the morning as I do the breakfast dishes. Doing this ahead is like putting time in the bank to use later when it is so scarce at the five o'clock kitchen rush hour.

For convenience, I keep all my cleaning things in a basket—polish, sponges, dustpan, etc.—so that with a quick grasp I can get about my business. As I work, I put the utensils back in the basket. This way I do not have to go around the house like a bloodhound tracking them down afterward.

Does all this sound a little like the part of Pollyanna, the little girl whose cheerfulness in the face of discouraging situations seemed beyond belief? Better to try for Pollyanna than to emulate Pandora whose curiosity and discontent with the status quo led her and the rest of us, as the fable goes, into a much worse situation. It has been proved that finding a way to handle or face an unavoidable situation such as the routine chores of everyday is not false cheerfulness but the wisdom of happy survival.

Every human being wants to feel needed; it is a basic characteristic that we all have in common. The houseworking mother wants to feel that her family need *her*, that she in particular is giving them something that no one else can give, something special of herself beyond the routine cooking and cleaning that anyone could do. And so she does, in the *way* she runs her home, in the part of herself she does give to it, in the person she is in it.

IS HOUSEWORK a state of grim-mindedness? Did you and I go all these years to school so we could spend the rest of our days dusting and mopping? I repeat the answer "yes," we did exactly that; most of us do. But your mind can make you a housewife with peace in your heart and something stirring in your head as you go about the daily tasks of family life. You can know that the tasks themselves are not the "aim and end of living," but only the necessary structure. The real aim is the flavor and fullness of the family life you build together. And who is to stop you from enriching that flavor for yourself and your family by humming Wagner to the vacuum, or learning Keats as you iron? Housework is a state of mind and the horizons of the mind are boundless.



Five Common Problems of the Riding Lawn Mower

*(With a Brief Commercial From the People Who've Solved Them)**

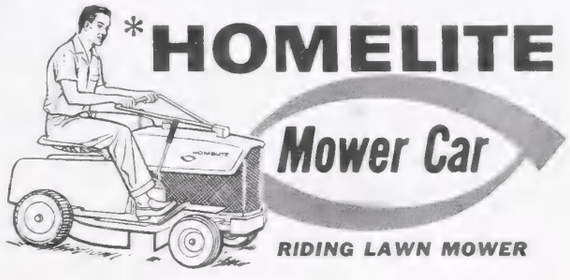
1. IT WON'T START. (or stops without invitation, *then* won't start.) Nothing deflates ego much faster than having your mower crump out in the middle of a smiling circuit of your lawn. As you strain to get her going, neighbors tend to gather in small groups and laugh openly. Some owners — blessed with *savoir faire* — make the stop look planned by getting their golf clubs and driving off. But, even this looks a little thin when the mower is still there after the first snow. A happy few are untroubled — having read 1-A. (Below).

2. IT GOES GREAT ON A POOL TABLE. There are few things more heart-rending than the sight of a grown man on a riding mower which has stalled half-way up an ant hill. The *idea* of a riding mower is that it should both carry you and cut grass while climbing a reasonable grade or pulling a roller. If this is *your* idea, see 2-A.

3. YOU HAVE TO HIRE AN EXPERT TO DRIVE IT. You've seen these space-age marvels — instrument panels and control column straight off a delta-wing jet. By the time you've read the instruction booklet and found the starter the weekend's over (sometimes the summer). However, non-technology school graduates should read 3-A — it will cheer you no end.

4. IT RUSTS, CHIPS, RATTLES AND GENERALLY LOOKS A MESS. Not much to say about this one — except, if you'd have *your* mower look spanking new after several years' work, read 4-A.

5. THE HEADLIGHTS WON'T WORK. (See 5-A).



1-A Homelite — the people who make the exceptionally good Homelite Mower Car — have been making small engines since anybody around here can remember. They've made over one million of them for generators, pumps, chain saws — and, of course, Homelite Mower Cars. These engines start fast, run smoothly and — given reasonable treatment — are less temperamental than any you can find. But nobody makes an everlasting engine, so Homelite has dealer-service specialists all over America. Engine trouble? Give *your* boy a call . . . zip, it's fixed . . . and you're back in the mowing business.

2-A Frankly, we could have sold the Homelite Mower Car for less if we had put in a smaller engine. The engine we chose (a beauty) is 6 horsepower, big, rugged and powerful. It will climb reasonable grades, chew its way through waist-high grass or pull any of the wonderful attachments listed below. (We've pulled a twin engine commercial airliner with it — but we can't imagine why you would want to do that.)

3-A No six-months old baby has ever driven a Homelite Mower Car. This is fortunate. But, many non-mechanical men, women and fair-sized children have — and found it not only easy but fun. There are five controls on the Mower Car. In order of use, they are: choke, starter, gear shift lever, gas pedal and steering bar. All are centrally grouped. You don't have a clutch pedal (it's automatic) — there's automatic downhill braking and again, automatic brakes as soon as you shift into neutral. Altogether, it's so simple a six-months old baby could — (no, we promised we wouldn't say *that.*)

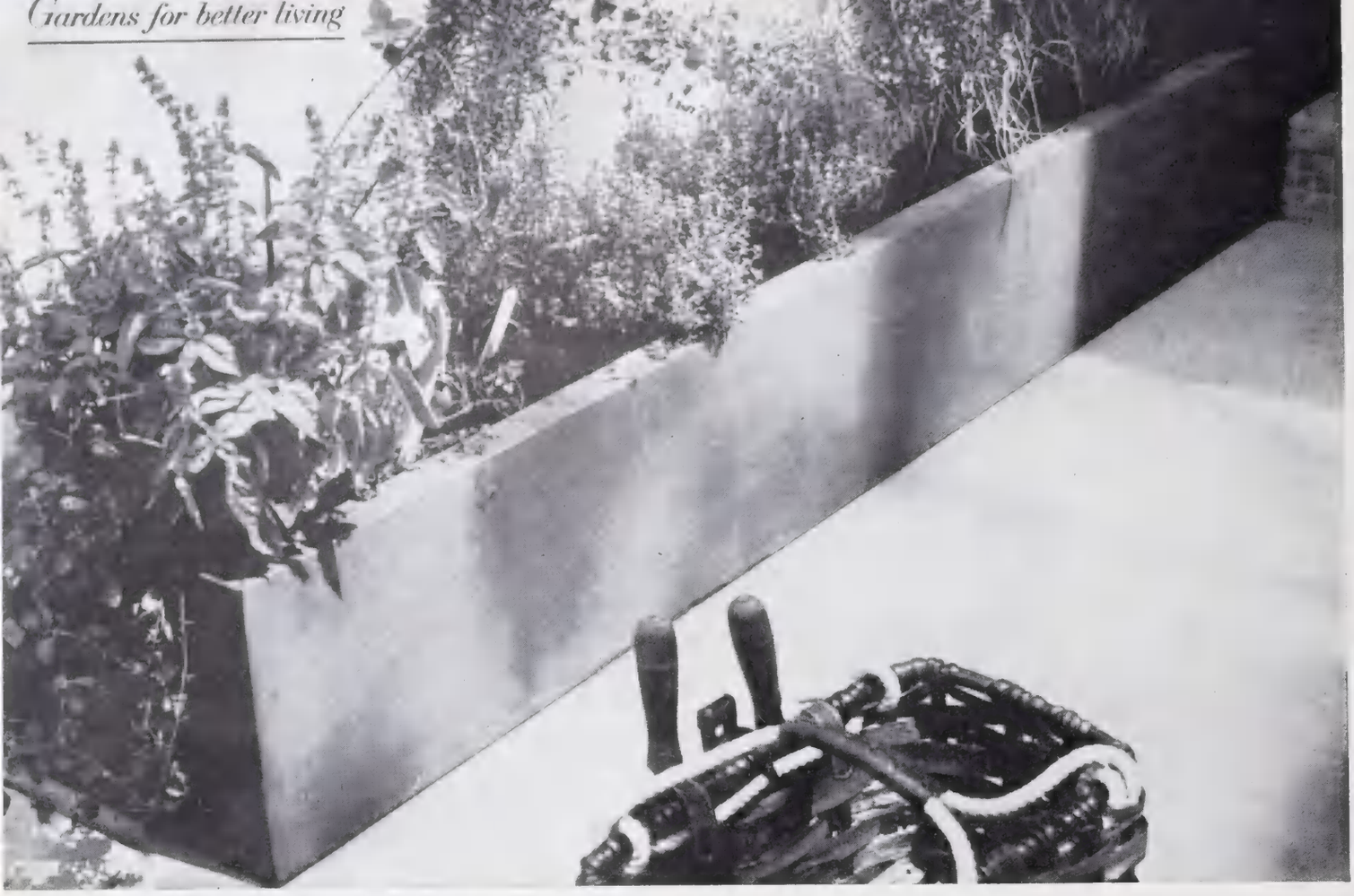
4-A The Homelite Mower Car body is made of rust-proof, scratch-resistant marine-type plastic. This sturdy plastic will never rust . . . the color goes all the way through, so paint never chips . . . no bolted-on fenders, so there's little to rattle . . . quick-wipe damp cloth cleaning, so it should never look a mess.

5-A No headlights, no horn, no fringed canopy on the Homelite Mower Car . . . just America's finest riding mower that cuts grass better, is more dependable and looks better year after year.

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P.S. The Homelite Mower Car costs a little more than most . . . but people who own one say it's worth it.

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The herb garden in House Beautiful's 1960 Pace Setter house has two parts. Shown here is the herb box near the kitchen door in a sunny spot in the "drying yard," (shown more extensively in February 1960). Herbs are grown elsewhere and, as needed, potted and brought up close to the kitchen. Pots are sunk into peat moss which is kept moist. Box is of redwood, resistant to the rotting which might occur from the continual dampness of the peat moss. Some herbs, such as rosemary, can live for years in a pot—if protected from frosts. In that case, one pot is all a household needs. Herbs shown above are: chervil, 3 types of basil, chives, copper fennel, lemon balm, tarragon, sorrel, winter savory, rosemary, narrow-leaf French thyme, and lemon thyme.

My Next Herb Garden



A woman who has had a famous "knot garden" for years speaks frankly about herb growing and how it does not pay to confuse your goals

By RUTH DOWNING

PHOTOGRAPHS BY ERNA STOLLER

● I do not know how it ever came to be that herbs got mixed up with formal gardening and fancy set patterns in beds. Perhaps it was because herbs are not really pretty in themselves, and the idea was to raise their visual importance to be commensurate with their taste importance by planting them in fancy ways.

But take it from an old herb hand, it was not a good idea—unless you have a limitless supply of manpower, that is. Perhaps they had unlimited amounts in those old European monasteries where this whole idea seemed to have started. But in modern, short-handed America it is not practical.

My years of experience boil down to this: The superior flavor of fresh herbs is well worth the effort of growing a few culinaries. Discard extensive borders, unusual and unused specimens, and avoid patterns like the plague. With (*Please turn to page* 233)



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Even a brown thumb can grow a green (or red) pepper

Here, a pepper-fancier tells exactly how to grow them—and why it's worth while

By WILLIAM ALVADORE BUCK

■ "A world topsy-turvied." Montaigne wrote of his time, "ruined and defaced for a traffic in pearls and pepper." It was, indeed. The pepper was scarcely less valuable than the pearls. For unnumbered centuries pepper had come from the east to adorn the tables of Europe, and it was a treasure. But in what far Land of Faerie it grew probably even the Arabs who delivered the condiments of the Orient to European traders did not know. The spices passed through many hands in many lands, and no European rightly knew whether pepper grew on a vine, a weed, or the mysterious dragon tree.

In 1493, a year after Columbus made his first landfall on Hispaniola, Peter Martyr wrote that Columbus brought back to Spain with him "pepper more pungent than that of the Caucasus." This is where the confusion started.

Two kinds of pepper

Considering man's capacity for wishful thinking, Europe's ignorance of the pepper shrub of southern Asia, and Columbus's mistake about the land he discovered, it is not strange that the Spaniards, tasting the hot chili, cayenne, or tabasco, thought the Indians' plant was pepper, and gave it that name. The Indians' peppers are all varieties of one genus, *Capsicum frutescens*. The black and white pepper of the ancient caravans and the pepper shaker is totally different, made from the dried berries of *Piper nigrum* a tropical shrub.

The Old World tasted the peppers of the New World with quick enthusiasm, and I suppose *Capsicum* did as much or more to topsy-turvy Montaigne's world as the proper pepper of the Orient.

The peppers we're concerned with (not the condiment) grow wild over tropical America and some islands of the South Seas. They belong to the Nightshade Family, along with the potato, tobacco, tomato, eggplant, petunia, and others from both the New World and the Old. In their native warm countries they are perennials and develop into shrubs, but in northern gardens we treat them as annuals. There are two kinds; hot and mild.

You will find the hot ones in the seed catalogues, the little round Cherry and Tabasco, the fierce Long Red Cayenne, which is shaped somewhat like a withered parsnip—you can grow them, and use them for sauces, flavoring or pickles. You can also grow the Italian peppers, which are very good fried and often put some of the hero into hero sandwiches.

But most of us prefer the sweet or mild types, which we stuff or slice into salads. These also vary in form, including the long and tapering Sweet Hungarian or Banana, the rather round tomato types, the heart-shaped Early Pimento and the blocky or bell form which is so familiar. The difference between green and red peppers is not a difference; some varieties are yellow at one stage or the other but most are green when they are maturing but turn red when ripe.

Among these, Yolo Wonder, Wisconsin Lakes, and Burlington resist the mosaic disease. When in full fruit, ornamental peppers make as striking and handsome a house plant as I have ever planted. In all forms there are good varieties; your seedman should carry the best for your climate.

Few garden subjects are better medicine for the pride of the beginning gardener. Peppers do actually look like the exotic tropicals they are. An amateur can shine in gardening circles with his own perfect pepper in hand, so to speak, and brag with proper pride against the experts. Bragging is a trifle fraudulent, for peppers give little trouble; about all you do is put in the plants and pick peppers. The old gardener will smile and understand. I think I have never encountered an old gardener who did not

(*Please turn to page* 234)

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Here is the villain *Digitaria ischaemum*, the smooth crab grass. There's also *D. sanguinalis*, a slightly larger type with hairy leaves. For all practical purposes they are the same. You tell mature crab grass by the way it roots at the joints (nodes) and the long spiky seed heads.

How to choose your weapons for the Crab-grass War

There are some brand-new controls for this champion pest. Here's a turf expert's opinion on how they stack up with the other materials in the arsenal

By DR. RALPH ENGEL
Rutgers University

● Since the decline of the Dandelion as Public Lawn Enemy Number One (at the hands of 2-4-D), crab grass has been the great scourge of the nation's lawn growers. Except from New England, the far Northwest, and the Bermuda-grass country of the South, this pest is our major problem—with a vengeance.

Although the battle is far from won, the odds against crab grass continue to increase and some promising new controls are on the market this year. These, along with some of the better materials already on hand, give us hope for the best arsenal of weapons we've ever had in this long war.

If you are skeptical about the new products, it is understandable. For it's a rare year that some new miracle weapon is not proclaimed. However, the developments this year look more promising than any in a long time. Competition among brands may increase this season. There will probably be a barrage of claims and counter claims. So the wise shopper will keep his head, read the labels carefully, and learn as much as he can about the pest itself and the chemicals contained in the various products.

Crab grass of course is an annual. Seed begins to sprout in early spring and the grass is killed by the first hard frost in the fall. We have two main chances to kill it with chemicals during these few months. It can be killed at or near the time of germination (pre-emergent control) or when the grass is grown (post-emergent control). There are also some lawn-management techniques that help eliminate crab grass.

Pre-emergent control is usually the most ideal method, and the new materials are of this type. Let's look at these and then review the other pre-emergent and post-emergent controls in the same light.

Pre-emergent controls

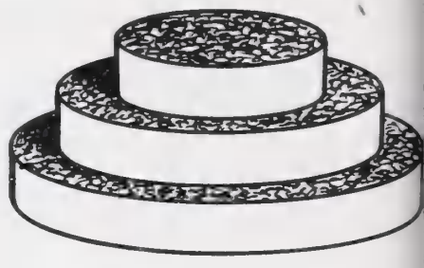
Dacthal is the common name for one of the new organic chemicals. It has given some very good control at rates of only 10 to 12 pounds of actual chemical per acre. This rate comes to about $^3/_4$ of a pound for 2,500 square feet of lawn (an area 50 by 50 feet).

It can be applied with water or a dry carrier. The first week of spring or at the start of spring growth appears to be a good time (*Continued on page* 231)

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PHOTOGRAPH BY CARROLL CALKINS



A penthouse terrace in New York City is not an easy place to make a garden, but these caladiums and portulaca are thriving. The large ring (see sketch) was first filled with soil mix; the second ring added and filled; and then the top one. Size: 6 feet by 16 inches. Owner-designer: Frances Lee.

Growing plants on a hard surface

• There's no question that a pocket of plants can relieve the monotony of a paved floor, but what to do where a planting pocket can't be dug? Here's how one roof-top gardener solved the problem with the metal rings designed for strawberry mounds. The heap of soil is a planting pocket turned inside-out, and it can be used wherever needed. This is a useful addition to conventional plant containers. It makes a lower, wider display, and creeping plants can cover the support. Where weight is a problem—as on a roof or deck—this is the lightest container for soil. You can buy rings ready-made or metal strips to make any size and shape.

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HOOSE YOUR WEAPONS OR THE CRAB-GRASS WAR

ONTINUED FROM PAGE 229

r treatment. For most lawns this eans application before April 15. The smaller quantity of Dacthal quired for a given area as com- ared with the much greater rate application recommended for hlordane or the arsenates could rove to be advantageous. This uld lead to fewer problems with ter seeding of turfgrasses. It can lso be a price advantage.

Dacthal has not been tested wide- enough to determine how suc- essful it will be in all different asons and on different soils. It's fect on newly-seeded turfgrass, nd on existing grass must also be udied further. But, so far, no rious effects have been reported nd, in spite of the unknowns, Dacthal is one of the most promis- ng developments to date. It is also aid to be non-toxic to humans and nimals.

It will be tested further by State nd Federal agricultural research roups and agricultural chemical ompanies in 1960. It will also be st-marketed in several cities this pring. Thus, a few homeowners illing to try an experimental de- elopment will have a chance to do o. From all appearances to date, t promises to be good.

Much more information should e available on Dacthal by the end f the 1960 season, and a more efinite statement on its value for eneral home lawn needs will be ossible.

Zytron is the common name of nother promising new organic hemical for pre-emergent crab- rass control. Like Dacthal, this roduct has given some very good esults in the tests so far. Twenty ounds per acre appears to be a atisfactory rate of coverage. It an be applied dry, or with water.

Zytron may also vary in different limates and on different soils, and he need for more information as o side-effects applies to Zytron as ell as to Dacthal. There has not et been enough testing by research eople to make a definite compara- ive evaluation of the two mate- ials. Both appear to offer a margin f protection to lawn grasses while hey give good results against crab rass. Neither of them is required to carry the poison label.

Tests on Zytron will also be carried on by Agricultural Experiment Stations and others. It, too, will be test-marketed in several cities this spring.

The arsenates

Some arsenates have been recognized by turf specialists for 25 to 30 years as a means of pre-emergent crab-grass control.

Calcium arsenate in particular, has been available to the public as a crab-grass treatment for a year or so. It has given good control under many circumstances. The results, however, are greatly influenced by the phosphorous content of the soil. When phosphorus is low, the calcium arsenate treatment is more effective, but is also more dangerous to other grasses in the lawn. Organic matter in the soil and pH, also appear to influence the results with calcium arsenate.

Recommended rates of application are about 350 to 700 pounds per acre. This material, as well as other arsenates, can have a long-lasting effect in the soil. This is good for crab-grass control, but also poses one of the very great dangers. Even a moderate over-application can seriously interfere with turf-grass reseeding for a year or more. And, remember, it is very poisonous to humans and animals.

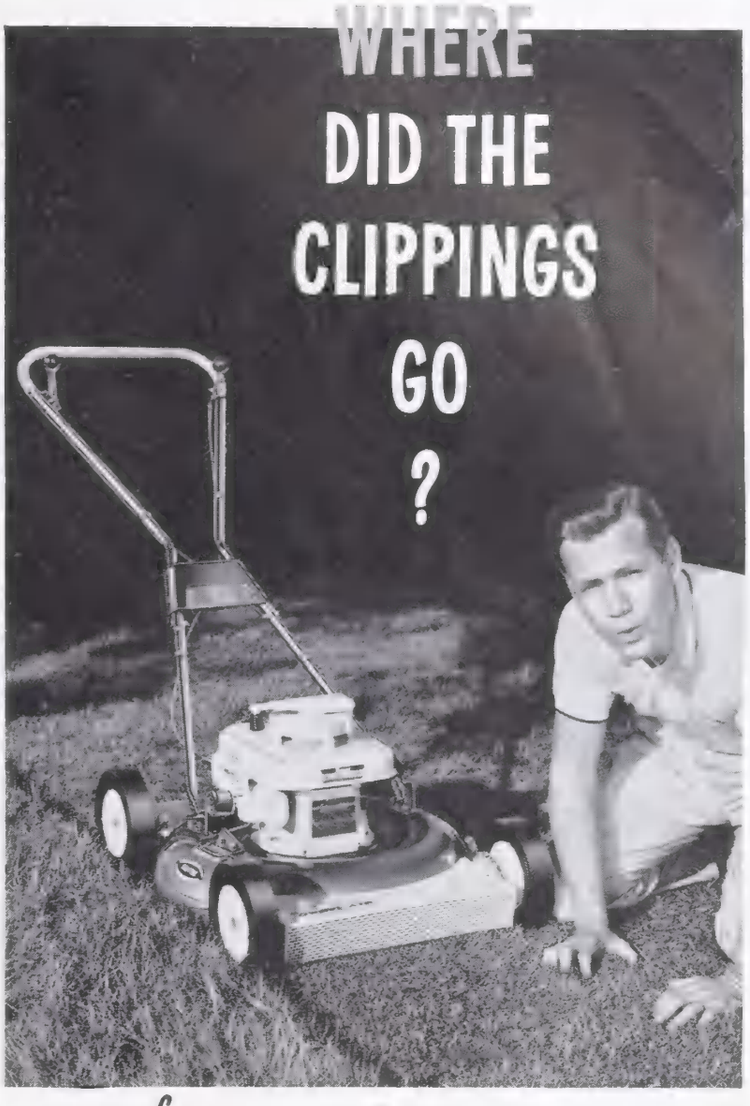
Lead arsenate is not as commonly used for crab grass as the calcium form. Even at rates of 800 to 1,000 pounds per acre it has often failed to give good control. However, it appears that this quantity of lead arsenate is safer to the desirable grasses than the lighter applications of calcium arsenate.

It is used by some golf course superintendents who know the needs for their conditions, but more information is required before its use on home lawns can be encouraged. It is also poisonous.

An arsenical complex of arsenate and arsenous oxide is also on the market for pre-emergent control of crab grass. This material has done severe damage to the turf in Northeastern United States. Control of

(*Please turn the page*)





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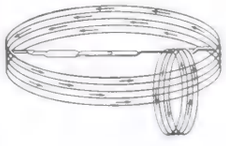
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CHOOSE YOUR WEAPONS FOR THE CRAB-GRASS WAR

CONTINUED FROM PRECEDING PAGE

crab grass has ranged from good to poor. It appears to be more successful in the Midwest and West. If such is the case, it probably reflects a difference in response to soil or climatic conditions. It, too, is poisonous.

Chlordane is also sold under several trade names for crab-grass control. Applications of 80 pounds of the actual material per acre (not including the carrier) used in a dry form in late March or with the start of spring growth has given good control without noticeable harm to turf. With regard to damaging side-effects it can be considered safer than calcium arsenate. It also gives control of a wide range of insects such as ants, grubs, and others.

Considering chlordane's potential and comparative danger it is probably the best choice of the materials commonly available. However, there is still much to be learned about it. Most Agricultural Experiment Stations still consider pre-emergent controls an experiment.

In regard to pre-emergent control, in general: If you consider your efforts as experimental and acknowledge the possibility of failure, you may be interested in trying these materials.

For post-emergent control

In spite of efforts made in spring or summer, many lawns may show a crab-grass problem and some will be neglected until crab grass becomes serious. In such cases post-emergent control is useful. There are three chemicals used for this.

Disodium methyl arsenate is probably the most versatile material, and the most used. It can be applied at any time during the crab-grass season which weather is cool, moist, and favorable to growth.

Phenyl mercury acetate is still preferred by some. It can give excellent control of crab grass in bent grass lawns—especially if treatments are started before late August. In its concentrated liquid form this is a poison.



Potassium cyanate is a quick-acting, late summer treatment for Kentucky blue-grass lawns. It should be applied in late August or early September.

Sometimes these materials will brown or kill some grass when applied. But they rarely cause long-term damage.

Whether you use post- or pre-emergent control, **you must read the labels on the material carefully** so you'll know the product. And to make the best use of what's there, follow the instructions to the letter. The mistake most often made is the failure to apply the material evenly, or at the recommended rate.

Most of these materials have some beneficial side effects, as well as harmful ones. Some of them kill other weeds. Several of the pre-emergent herbicides help control insects and such. You usually find this information on the packages.

Good lawn care helps too

It is wise to take advantage of other control techniques whether you use chemicals or not. Good lawn management is, and always will be an important point in combating crab grass. Two cardinal rules to take to heart this spring are: *fertilize early* and *mow high.*

Early fertilization can thicken the grass enough to shade out the crab-grass seedlings. The fertilizer should be applied in late March in most climates.

If the fertilizer has about 5 percent nitrogen (the first digit in the formula on the bag), 20 to 30 pounds per 1,000 square feet is a good rate. If the nitrogen content is about 10 percent, put on 10 to 15 pounds per 1,000 square feet. Fertilizers with more nitrogen can be reduced proportionately in rate.

Grass cut high (leaving two or three inches) shades out many crab-grass seedlings. This height may be objectionable to some, but it makes crab-grass control easier.



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EDITOR'S NOTE: The chemical Dacthal, referred to in this article, will be sold by Swift and Co. in a few major cities this spring. The trade name is "Rid."

The chemical Zytron, also mentioned, will be sold this season by Dow Chemical Co., in a few large cities. The trade name is "Dow Crab-grass Killer."

MY NEXT HERB GARDEN

CONTINUED FROM PAGE 226

egular designs to maintain, the eplacement of plant material is ever-ending. This advice comes om the heart, as the result of a irty-year stint in maintaining a rge patterned garden with knots nd edgings.

My next herb garden will be mall, and include only culinary erbs. That is where my pleasure es—cooking with the herbs that grow. Instead of growing everyhing in one plot, I will put some lants in the rock garden, others n the perennial border, the vegeable garden. I intend to put two nder a tree—a Moraine locust, for nstance, whose nitrogenous rootets and light shade will bring deep reen color to my sweet woodruff nd chervil and a sense of relaxaion to me.

In my next herb garden, which vill be the essence of casual and imple, there will certainly be rosemary. While rosemary is not reliably hardy in the northern half of the United States, it can be wintered in a deep cold frame, greenhouse, or in a pot on the kitchen window sill. Rosemary gives a much needed boost to string beans, or pallid creamed sweetbreads. It is superior to sage in pork sausage, and in the pastry topping of chicken pot pie, or in the bread stuffing for turkey.

SAGE and winter savory are extremely hardy plants and will drip happily over rocks for as long as twenty years without being renewed. They should go in the rock garden along with the culinary thymes—the French narrow leaf, caraway-scented, and lemon thyme. All being evergreen, they are not only a nice addition to the rock garden, but it is possible to use them in cooking and garnishing all winter. If you have a little clump of lemon thyme somewhere handy, you can toss a few sprigs of lemon thyme into the pot when boiling green shrimp. To crisp sugar cookie dough, add finely chopped fresh or dried lemon thyme, then bake. It is delectable. Sprigs of fresh lemon thyme are a dainty treat preserved in the same manner as candied mint leaves.

I suggest a few group plantings in the perennial border of various basils, parsley, burnet, borage, dill, and copper fennel. All of these are easily grown from seed sown directly in the border. Copper fennel and dill, being tall, are best placed in the background, while the others can be forward.

I USE two of the above for flower arrangements, believe it or not. The flattish yellow umbels of the delicately-scented dill bloom with their finely cut green leaves form a pleasingly cool note arranged in clear glass in the house on a hot summer day. Nor is there anything more subtle than the bronze plumes of copper fennel foliage, arranged in pewter. Burnet (a hardy perennial) and borage (a self-seeding annual) have cucumber-flavored leaves. Besides, borage has starlike blue flowers—the true blue so difficult to come by. These two herbs combine to their best advantage in the following cheese mold: Mix together cucumber juice, double cream cheese, fresh young burnet and borage leaves finely chopped, salt, and pepper. Work to a consistency sturdy enough to stand alone. Cover the inside of a bowl with a piece of dampened cheesecloth. Arrange sprays of burnet leaves along the sides of the bowl against the cheesecloth, intersperse with blossoms of blue borage, their faces turned toward the cloth. Press cheese mix in bowl, being careful not to disturb the design of leaves and flowers. Chill. When you are ready to serve invert bowl on the plate and remove the cheesecloth.

The alliums—leeks, chives, garlic, and topping onions—I cannot do without. They must go in the vegetable area. Topping onions are those so-called multipliers. That is, they form clusters of bulbs on top of the leaf stem rather than a bloom. The leaf stems are long,

(*Please turn the page*)





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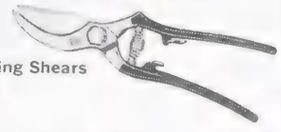
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MY NEXT HERB GARDEN

CONTINUED FROM PRECEDING PAGE

hollow, and more than an inch in diameter, lend themselves to stuffing with any mix, and can be sliced into serviceable pieces.

Possibly the most coveted herb is tarragon, not only for its superior qualifications in cooking, but because it is sometimes difficult to establish in a garden. Despite authorities who recommend light shade, tarragon prefers full sun. Sharp drainage and heavy soil are required. It would do well in the rock garden, but wherever you plant it, mulching in winter will keep it from heaving during winter and spring thaws. Tarragon is the first of the herbaceous perennials to show growth in the spring and one of the last to be downed by the frost.

For those who live in the southern states where freezing is unlikely, I have often wondered if lifting tarragon plants and storing them in the refrigerator or the deep freeze would render them dormant so as to spur them to new growth (no guarantee on this).

For those who live in the north and cannot wait until March to use fresh tarragon, a dormant root may be dug in January, potted, placed in a sunny window, and in two weeks will grow several inches.

Fresh tarragon, chives, and chopped parsley add much to the stuffing of deviled eggs or broiled mushrooms, or to crab meat, or chicken salad or sautéed chicken livers. The latter I serve with cocktails. I sauté salted chicken livers in butter, remove them to a hot dish, add white wine, tarragon, chives and parsley to butter in pan, let bubble a short minute. Serve sauce on the side as a dip for the livers. Tarragon used with butter as a basting for grilled salmon or roast chicken is ambrosial.

When I walk in my garden, pick and crush a fresh herb leaf, releasing its fragrance, it inspires me and suggests what I should cook that day. Growing herbs is rewarding for it supplies that ever-present opportunity of being imaginative in cooking.

For places to buy herbs, I suggest the following because they specialize in this and carry a wide variety which is often hard to find elsewhere.

Plants only:

Merry Gardens, Camden, Maine; Village Hill Nursery, Williamsburg, Massachusetts.

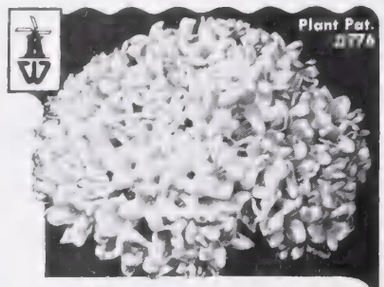
Plants and seeds:

The Herb Cottage, National Cathedral, Mount St. Albans, Washington, D. C. Harry E. Saier, Dimondale, Mich. (Send 30 cents for catalog.)

Seeds only:

Vilmoring-Andrieux, 4 Quai de la Megisserie, Paris, France. Sutton's and Sons Ltd., Reading, England. Thompson and Morgan, Ipswich, England.





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EVEN A BROWN THUMB CAN GROW A GREEN (OR RED) PEPPER

CONTINUED FROM PAGE 228

want to spread the gospel and convert the entire human race to Adam's profession.

Peppers will grow in any well-drained garden, except in cool mountain places and the northern high plains, for they are long-season tropicals. Most gardeners in the North buy plants after the leaves on the oak trees attain full size, when the danger of frost is past. Even a light May frost will cause them harm. After the plants are set out, some 65 to 95 days, depending on variety, are required before the first fruits are really picking size.

Many soils will do

The soil need not be especially rich, and it may be a trifle acid, though for most soils a pH of 6.0 to 6.8 is best. Too much fertility, especially too much nitrogen, may result in a great luxury of leaves and few peppers. On the other hand, you need some fullness of foliage to shield the fruits from sun scald. Sun scald appears on the pepper as a large sunken area with a look of gray paper and often causes rot.

As ever, humus can be the sovereign fixer and cure-all for peppers. It is particularly valuable for holding moisture at the roots. They do grow reluctant in hot winds and drought. When the temperature reaches 90°, blossoms begin to

drop. But when it cools off again peppers commonly resume full operations. If your pepper patch needs a fertilizer, a 5-10-5 formula is recommended. Do not over-water them, either.

If everything seems to be in good order, yet the pepper plants are not doing too well, give them a feeding, or perhaps two, of one of the liquid fertilizers, which contain some of the trace elements. But don't expect trouble, unless you are the type, the familiar type, who can scare up trouble anywhere—after all, you must live true to your nature.

There are a few bugs and blights with a taste for pepper plants, but these are seldom very damaging. I do not know why they should be so immune, in contrast to their close and very vulnerable relative, the potato, unless there is something in pepper sap and juice that human research had better be looking into.

Scientists have discovered that the juice of the fruit will destroy certain plant viruses, but, as far as I know, that is the extent of their present findings. I can well imagine that a hot chili pepper's juice would scorch a virus right off this planet, but the milder kinds seem to be equally resistant to trouble.

Watch for aphids

The only one of Nature's spoilers likely to cause much damage in most gardens is the aphid or plant louse, which is easily controlled with rotenone, malathion, the old reliable, nicotine sulfate, or the usual "all-purpose" vegetable spray. Aphids are bad some years. If you have many cutworms they may give some trouble; they are often numerous on newly broken land. The seed store has baits that are pretty effective against them, or, when you transplant the seedlings to the garden, you may want to place a collar of heavy paper around each stem, extending two inches below the surface and four above. This will protect the plant until the stems have grown tough enough to resist the caterpillar.

Cutworm is the name given to the larva of several species of moths, which most wastefully cut down soft-stemmed plants, often near the roots, but some climb and eat higher and feed on the leaves. The collar will not protect against the last, of course, but any insecticide for chewing insects will do so. They work at night. They are smooth caterpillars, dull gray, green, brown, or dirty white. They must lose interest after the plant is cut down, or else be possessed by a ruthless destructive instinct, for one worm may chop several in a bad night's work.

If you keep down the aphid population, there is little chance that you will find disease on your peppers. Do not plant them too close to cucumbers, tomatoes, potatoes, or other members of the family, nor follow any of these next season in the same place, for an aphid infected with a virus may move in and start something. If you can, keep a four-year rotation. Some star-haunted summer you may find a plant that has caught a mosaic, which causes mottling, yellowing, and dropping of the leaves, or bacterial spot, which makes warts on leaves and fruit, and may also cause yellowing and dropping. The worst effect of these diseases may be the fall of the leaves, for this exposes the fruit to sun scald.

Starting from seed

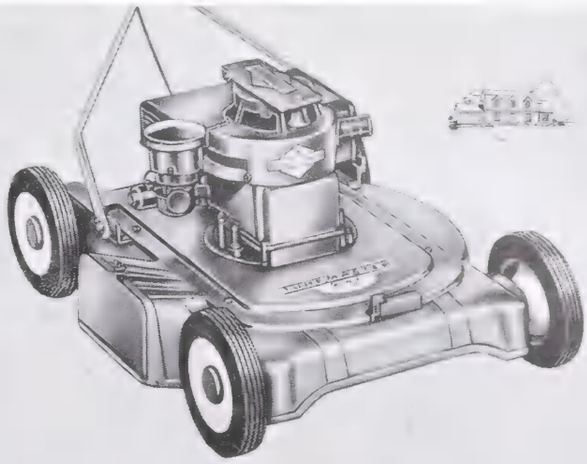
If you start your own plants, sow the seed eight weeks before your frostproof date. Plant the seeds a half-inch deep. It is best, though, to buy plants—after all, the average family needs only a half-dozen. I favor the lazy way by instinct and conviction, but in starting your own there are a couple of extra hazards and botherations.

Cornell University recommends that the commercial grower treat the seed both with mercuric chloride against the bacterial wilt, a seed disease, and with a damping-off fungicide. Set the plants every 20 inches in rows three feet apart. Shall we mulch? It is the better way to handle the chore of cultivation for peppers.

When the plant has formed several fruits, the blossoms drop off. After you harvest these, new blossoms will show, for the pepper has every intention of fruiting continually in perpetual summer for years on end. You can use them at any size; of course, like most vegetables, they taste best if brought in before market maturity.

Do not try to pick them; cut them off with a pair of shears or a knife. When frost threatens, bring them all in, large and small; if you can store them in a cool cellar, not too dry, you may be able to keep them long enough to avoid the prodigal price they bring in January.

Beyond the crispiness they give to salad and the tang to many meat dishes, they are worth growing for their looks alone. What can match a wooden bowlful of these gleaming beauties in brightest red or green? Few plants require so little know-how and give such stunning harvest.



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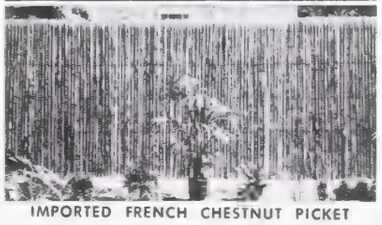
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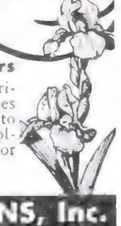
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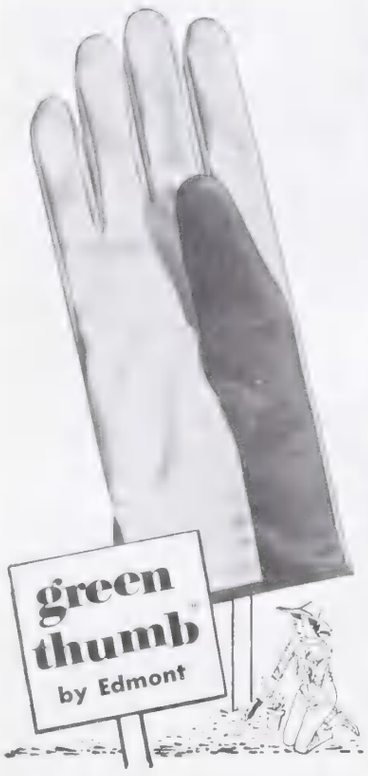
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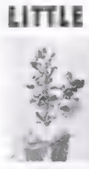
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THE NEW INTERNATIONAL SET

CONTINUED FROM PAGE 120

week-end wardrobe in a Canadian Pacific flight bag (is it really a breach of etiquette not to match your flight bag to the airline you're traveling?) and without a misty notion of what to do for 30 hours in Frankfurt. It's a pretty brisk and commercial city, almost completely rebuilt since the war with faceless modern buildings, and has mighty few vestiges of atmospheric *gemütlichkeit*. Smart alecks say, "I spent a year in Frankfurt one week end." Yet we couldn't have had a livelier time.

Elegant Eiderdowns

We put up at the Frankfurter Hof, elegantly Teutonic with eiderdowns on the beds, antimacassars on the chairs and a meticulously manicured winter-garden lobby, and each room equipped with a most imposing radio which seems to pour forth lieder and light opera from every station. We had a few orienting words at the desk, read about the goings on in town, and this is how we passed the time:

First to Kranzler's for a cup of late afternoon tea and a look at the locals enjoying the string music and pastries in an atmosphere of substantial comfort that reminded us of Marshall Field's tea room in the early twenties.

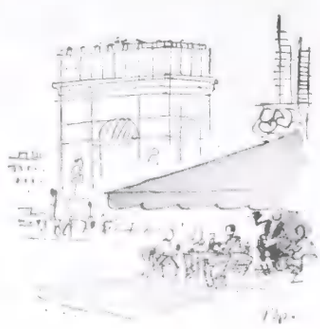
Then to a *stube* for a dinner of what else but Frankfurterwurst and sauerkraut and to find out if it is indeed true what they say about *stuben*. And it is. In these peculiarly German institutions—and the Saxenhausen section of Frankfurt abounds in them—no one ever need be lonesome. You sit with total strangers at a table for twenty and in ten minutes, unless you are seriously anti-social, are linking arms and joining in the chorus to the accompaniment of the violin and accordion. While beer is the *pièce de résistance* in most German *stuben*, in Frankfurt one is expected to drink the indigenous *apfelwein*, or "apple woi," as it comes out in local dialect. It is served in copious tumblerfuls and at first taste is reminiscent of the innocuous juice of apple jelly before it sets. It is never exactly heady, but by 11:00 P.M. when our *stube*, Der Grauer Bock, began to quiet down, the clientele, while not boisterous, seemed more in love with the world than is usual under the influence of coffee.

We ended the evening at the BB Club, a night club with what seemed to us a good facsimile of an American band and a remarkably corny floor show, which included a lady who stepped stark naked into a great tub of bubble bath.

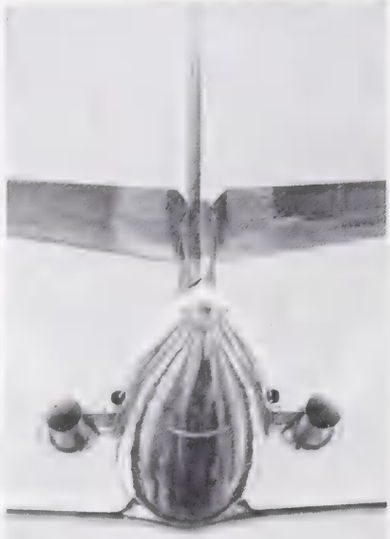
Sunday morning, up betimes, we followed the hotel's street map to the lovely house in the Grosser Hirschgraben where Goethe was born and raised, lost ourself for an hour or so in nostalgia for the romantic literacy of the 18th Century and its graceful furnishings, then sped before 1:00 P.M. closing time to the Städels museum for a choice and intimately presented exhibition of early porcelain figurines. In this sunny Sunday morning, the whole town seemed to have turned out to walk along the park-lined banks of the River Main, dropping in to see the museum's latest show.

We strolled, over bomb-flattened expanses, to the 13th-century Frankfurt cathedral where the old German emperors used to be crowned, then stopped by the Römer, or old town hall, which is the only *echt* German-looking part of the town, according to American notions of what an old German city should look like.

We lunched at Die Alte Poste on the Kaiserstrasse in an ambience of oak beams and leaded glass, with live-it-up mottoes embellishing the walls in the German script we used to see on beer steins. Nicely attuned to everyman's pocketbook, this is one of a compound of restaurants all under the same management, all operated at varying levels of costliness, and all overlooking the garden of the Spielhaus, the town's great theater, and its plaza of plane trees and neatly tended garden beds.







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After lunch we taxied 15 miles to nearby Bad Homburg and its gambling casino. (You don't even have to taxi, it turns out; the Casino runs a regular bus from the Frankfurt railroad station to the casino.) Here the Edwardian international set used to foregather to take the therapeutic baths and waters (especially cited for nervous disorders), and stake their fortunes on the turn of a wheel. Now, for two marks a try (about 50¢), anyone can have the fun of tempting luck at the state-controlled tables. Admission to the casino is three marks, plus your name and passport number.

We were back in Frankfurt in time to have dinner (more sauerkraut, to which we had become addicted) and to catch the 9:00 P. M. Caravelle to Paris, where we arrived rather jauntily at our hotel just around 11:00 P. M.

Rainy Day

What do you do on a rainy day in Paris—assuming you've will power or low budget enough to keep away from the shops? Refer to the Michelin Guide Book for Paris, the local guide book with the green cover, $1 and really worth it, especially if you've been to Paris before and have dutifully done all the major sightseeing. It's loaded with suggestions for getting better acquainted with the lesser known and, we suspect, real city, including a series of walking tours which we sneakily converted into taxi rides. It also chastely suggests that on rainy days you avoid the inclement weather and improve your intellectual capacity by taking shelter in one of the city's 17 museums. But suppose it happens to rain on a Tuesday, the one day in the week when the museums are closed? We coped by going out of Paris, a 28-mile drive to Montfort-L'Amaury and M. Carri's delightful inn, L'Auberge de la Moutière, which is almost a little museum of French provincial furniture in itself, where you can lunch cozily by the fireplace, and for a breath of fresh air go out to see

(*Please turn the page*)



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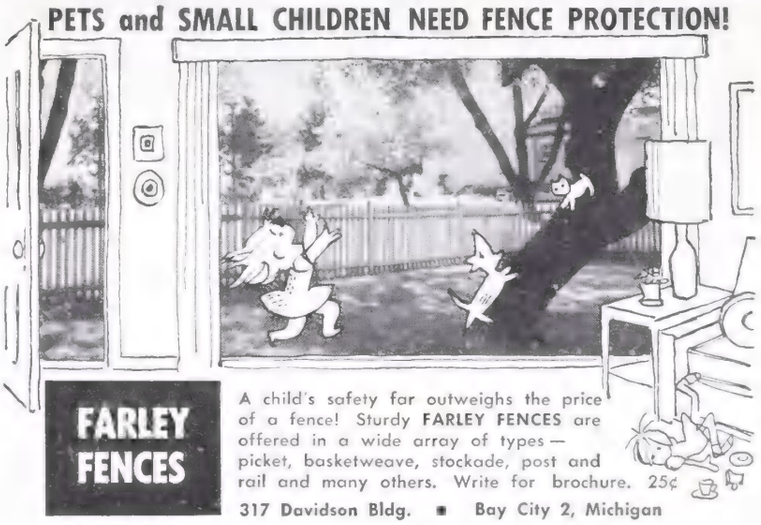


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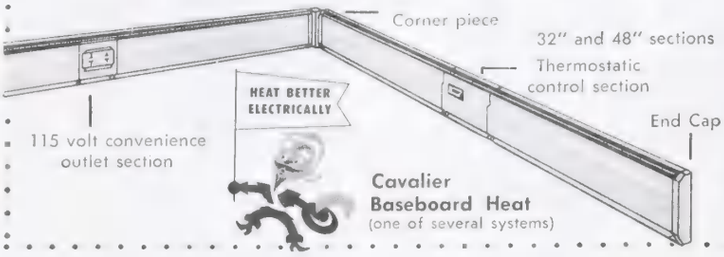
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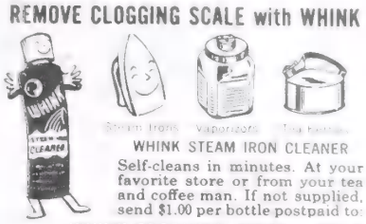
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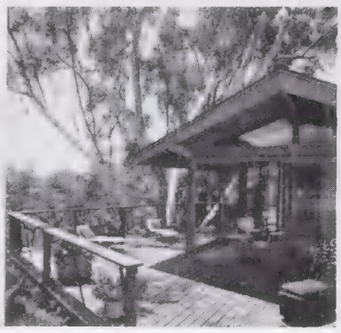
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THE NEW INTERNATIONAL SET

CONTINUED FROM PRECEDING PAGE

the swans peacefully swimming in the garden pond.

It's hard to believe that so quiet and quaint a town is so close to the big city. It is noted for the beauty of the stained glass in its 11th-century cathedral, and because it was once the home of Maurice Ravel, whose house is kept just as he lived in it. Visit it, and you'll find it a curious reflection of a man who was apparently as much ahead of his time in building ideas as in his music.

He built the house on two levels on a narrow sloping lot which runs along a highway and drops sharply down a hillside. Rooms where Ravel lived and worked are high on the elevation with a great view of the farmlands beyond. In his study, living room, and kitchen, the composer was *avant garde* enough to design and build in storage cabinets, sheathed in sliding-glass doors and equipped with inside lighting. His nice taste in Japanese prints and ceramics is evident and, like a modern landscape architect, he made the most of the tiny scraps of land about the house by planting them, Japanese style, with green shrubs and easily tended rock gardens.

Naturally, you don't do any tripping out of Paris by car without considering the cost, which is, we regret to say, no cheaper than a similar excursion would be around New York. Eight and a half hours in a chauffeur-driven cadillac set us back about $35, plus about $10 more for lunch for ourself and driver. But imagine what we'd have spent in that time if we'd been loose in the shops on the Rue du Faubourg-St.-Honoré! Our umbrella alone cost $20.

Speaking of cars and the Rue du Faubourg-St.-Honoré, when we mentioned to one of those expert travelers we've grown so fond of that we were booked at the Hotel Bristol in Paris, his eyes lit up at once. "That's the only hotel in Paris with a parking lot," he said enthusiastically. "They all speak English and they have a Telex service, photostat apparatus, and one of those new systems for printing up form letters that look typewritten."

Hotel with Everything

While this is exactly the sort of amenity that makes a businessman appreciate a hotel in a foreign country, we were a little less than thrilled. We didn't want to send form letters. After a couple of months of far eastern hotels and their vagaries we'd been rather counting on some pampering Parisian lodgings that would make us feel more like Grace Kelly than our usual ink-stained, travel-dusty self.

"It's right on that street with all the shops," our friend added as an afterthought, "so my wife is crazy about it, too."

And well she might be, we thought next morning, as we lay back on the Bristol's linen sheets and counted the crystal chandeliers in our room. In this luxurious little world of rose-color velvet, mirrors, marquetry, and croissants-for-breakfast, we wouldn't have called Du Barry our sister, it made us feel that elegant. All this and a teletype, too, and a front door that opens on the Rue du Faubourg-St.-Honoré. Double rooms start at about $18.



WHEN THE LOT IS SMALL, THINK BIG

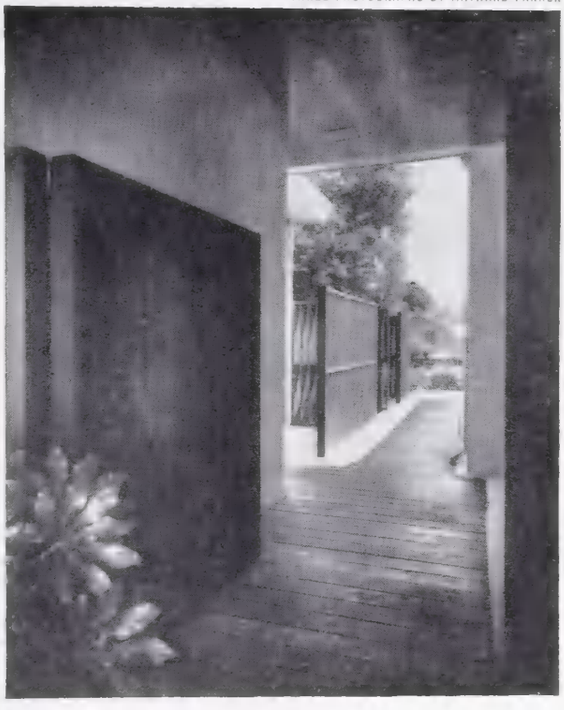
CONTINUED FROM PAGE 176





Remodeling included doing over the front elevation of the house. Open entry (left) was enclosed; new garage was built at the street line (left, above); roof tied two structures together. Rough stucco exterior was all refinished into more modern, smooth-surface concrete.

THREE PHOTOGRAPHS BY MAYNARD PARKER





Direct entry to pool and deck is now possible through walkway between new garage and house. Entrance (above) has gate, leads past steps to dressing rooms (left) and the drying yard. This is also the service entrance to the house. Drying yard is convenient to dressing rooms (for wet suits) and to laundry (for hanging out wash). It is concealed from view, but ventilated by vertical wood louvers.





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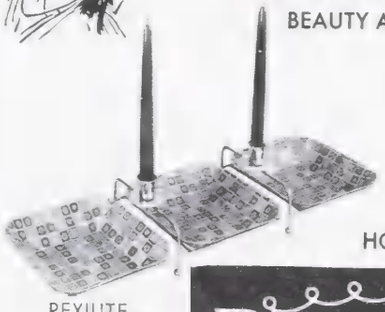
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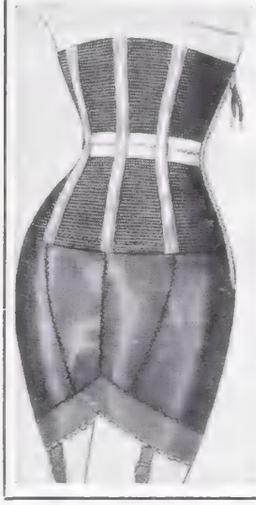
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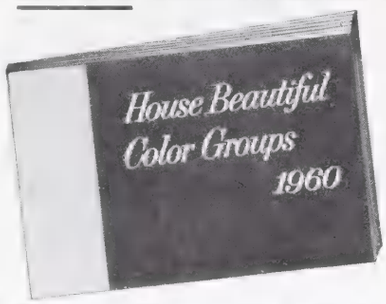
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Hugging the ceiling, this fluorescent fixture has a wood frame that is barely distinguishable from the ceiling itself. It looks integrated into the architecture, but could be moved as easily as a hanging lamp. Here it spreads a shadowless light on the work table beneath.

TWO PHOTOGRAPHS BY ED SIEVERS



Mahogany frame of this fixture makes it blend with the wood moldings of the nearby window. It does not call attention to itself in the way the usual brass or chrome fixture would do, yet it is as easily installed. Architect Robert Mosher designed both lights for his home.

A RECOGNITION OF THE NEED FOR INDEPENDENCE

CONTINUED FROM PAGE 150

Following is more detailed information on the construction materials, equipment, and furnishings on the second floor of House Beautiful's 1960 Pace Setter House, shown on pages 144 to 151.

CONSTRUCTION

FOOTINGS, FOUNDATIONS, STRUCTURAL FLOOR SLAB, AND STRUCTURAL COLUMNS: Reinforced concrete, Portland Cement Assn., Chicago, Ill.

STRUCTURAL FRAMING AND EXTERIOR WOOD SURFACES: Partitions, roof framing, and sheathing, Douglas fir, West Coast Lumbermen's Assn., Portland, Ore. Structural steel beams, and galvanized nails throughout, Bethlehem Steel Co., Bethlehem, Pa. Exterior wood trim throughout, cypress, Southern Cypress Assn., Jacksonville, Fla.

ORNAMENTAL METALWORK: Cast aluminum grilles, Tennessee Fabricating Co., Memphis, Tenn.

ROOFING: Standing seam aluminum roofing on all sloping roofs, "Alumalure;" soffit vents, "Breather Strip," Aluminum Co. of America, New Kensington, Pa.

MASONRY: Stone veneer throughout, Indiana Limestone Institute, Bedford, Ind.

DOORS AND WINDOWS: All exterior steel sash and frames equipped with bronze hardware, Hopes' Windows, Inc., Jamestown, N. Y. Interior folding wood doors and hardware, "Modernfold," New Castle Products, Inc., New Castle, Ind.

GLASS: Clear polished plate glass and mirrors, Pittsburgh Plate Glass Co., Pittsburgh, Pa.

SKYLIGHTS: Plastic skylights, "Daylight Domes," Wasco Products, Inc., Cambridge, Mass.

HARDWARE: Interior lever handle lock sets, interior turn, and exterior lock sets, master key lock sets, Schlage Lock Co., San Francisco, Calif. Cabinet door and drawer pulls, and brass pivot hinges, The Peabody Co., Inc., Div. of Schlage Lock Co., Los Angeles, Calif. Adjustable shelf cabinet hardware throughout, Knape & Vogt Mfg. Co., Grand Rapids, Mich. Continuous piano-type brass hinges, The Stanley Works, New Britain, Conn. Olive knuckle hinges, Soss Mfg. Co., Detroit, Mich. Cabinet door and folding panel catches, Glynn Johnson & Co., Chicago, Ill.

INSULATION: Reflective insulation blanket in wood framing of walls and roof, "Gold Bond," National Gypsum Co., Buffalo, N. Y.

TILE: Ceramic tile bathroom floors and walls, stairwell, American Olean Tile Co., Lansdale, Pa.

PAINT AND WOOD STAIN: All interior and exterior paint and stain, Martin-Senour Co., Chicago, Ill.

INTERIOR SURFACES: All interior wood surfaces, walnut, American Walnut Mfrs. Assn., Chicago, Ill. Walnut tile flooring and window ledges throughout second floor, "Microsaic," Miller Bros. Co., Johnson City, Tenn. All ceilings and partitions, gypsum wallboard, National Gypsum Co., Buffalo, N. Y. Decorative acrylic plastic light fixture shields (girl's room), "Acrylite," Wasco Products, Inc., Cambridge, Mass.

EQUIPMENT

BATHROOMS: Plumbing fixtures and fittings, Crane Co., Chicago, Ill. Shower enclosure of decorative acrylic panels, "Wasco Acrylite Showerwall," designed by Dru Dunn, for Wasco Products, Inc., Cambridge, Mass. Thermostatic shower-tub controls throughout, "Hydroguard," The Powers Regulator Co., Skokie, Ill. Towel bars, The Charles Parker Co., Meriden, Conn. Pull-out towel bars, Hall-Mack Co., Los Angeles, Calif. "Built-in scales," moisture-proof exhaust fans, recessed overhead heater lights and exhaust "Heat-A-Vent Lite," Nu-Tone, Inc., Cincinnati, Ohio.

ELECTRICAL: Low voltage, remote control electrical system, Touch-Plate Mfg. Corp., Long Beach, Calif. All interior and exterior built-in incandescent light fixtures, Prescolite Mfg. Corp., Berkeley, Calif. Fluorescent light fixtures, Pittsburgh Reflector Co., Pittsburgh, Pa. Light-dimming devices, "Luxtrol," Superior Electric Co., Bristol, Conn.

TELEPHONE SYSTEM: Telephone jacks and telephone instruments, American Telephone & Telegraph Co., New York, N. Y.

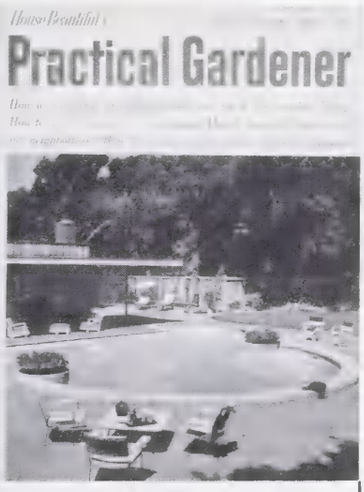
FIRE ALARMS: "Vanguard Alarm," Vanguard-Interstate Corp., Anaheim, Calif.

WATER DISTRIBUTION: Hot-water heater (gas-fired), "Hoffman Alumilux," Clayton & Lambert Mfg. Co., Louisville, Ky. Water softener, Culligan, Inc., Northbrook, Ill.

AIR CONDITIONING: Boiler (gas-fired), compressor, condenser, and "Weathermaker," Carrier Corp., Syracuse, N.Y. Electrostatic air filtering system, Electro-Air Cleaner Co., Inc., McKees Rocks, Pa. Air purifier (activated charcoal type), Barnebey-Cheney Co., Columbus, Ohio. Cooling tower, Dover Mfg. Co., Independence, Mo. Thermostatic controls, Minneapolis-Honeywell Regulator Co., Minneapolis, Minn. Built-in humidifying system, Walton Laboratories, Inc., Irvington, N. J.

SOUND SYSTEM: Equipment for stereo sound system, NuTone, Inc., Cin-

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A RECOGNITION OF THE NEED FOR INDEPENDENCE

CONTINUED FROM PRECEDING PAGE

PHOTOGRAPH BY EZRA STOLLER



Bridge supporting second-story wing surrounds the two bedrooms with terraces. Enclosed section of wing is the storage-lined hallway. Grille-patterned light (photograph, page 151) enters high windows here.

cinnati, Ohio, and Bell Sound Systems, Inc., Columbus, Ohio. Complete two-way intercom door-chime system, NuTone, Inc., Cincinnati, Ohio.

VACUUM CLEANING SYSTEM: Built-in "Vacu-Flo" and "Wet-Vac" systems, H-P Products, Inc., Louisville, Ohio.

SECOND-FLOOR SERVICE CLOSET: Floor polisher, and the sweeper, Regina Corp., Rahway, N. J. Steam iron, portable ironing board, cord holder, ironing board pad and cover, Proctor Electric Co., Philadelphia, Pa. Roll-away cot with mattress, Haggard & Marcussion, Inc., Chicago, Ill.

SECOND-FLOOR KITCHEN: Built-in electric kitchen unit with overhead storage cabinets and built-in light fixture, Dwyer Products Corp., Michigan City, Ind. Built-in electric exhaust fan, NuTone, Inc., Cincinnati, Ohio. Portable electric can opener, "Supreme," A. S. R. Products Corp., New York, N. Y. Kitchen tool holster with cutlery, "Susan," Ekco Products Co., Chicago, Ill. White plastic trays, Waverly Products, Scranton, Pa. Red napkins, Belgian Linen Assn., New York, N. Y. Universal's "Coffeematic" coffeemaker and "Coffeeminder" timer, Landers, Frary & Clark, New Britain, Conn. Pewter sugar and creamer, Reed & Barton, Taunton, Mass. Cup and saucer, Bonniers, Inc., New York, N. Y.

FURNISHINGS

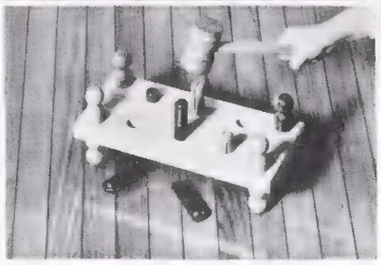
MAJOR FURNISHINGS: Terrace furniture, Scroll, Inc., North Miami, Fla. Upholstered and case goods, Henredon Furniture Industries, Inc., Morganton, N. C. Fabrics and wallpaper, F. Schumacher & Co., New York, N. Y. Draperies and bedspreads made by workroom of H. & S. Pogue Co., Cincinnati, Ohio. "Wunda Fluff" nylon rug in baths and wool plush rug in boy's room, Wunda Weve Carpet Co., Greenville, S. C. All oriental antiques, Nuri Farhadi, New York, N. Y. Recessed brass traverse drapery hardware, The Gould Mersereau Co., New York.

GIRL'S ROOM: Rug, Borg Fabric Div., Amphenol-Borg Electronics Corp., Delavan, Wis. Bronze bowl with legs, Luten-Clarey-Stern, New York. Hanging adjustable height lamps, Prescolite Mfg. Corp., Berkeley, Calif. Chess set, Mark Cross Co., New York, N. Y. Brass brazier with cover, Mauretania Fabrics, Inc., New York, N. Y. Towels, Fieldcrest Mills, Inc., New York, N. Y. Portable magnifying mirror, The Acme Specialty Mfg. Co., Toledo, Ohio. Waste basket, Products of India, Inc., New York, N. Y. Shell soap dish, McArthur Shop, New York, N. Y. Glass scent bottles, "Kosta," and crystal bottle, Ebeling & Reuss, New York, N. Y.

BOY'S ROOM: Carpet underlay, Wunda Weve Carpet Co., Greenville, S. C. Desk lamp, Laurel Lamp Mfg. Co., New York, N. Y. Pewter table lamp, The Fan Co., New York, N. Y. Brass floor lamp, Finland House, New York, N. Y. Wood carving on wall, Moore Rockwell White Associates, Inc., New York, N. Y. Electric clock, "Lenox," Sessions Clock Co., Forestville, Conn. Television, General Electric Co., Syracuse, N. Y. Brass towel stand, Maxwell-Phillip Co., Inc., New York, N. Y. Towels, Wamsutta Mills Div., M. Lowenstein & Sons, Inc., New York, N. Y. Built-in bathroom scales, NuTone, Inc., Cincinnati, Ohio.

STAIRWELL: Wall hanging by Eugene Masselink, Taliesin Associated Architects, Phoenix, Ariz. Antique Japanese carved handrail.

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HAVE A POLICY ABOUT EATING OUTDOORS

CONTINUED FROM PAGE 160

PHOTOGRAPH BY WESLEY BALZ



Hot foods to be served out of doors can be held at proper temperature indefinitely on aluminum warming surface of new electric tray with built-in carving board. Entire tray is stainproof and washable. Thermo Tray, $19.95; Cornwall Corp., Boston, Mass. Accessories from Seabon, N.Y.C.

eating. Fruit and cheese lend themselves ideally to a one-tray menu. Tray meals require tables, but the tables can be scattered about the garden—some in the shade, some in the sun—for different tastes. This is a boon, since then the tables don't have to match.

▪ To bring some unity into a miscellany of tables of different sizes and shapes, use table cloths and napkins of the same color. You will probably have to make them of yard goods to get them sized for your own miscellany of tables. But once you have all your tables unified in this manner, your investment in time and money will last for many years.

Once you have linens in an identical color for all your outdoor tables, then it pays to grow flowers in colors that will always provide appropriate flower arrangements for this scheme. That way you always have the right flowers to echo your table color scheme. Some of the easiest-to-grow flowers, with long blooming periods, come in colors that are particularly appropriate for table color schemes. So give a little thought to the flower part of your outdoor dining planning. Even if you plant only a handful of seeds, let them count, colorwise, in your total scheme for summer living.

• Invest in a set of heavy iron, enamel-coated casseroles in a size suitable for individual servings. Then perfect some recipes to go with these cooking-serving dishes that are almost whole meals in one dish. If you accompany them with salad, fruit, and cheese, you can thus achieve quite gourmet menus with a minimum of fetching and carrying. And your hot dish will stay hot, even though cooling breezes blow.

▪ Include, as further aids to more effortless entertaining, one or more serving carts with really big rubber wheels that can navigate over uneven terrain. If the top of the cart has a built-in heating surface, fine. Otherwise, provide electric hot trays of correct size for needs—these to keep casseroles and hot drinks at the right temperature indefinitely. Be sure to locate electrical outlets at strategic points in your terrace or garden to take care of coffee makers and other electric cooking utensils.

▪ For flambé spectaculars, have a supply of crêpes pans with alcohol burners to let you put the final touches to desserts and other dishes that were prepared in the kitchen.

• Use over-large ice buckets to keep fruits or cold soups icy, in case the day is hot and the guests late in reaching the table.

• Consider the climate in whatever you do. Good living outdoors usually requires preparation different from indoor living.

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House Beautiful®

Vol. 102, No. 5

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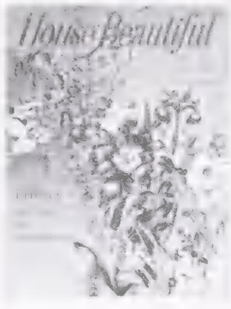
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On our cover: Anne Ophelia Todd has painted for us spring's most beautiful blossoms. From bottom to top: grape hyacinth; flowering quince; violets; Racine, César Franck, and parrot tulips; dogwood; iris; and a shower of June Wistaria.

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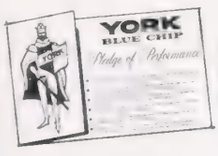
Health Insurance For The Family! York air conditioning protects you and your family against heart strain, hay fever, asthma! You sleep better, eat better, look better!

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YORK WHOLE-HOUSE AIR CONDITIONER

And Save 15% Or More On Operating Costs Over Conventional Central Systems!

A York Whole-House System is actually two air conditioners in one! During the hottest, stickiest part of the day, when the cooling load is heaviest, two cooling circuits work together to keep you cool and comfortable. On normally hot days, when the cooling load is moderate, one circuit is sufficient to maintain the desired comfort conditions—saving you 15% or more on operating costs! York Central Systems come in sizes to fit every home, every budget. They can be installed inside or outside the home. Existing blower and ductwork may be used to save on installation. Electrostatic Filtering also available.



ALL YORK UNITS ARE BACKED BY WRITTEN PERFORMANCE GUARANTEE!

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BORG-WARNER RESEARCH & ENGINEERING MAKE IT BETTER

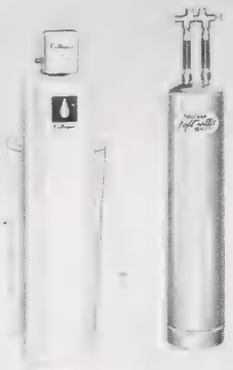
YORK CORP. SUBSIDIARY OF BORG-WARNER CORP. 1505 WEST GRANTLEY ROAD, YORK, PA.

Air Conditioning, Heating, Refrigeration and Ice-Making Equipment • Products for Home, Commercial and Industrial Installations





There is simply no substitute for soft water bathing. Refreshing. Relaxing. Gently smooths your skin and complexion. A Culligan water softener provides unlimited soft water automatically. For laundry, dishes, every homemaking need. You, too, will agree that soft water is a girl's best friend. Just call your nearby Culligan man.



Culligan Fully Automatic Model. You own it.

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Culligan®...SEEN MOST OFTEN WHERE THERE'S WATER TO SOFTEN

Culligan, Inc. and its franchised dealers in the United States, Canada, South America and Europe · Home Office: Northbrook, Illinois · Franchises available.

On the patio an extension phone aids relaxed summer living.

To enhance your enjoyment of your home...

Home-wide Telephone Convenience

Your telephone was never more useful, nor used so often, as it is today. For every day you plan activities by phone, buy things you need, keep friendships close.

This is why you'll appreciate the convenience of handy extensions throughout your home, placed where the family works, relaxes and sleeps. Then as often as there's a call to be made or taken, there'll be a phone within easy reach, saving the whole family much time and many steps.

While Home-wide Telephone Convenience makes living easier and more enjoyable, it's not expensive to have. And in their wide variety of decorator colors, extension phones are graceful additions wherever you put them. To order, just call or visit your Bell Telephone business office.

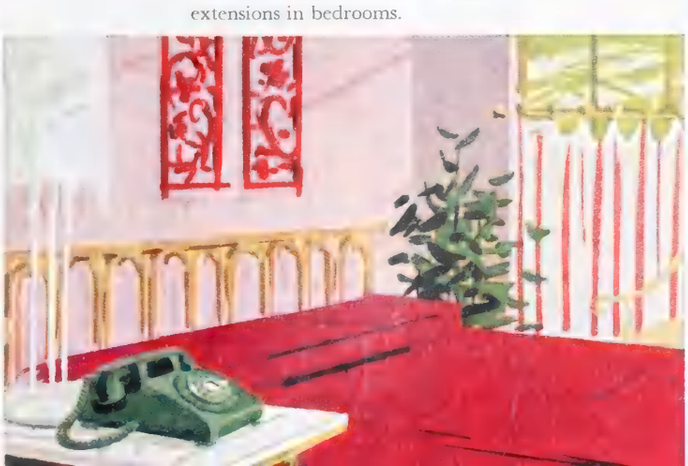


A phone in the kitchen keeps friends in touch, the cooking in sight.

In the game room an extension permits comfortable calling.



For safety, convenience and privacy—extensions in bedrooms.



BELL TELEPHONE SYSTEM

Martex presents "Paris Skies"...



Frosty Lemon Ice cools the vibrant warmth of Indian Gold — Martex color choice for a sunlit grouping of unpretentious formality. Vari-shaded stripes and a mixture of solids blend strikingly with the leaves and blossoms of "Paris Skies" for fashion freedom only the Martex Couturier Look allows.



Island Green dominates a grouping that is a triumph of luxurious simplicity. Lemon Ice adds glacé flavor. A touch of Sherwood Green in the blossom print punctuates the composition. Montmartre literally pours out over the luscious depths of the Martex bath sheet and the matched rustly taffeta shower curtain.



"Paris Skies" is the theme of the new Martex group of French inspired fashions for the bath. Flowerful, colorful ensembles designed to give exclusive haute couture elegance to bath décors. Deep, luscious terry blooms with "Paris Fleuri" blossoms and "Bois de Boulogne" foliage. Delightful as a stroll through the boulevards and parks of Paris. Shower curtains and bath sheets display a bit of old Montmartre. "Ombres de Paris" stripes intermingle with both. All in ravissant colors to combine and group in the French Couturier manner, conceived by Martex to create new chic, le plus chic, for your bath.

The new Couturier Look for the bath...

You will find Martex "Paris Skies" coordinates at these fine stores:

Asbury Park, N. J.....*Steinbach Company
Atlanta, Georgia.....*Davison-Paxon
Bakersfield, Cal.....Malcolm Brock
Boston, Mass.....*Wm. Filene's Sons Co.
Cincinnati, Ohio.....John Shillito Co.
Cleveland, Ohio.....The Halle Bros. Co.
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Eugene, Ore.....Bon Marche-Russell's
Grand Rapids, Mich....Paul Steketee & Sons
Houston, Texas.....Joske's of Houston
Kansas City, Mo.....Jones Store
Los Angeles, Cal.....J. W. Robinson Co.
Lubbock, Texas.....Hemphill Wells
Miami, Florida.....Jordan Marsh Co.
Midland, Texas.....Grammer Murphey
Milwaukee, Wisc.....*T. A. Chapman Co.
Milwaukee, Wisc.....*Gimbel Bros.
Minneapolis, Minn.....*Dayton's
New Orleans, La.....Maison Blanche
New York, N. Y.....*R. H. Macy & Co.
Newark, N. J.....*Bamberger's
Philadelphia, Pa.....Strawbridge & Clothier
Phoenix, Ariz.....Doris Heyman
Pittsburgh, Pa.....*Joseph Horne Co.
Plainfield, N. J.....Tepper's
Portland, Ore.....Meier & Frank
Providence, R. I.....The Shepard Company
Reno, Nevada.....Gray Reid's
Rockford, Ill.....D. J. Stewart & Co.
St. Louis, Mo.....Vandervoort's
Salt Lake City, Utah....Auerbach Company
San Diego, Cal.....Marston Co.
San Francisco, Cal.....The White House
Santa Barbara, Cal.....Trenwith's
Tucson, Arizona.....Levy's of Tucson
Tulsa, Okla.....Seidenbach's
Washington, D. C....Julius Garfinckel & Co.

*Available at main store and branches

Bath towels—floral prints, stripes and solid colors—about $4. Complete selection of guest towels, fingertip towels and face cloths to match. Continental bath sheet—36" x 72"—about $8. Coordinated bath rugs at about $4, $8 and $13. Printed taffeta shower and window curtain about $11 each.

WEST POINT PEPPERELL® TEXTILES

You'll Find *Fascinating Ideas* at Your Weyerhaeuser 4-SQUARE Lumber Dealer

Make your home a real center for family fun and activities. Build a handsome guest wall—visitors will love it, you'll use it between times for reading and napping! Build a two-way garden shelter—you'll have trouble deciding whether to relax on the patio side or exercise your green thumb at the garden workbench! These are just two of many Fascinating Ideas your 4-Square Lumber Dealer has for you. They're designed to make construction easy and economical—and to dramatize the rich, natural beauty of wood. Built of Weyerhaeuser 4-Square Lumber and Plywood, they can substantially increase the value of your home. See your 4-Square Lumber Dealer soon for how-to-do-it sketches . . . for helpful building and financing information . . . and for new Weyerhaeuser "Family Planned" Home designs.



Free Folder. . . this month's Fascinating Idea folder, containing descriptions and drawings of ideas shown here, is at your 4-Square Lumber Dealer now. Or write: Weyerhaeuser Company, Dept. H5, First National Bank Bldg., St. Paul 1, Minn.



Space Saving Guest Wall

Full size bed slides under a wood paneled built-in, for comfortable daytime sitting space. Wardrobe, writing corner complete the unit.



Spacious "Family Planned" Home

You reach every room direct from the center hall in this 3 bedroom, 1½ bath home. Note appealing wood siding and trim. Design No. 6138.



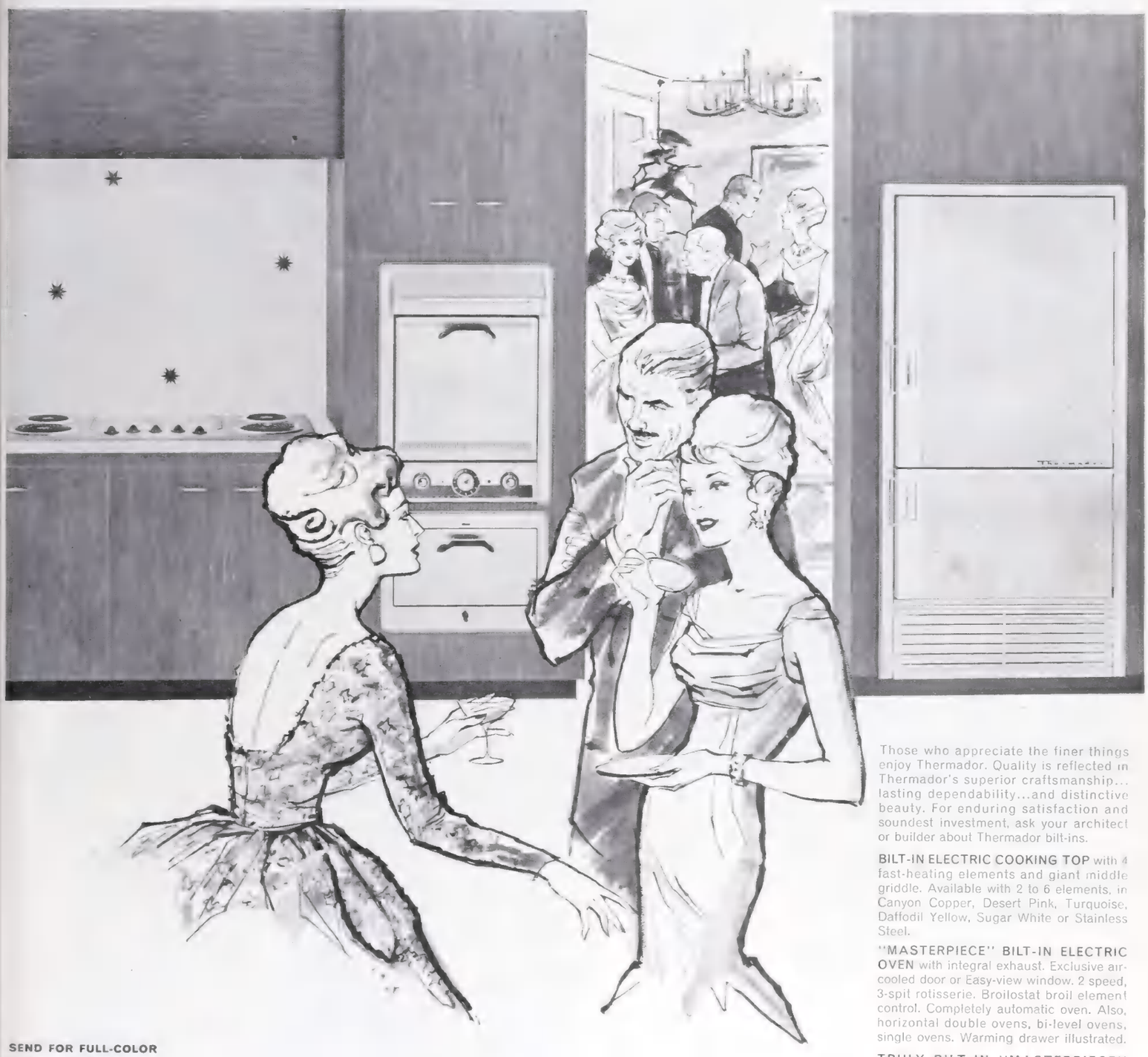
Two-Way Garden Shelter

Garden workbench and covered patio set back-to-back on an A-frame design . . . built with Weyerhaeuser 4-Square Lumber and Plywood.

Weyerhaeuser Company
Lumber and Plywood Division

Enduring Magnificence

THERMADOR



Those who appreciate the finer things enjoy Thermador. Quality is reflected in Thermador's superior craftsmanship... lasting dependability...and distinctive beauty. For enduring satisfaction and soundest investment, ask your architect or builder about Thermador bilt-ins.

BILT-IN ELECTRIC COOKING TOP with 4 fast-heating elements and giant middle griddle. Available with 2 to 6 elements, in Canyon Copper, Desert Pink, Turquoise, Daffodil Yellow, Sugar White or Stainless Steel.

"MASTERPIECE" BILT-IN ELECTRIC OVEN with integral exhaust. Exclusive air-cooled door or Easy-view window. 2 speed, 3-spit rotisserie. Broilostat broil element control. Completely automatic oven. Also, horizontal double ovens, bi-level ovens, single ovens. Warming drawer illustrated.

TRULY BILT-IN "MASTERPIECE" REFRIGERATOR-FREEZER. 14.2 cu. ft. (10.2 cu. ft. automatic defrost refrigerator, separate 4.0 cu. ft. freezer below).

SEND FOR FULL-COLOR "KITCHEN PLANNING" BOOK, 50¢
Or, write for free literature

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Originator of the Bilt-In Range

THERMADOR Electrical Manufacturing Company

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Casement window
by Woodco



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NOW you can have



Awning window
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Sliding window
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Thermopane® in every room...in any type of window!

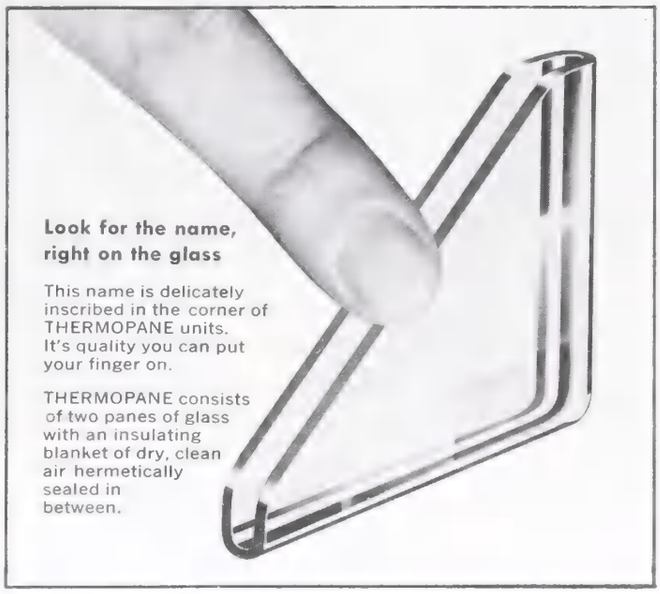
INSULATING GLASS

Happy news for home buyers! More comfort . . . lower heating bills! Because now you can have *Thermopane* insulating glass, not only in picture windows and sliding glass doors, but in *all types of operating sash.*

Thermopane in *every* window of *every* room plugs the "holes" in your home's insulation—the window "holes" that leak a lot of heat. And you'll notice how less drafty it is around windows . . . that less heat is required to keep you snug in winter . . . that windows don't collect condensation like single glass does. And what a joy it is never to have to fuss with storm windows again.

In summer your home will be cooler. If you have air conditioning, you'll find it costs less to operate.

Write for illustrated, full-color book describing benefits from using *Thermopane* insulating glass. Only 10¢. Dept. 2350, Libbey·Owens·Ford Glass Company, 811 Madison Avenue, Toledo 3, Ohio.



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INSULATING GLASS

MADE IN THE U.S.A. ONLY BY

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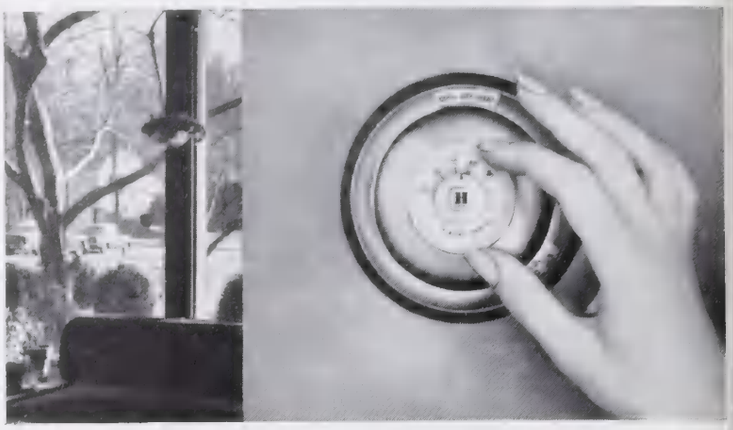
LIBBEY·OWENS·FORD
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The new LENNOX Landmark

gives you healthful heat in every room at the setting of a single dial!

Comfort with economy, too—because it's Gas!

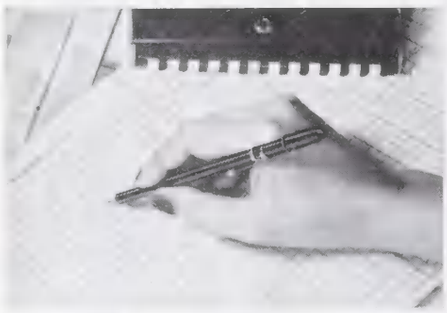


NEW CONVENIENCE with modern Gas! Set just one centrally-located thermostat—and spend all your nights and days in just-right temperature. Wake up each morning with no need for furnace tending, secure in the knowledge that your Lennox is automatically controlling the climate of every room in the house.

PRODUCT OF LENNOX INDUSTRIES, INC., MARSHALLTOWN, IOWA.



NEW COMFORT with modern Gas! All the rooms of all the house stay comfortable all Winter long with clean, healthful, uniform and comfortable heat for all the family. No worry about fuel delivery failure, either. Dependable Gas is piped right into your home.



NEW ECONOMY with modern Gas! Lennox "blocks of comfort" give you the monthly savings of nature's thriftiest fuel, and let you save two more ways. No need for expensive wiring—and your heating contractor can tailor-fit a Lennox unit to your house, your needs.

COMPACT—AS ONLY A GAS HEATING UNIT CAN BE! Building or remodelling, you'll find that a Gas heating unit will save you lots of expensive space! It can fit in a closet, an alcove, even in waste under-stair space . . . and it's so *clean* you can put it *anywhere in the house* without worry!

AUTOMATIC—AS ONLY A GAS HEATING UNIT CAN BE! Name the advantage, and Gas heat has it. Absolutely automatic. Clean, silent. Dependable. Space and money saving. Handsomely designed, so you can turn a "furnace room" into a playroom, tool-filled workshop, or family room!

AMERICAN GAS ASSOCIATION

LENNOX

ONLY GAS does so much more...for so much less!





PURE SLEEPING BLISS





Airfoam

THE MATTRESS WITH A FUTURE

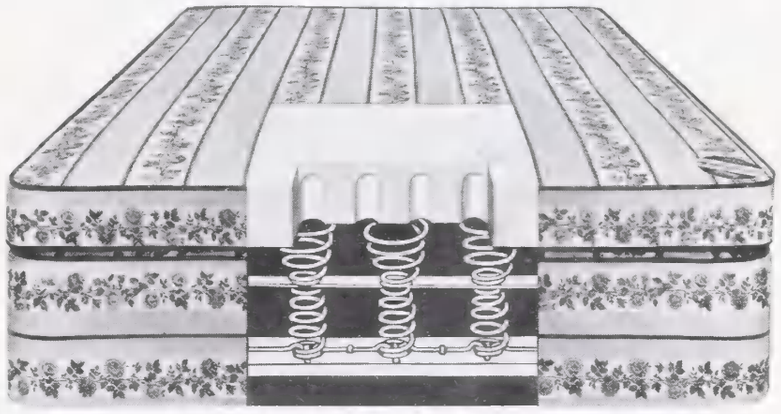
Surest way to drift into deep, refreshing sleep . . . the dreamy comfort of an AIRFOAM mattress.

What a *heavenly* sensation — the instant relaxation as you lie luxuriously on billions of tiny air cells encased in buoyant rubber-latex! They billow in to pillow every curve — yet give gentle, firm support to every inch of you.

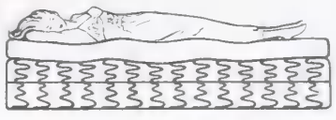
So infinitely soothing, too — that s-m-o-o-t-h surface. Because AIRFOAM is molded all in one piece, it *stays* pleasing and plump — without a wrinkle or bump.

And AIRFOAM "*breathes*" with every motion — so it refreshes *itself* — keeps cool and sweet *without turning!* For purity-assurance — AIRFOAM with Health Guard is scientifically formulated to resist bacteria and remain fungus-free!

Remember — only the ENGLANDER mattress is made with fabulous AIRFOAM. And AIRFOAM is made only by Goodyear. See your Englander dealer about his free 30-day trial offer. Goodyear, Foam Products Division, Akron 16, Ohio.



ENGLANDER TENSION-EASE FOUNDATION MADE FOR AIRFOAM



ENGLANDER TENSION-EASE FOUNDATION is designed to give you firmness—added relief from tension. It's the only firm foundation with the extra level of Tension-Ease coils — especially designed for the AIRFOAM mattress. Identified by the Red-Line around the border.

Airfoam with Health Guard

made only by

GOODYEAR

THE GREATEST NAME IN RUBBER COMBINED WITH THE TENSION-EASE FOUNDATION

Englander

TENSION-EASE

Airfoam—T. M. The Goodyear Tire & Rubber Company, Akron, Ohio Sleeping figures and names copyright—The Englander Company, Inc. Red-Line, Tension-Ease—T. M.'s The Englander Company, Inc., Chicago

BETTER FURNITURE FOR YOU THROUGH A MIRACLE OF MODERN SCIENCE:

Cultured Wood®

KROEHLER'S EXCLUSIVE NEW BASIC FURNITURE-MAKING MATERIAL

What is meant by the term "Cultured Wood"? It is a new basic furniture-making material . . . that is actually *good wood made better.*

An exclusive Kroehler product, Cultured Wood is a dramatic improvement on nature's way of making wood. In the processing, the desirable qualities of wood are accentuated. The undesirable tendencies are eliminated.

Here's a quick picture of how natural wood is transformed into Cultured Wood: Through highly ingenious technical and chemical processes, hard wood is reduced to its natural wood fibers. Then the natural wood fibers are "put back together again" to form Cultured Wood.

Problems Solved

Because Cultured Wood is hard wood that has been refined, de-moisturized and compressed, it eliminates many a baffling problem for the furniture maker. Here at last is a material that won't swell, won't shrink, won't split or warp—even under the most extreme climatic conditions.

Wonderful Advantages

If you've ever struggled with a stuck dresser drawer in hot, humid weather, you'll especially appreciate amazing new Cultured Wood construction. Because it is almost 100% impervious to moisture, it is virtually swell-proof. Drawers just won't jam—always open and close with glass-smooth ease. Wherever you live—north, south, east or west—you'll live happier with Cultured Wood.

Beauty that Endures

Engineers term Cultured Wood an extremely "stable" material. Neither heat nor cold will affect it. This is the reason why the beautiful veneer finishes will *stay* beautiful year after year. Climatic changes won't cause the Cultured Wood cores to split or crack. Finishes won't "check" or "pock." Furniture pieces made with Cultured Wood retain their showroom beauty with only the barest minimum of care.

Rigid for Life

Long, carefree life of each furniture piece is assured by the very high density of Kroehler's new Cultured Wood. Glue joints grip smoothly for life. Wood screws hold "for keeps," too.

A New Standard of Value

In a word, Cultured Wood brings qualities long sought by furniture makers—and they all add up to better and more beautiful furniture for your home.

Before you invest in any new bedroom or dining room furniture, you owe it to yourself to get acquainted with this newsworthy new furniture made only by Kroehler. You'll be delighted with this new concept in durability and beauty. Your Kroehler dealer is proudly displaying Cultured Wood. See it now!

YOU CAN BE CONFIDENT WITH **KROEHLER**

General Offices: Naperville, Ill. • In Canada: Stratford, Ontario

world's largest furniture maker



is Tia Maria coffee liqueur destined to become the third "coffee break" of the day?

We must assure you that we are straightforward in these matters, since we know the answer ahead of time and would not pretend otherwise.

The answer is yes.

Actually, Tia Maria is a coffee-based liqueur manufactured explicitly for the third "coffee break" of the day. Many citizens, and only some of them in our employ, say that it is the best liqueur in existence.

Why a third "coffee break?" Because the first two, even though they take all morning and most of the afternoon, have lost social significance. Everyone has "coffee breaks," especially unorganized housewives, organized labor, and a great army of bureau-employed civil service workers.

Yet the third "break" *after-dinner*—ah, there is status!

What is required for the third "break," in addition to Tia Maria? Only a superb dinner some moments prior. Tia Maria is more than an after-dinner liqueur; it is an after-superb-dinner liqueur, although it must be said that once the tawny, insistent coffee flavor of Tia Maria is released to the common atmosphere, all dinners improve in the memory.

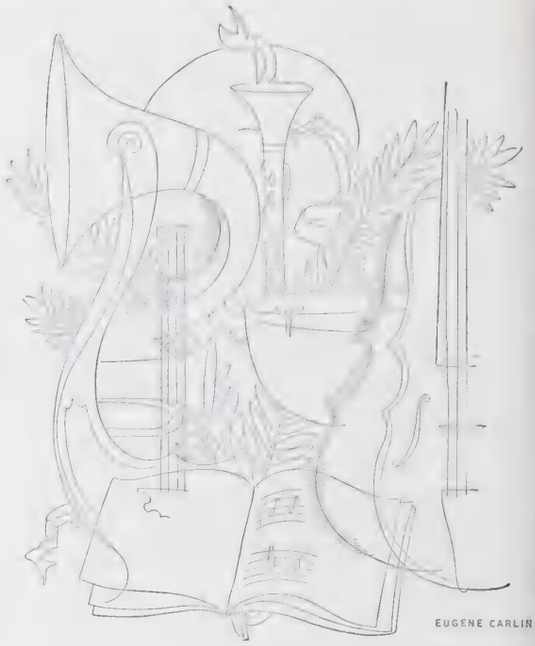
For those given to experiment and not willing to leave perfection alone, we have made available a Recipe Booklet free for the request. The Booklet contains technical intelligence re topping Tia Maria with cream, adding it to coffee, as well as blending it with foreign fluids in the construction of cocktails and long drinks.

To facilitate delivery and to avoid excessive postal financing, please either visit us in person in Jamaica, or communicate with our only United States representative in New York City:
Recipe Office A,
R. U. Delapenha & Co., Inc.,
655 Madison Ave.



Tia Maria
coffee liqueur
· 60 PROOF ·
manufactured in
BRITISH WEST INDIES





Ten orchestral pieces that changed the sound of the world

By MARTIN BOOKSPAN

• The ancient myth of the magic carpet, or the modern myth of the time machine are but pale fancies compared to the magic of the record player. Consider, if you will, the musical perspective it reveals.

If we compare the very limited scope of the early-day vocal music with the vast orchestral range of, say, the Chicago Symphony, playing a modern work, the difference is staggering. Although the progress was gradual and countless composers and musicians were involved, there were definite peaks and plateaus in the upward climb.

By looking back at the peaks, we can get a panoramic impression of the major forces that have changed the rather plain musical fare of the distant past to the infinite delights of today's orchestral repertoire.

The following ten records represent those peaks. You can hear, in two evenings, highlights of 400 years of musical history.

1. Giovanni Gabrieli (1557-1612): *Sonata Pian e Forte*

Until nearly the end of the 16th Century, music existed primarily for only one function—to enhance the pageantry and ceremony of the church. And the music of the church was principally vocal.

In the latter part of the 16th Century the Cathedral of St. Mark in Venice boasted two superb organists, both named Gabrieli. They were uncle and nephew, Andrea and Giovanni, respectively. Together they helped put music on the instrumental track that has led to the orchestra as we know it today. They both began to compose ceremonial and processional music for the church that used instruments only. In 1597 there was published a collection of *Sacrae Symphoniae* by Giovanni Gabrieli. Most of the music, as was to be expected, was for voice—motets, for example—with as many as 19 different parts, but there were many purely instrumental numbers.

In *Sacrae Symphoniae* is a *Sonata Pian e Forte* for two trombone choirs. With its alternatingly soft and loud passages it makes a stunning dramatic effect and conjures up the spirit which prevailed when the Venetian Republic was at its mightiest. And, most important of all, the *Sonata Pian e Forte* and others of Gabrieli's instrumental compositions pointed the way toward the development of the *concerto grosso* in 17th-century Italy.

Leopold Stokowski and the Symphony of the Air have recorded an exhilarating performance of Gabrieli's *Sonata Pian e Forte* for United Artists Records (mono: UAL-7001; stereo: UAS-8001) in an edition by Fritz Stein.

2. Johann Sebastian Bach (1685-1750): *Brandenburg Concerto No. 2*

It was during the 17th Century

(*Please turn to page* 33)



the 'one look' that is Fieldcrest

Fascination . . . a pattern as lilting as the Fascination Waltz. This is the newest Fieldcrest 'one look' for your bedroom and bath . . . harmonizing sheets, blanket, coverlet, towels and shower curtain in a marvelous melody of flowers for both rooms. At fine stores . . . and less expensive than you might think.

Fieldcrest®

FASHIONS FOR BED AND BATH

BUTANE

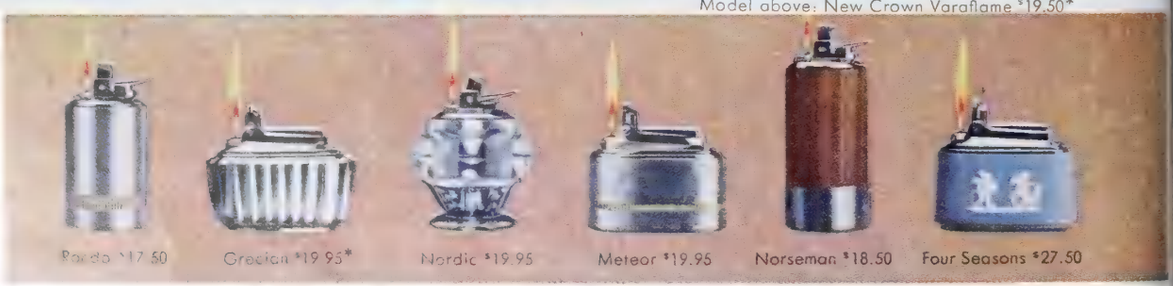


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Varaflame

Now...table lighters you fill once a year!

Model above: New Crown Varaflame $19.50*





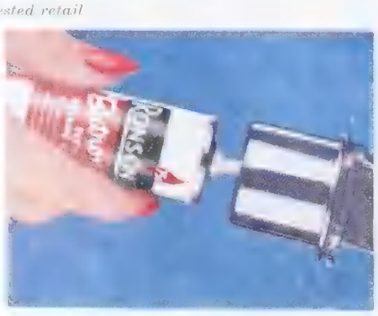
NEW! *Fingertip flame control!* Patented valve adjusts flame to any desired height for cigarettes, cigars, pipes.

NEW! A Ronson Varaflame Table Lighter makes ordinary table lighters old fashioned—it works on butane gas. Fuel it and forget it—your Varaflame lights *for more than a year* on a *single* fueling, because there is *no* leakage, *no* evaporation. There's a Varaflame style to complement *any* decor. What an elegant gift!

Prices shown are suggested retail **Plus tax*

RONSON

maker of the world's greatest lighters and electric shavers



NEW! *Fuels in seconds!*
Insert Butron Multi-Fill
and in *seconds* your lighter
is fueled for more than a year!

Fully guaranteed by Ronson
with a full year's free service policy

ALSO AVAILABLE IN CANADA
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Setting the pace in drapery fashions! Fiberglas* by Owens-Corning

Fiberglas, with the world's only permanent no-iron guarantee, starts the world's most fashionable rooms. Shown here, CORONADO, a tweed-inspired RIVERDALE fabric, available by the yard . . . one of many exciting new designs and textures in Fiberglas Coro-dyed yarns. Like all no-iron Fiberglas fabrics, it gives you these important extras: perfect washability—no dry-cleaning bills ever—no shrink—no stretch—no sun rot. Absolute fire safety. See them readymade or by the yard in exciting new colors, prints, and weaves at your favorite store . . . or ask your decorator. When in New York, visit the Fiberglas Fabric Center, 717 Fifth Avenue.



OWENS-CORNING
FIBERGLAS
makes the glass yarns, not the fabrics

James McQuaid, A.I.D.,
of Welton Becket and Associates
designed this room setting using a new Fiberglas fabric.
For Mr. McQuaid's decorating hints, write
Owens-Corning Fiberglas Corp., Dept. 5-E,
717 Fifth Ave., New York 22, N.Y.

*Owens-Corning's Trademark



Everybody Loves "Fascination" Furniture—What to do if *he* likes traditional furniture and *you* crave modern—or vice versa? A happy choice is Heywood-Wakefield's new Fascination group. Fascination combines the clean-cut look of today with the richness and warmth of traditional design. A total of over 50 pieces of superb decorator-styled furniture at inviting low prices. For living room, dining room, bedroom.

Fascination —Happy Choice For Every Room



Fascinating Quality Craftsmanship—Among the quality features which make Fascination so right for modern or traditional homes are its mellow transparent Topaz finish—its polished pewter hardware—its beautiful birch wood grain. Other fine touches include distinctive door paneling, sculptured solid block door fronts and sculptured legs, contoured chamfer posts, woven fiber seats, coil spring platforms and soft, spring-edge fronts on upholstered pieces.

The Warm Modern with Traditional Flavor



Blends Beautifully with Your Present Furniture—If you're having difficulty finding pieces to blend with furniture you already have, designer-styled Fascination fits as though you'd owned it forever. And "forever" accurately describes the way it keeps its beauty. Heywood-Wakefield craftsmen have been famous for more than 100 years for putting solid value in their furniture.

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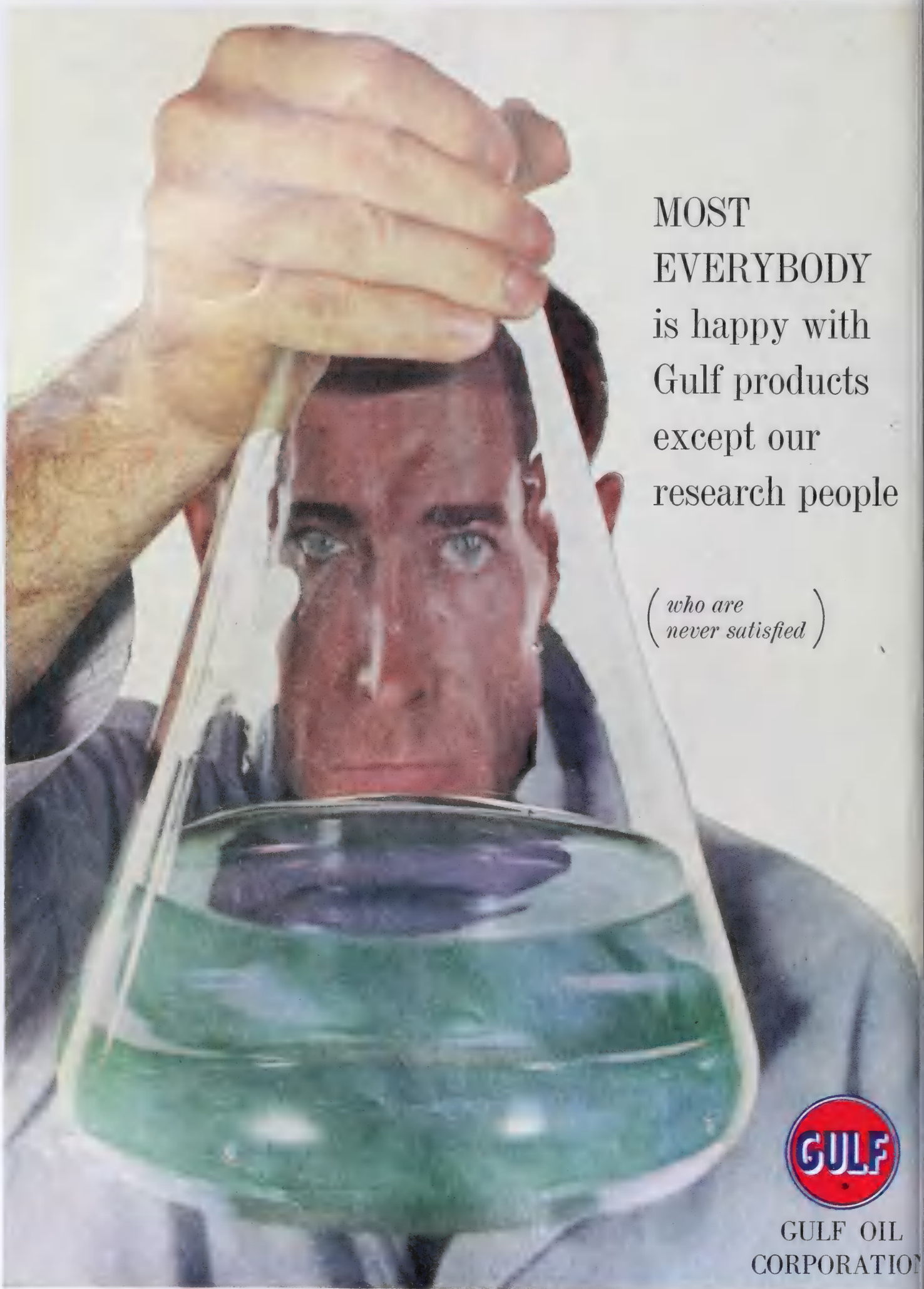
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TEN ORCHESTRAL PIECES

CONTINUED FROM PAGE 24

that the *concerto grosso* form evolved as an orchestral composition. This is played by two or more solo instruments accompanied by a small orchestra. Perhaps the highest peak of *concerto grosso* was in 1721 when Johann Sebastian Bach produced his six orchestral concertos dedicated to Christian Ludwig, the Margrave of Brandenburg. This musical form first came into being in Italy and some of the great names connected with its development are Torelli (1658-1709), Corelli (1653-1713), and Vivaldi (c. 1669-1741).

By the beginning of the 18th Century the *concerto grosso* had spread to other countries. The German-born, naturalized Englishman, George Frederick Handel, produced six of them in 1734 and twelve more in 1739.

But it was Bach's Brandenburgs that best typify the form.

Each of the Brandenburg Concerti is scored for a different group of solo instruments. I have chosen the Second Concerto for our purpose because it is the most brilliant of them all. The group of solo instruments, or *concertino* as it is called, consists of violin, flute, oboe, and trumpet and there is a joyous, festive mood about the first and last movements in particular.

The middle movement is an unaccompanied conversation between the solo violin, flute, and oboe which, at the time, disclosed new shades of music's power to communicate emotions. Bach had opened up the whole area of instrumental color and set in motion musical considerations with which composers have been concerned since.

The six Brandenburg Concerti exist in many different recorded editions; my own preference is for the performances by the Stuttgart Chamber Orchestra conducted by Karl Munchinger on London Records (mono: LL-1457/8; stereo: CSA-2301).

3. Franz Joseph Haydn (1732-1809): *Symphony No. 44 in E Minor* ("*Mourning*")

By the second half of the 18th Century composers all over Central Europe were writing symphonies—instrumental compositions of imposing proportions. But Franz Joseph Haydn is called "father of the symphony" because he brought to it an emotional intensity unlike anything previously developed by his predecessors or contemporaries.

One of the composer's first symphonies to exhibit this was the Symphony No. 44 in E Minor, called the "Trauersymphonie"—or "Mourning Symphony." The very title discloses that here is a work of strong passions and emotions. It was composed in the early 1770's, when contemporary literature and drama were in the midst of the turbulent *Sturm und Drang* period. It is no idle speculation to relate the "Trauersymphonie" to the literary turbulence which was dominating the age. Especially in the slow movement is there a depth of emotion which introduces a new element into the symphony. This is the music that Haydn wanted played at his own funeral.

But of course we must remember such composers as Giovanni Battista Sammartini (1701-1775); Karl Philip Emanuel Bach (1714-1788), a son of Johann Sebastian; Karl Stamitz (1745-1801), and Karl Ditters von Dittersdorf (1739-1799), all of whom made significant contributions toward the development of the symphony.

Of the several recordings of Haydn's 44th Symphony (he wrote over 100), only that by Szymon Goldberg with the Netherlands Chamber Orchestra for Epic is available both monophonically (LC-3625.) and on stereo (BC-1046).

4. Wolfgang Amadeus Mozart (1756-1791): *Piano Concerto No. 9 in E Flat*

A good case can be made for the argument that Mozart created the piano concerto as a form. It is certainly true that he developed it from very modest beginnings to truly great ends. When Mozart began to compose his piano concertos, the form was still heavily overlaid with the tradition of the *concerto grosso*, with the keyboard instrument still mainly in a supporting role. By the time he had composed his last Piano Concerto (No. 27), Mozart had transmuted the form into a bold and vigorous integration of two contrasting musical spokesmen—the solo voice and the orchestral voice.

It is when we come to the Piano Concerto No. 9, composed when he was twenty-one, that we find Mozart's first real masterpiece in the form. He had already solved the basic problem of the concerto structure, but in the Concerto No. 9 there is the first full blossoming of the composer's matchless powers. For its originality and boldness the great Mozart scholar, Alfred Einstein, compared this concerto

(*Please turn the page*)

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TEN ORCHESTRAL PIECES

CONTINUED FROM PRECEDING PAGE

to Beethoven's "Eroica" Symphony; in both we have an instance of a young man coming to grips with a polite form and ennobling it by virtue of his own great powers of invention and imagination.

No stereo editions of the Concerto are available as yet; of the monophonic versions, I admire Serkin's performance with the Marlboro Festival Orchestra conducted by Alexander Schneider (Columbia ML-5209).

5. Ludwig van Beethoven (1770-1827): *Symphony No. 3 in E Flat, "Eroica"*

In his admirable *Music in Western Civilization*, Paul Henry Lang describes Beethoven's *"Eroica"* Symphony in these words: "One of the most incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and in the history of music in general." In length (the *"Eroica"* runs about twice as long as the average Haydn or Mozart Symphony), in formal design, in complexity, and in harmonic daring, the *"Eroica"* marks a complete break with the musical past.

As conceived the *"Eroica"* is about the *heroic* and how it can liberate mankind from inward and outward oppression. This is the ultimate message of the *"Eroica"*—and of Beethoven. It sounds repeatedly throughout his music.

Of the available recorded editions, the monophonic one by Otto Klemperer (Angel 35328) comes closer than any other version to satisfying me that all that is to be found in the score has been probed and plumbed by the conductor. In the stereo department, Szell's physically exciting version for Epic (BC-1001) is my preference.

6. Hector Berlioz (1803-1869): *Symphonie Fantastique*

When the *Symphonie Fantastique* of Berlioz was unveiled to the musical world in 1830, the symphonic form gained a rich new dimension. His contribution to the orchestral art was twofold. He considered the orchestra in a new perspective. To him it was a single magnificent instrument, more fully integrated than in the past. His orchestrations were so disciplined, unified, and beautifully proportioned, and his use of instruments in combination so imaginative, that his place in the history of music is assured.

His was also an extremely personal music, and, for that period, served to typify the intensely inward expression. When the *Symphonie Fantastique* was written, Berlioz was an intense, supersensitive, and high-strung youth of twenty-seven. He says in his Memoirs that the "Episode in the Life of an Artist" (his over-all title for the *Symphonie Fantastique* and a companion piece) is a "history of my love for Miss Smithson, my anguish and distressing dreams." The Miss Smithson of whom he speaks was the Irish Shakespearean actress he eventually married.

The five movements of the *Symphony* detail for us the dreams and emotions of a young musician of morbid sensibility who takes an overdose of opium in a fit of lovesick emotional despair. Berlioz clothes the music in an opulent and colorful orchestration which remains to this day a marvel of invention. Sir Thomas Beecham, a renowned interpreter of this work, once told me that there have been "no surprises given to us in orchestration since the *Symphonie Fantastique* of Berlioz."

Sir Eugene Goossens has recorded a vivid performance of the score for Everest Records (mono: 6037; stereo: 3037) and it is especially well-recorded.

7. Richard Wagner (1813-1883): "Prelude" and "Love-Death" from *Tristan and Isolde*

The synthesizing of dramatic and musical elements into one unified and organic whole was perhaps the greatest (but far from the only) achievement of Richard Wagner. To support this thesis we need go no further than the composer's own description of his stage works as *music-dramas* not *operas*.

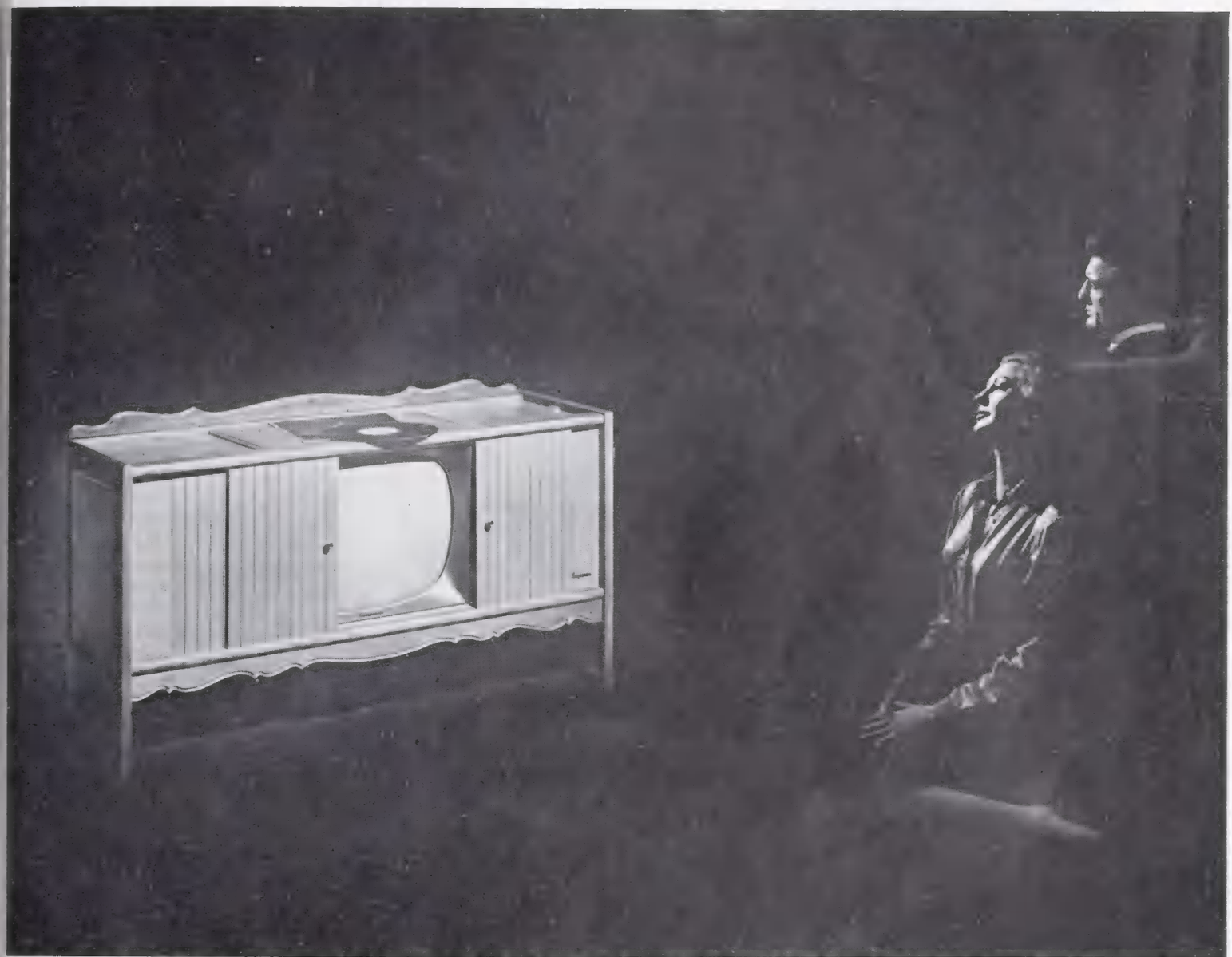
One of Wagner's most effective weapons in his musico-dramatic arsenal was his use of so-called *leit-motifs*—musical phrases which are always associated with a particular event, emotion, or character. The Prelude to that great glorification of passionate love, the music-drama *Tristan and Isolde*, is an eloquent example of Wagner's genius. Seven distinct motives are to be found in the Prelude, all of them connected with the first realization of their passion by the lovers, Tristan and Isolde, but Wagner weaves them all together in a continuous line.

A new kind of tonal opulence was another of Wagner's magnificent contributions to music. Pure richness of sound reaches its apogee in his work. The composers who followed had little choice but to strike out in new directions.

(*Please turn to page* 36)

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TEN ORCHESTRAL PIECES

CONTINUED FROM PAGE 34

Rudolf Kempe has recorded an effulgent performance of the Prelude and Love-Death from *Tristan and Isolde* for Capitol (mono: G-7180; stereo: SG-7180), with the Vienna Philharmonic Orchestra.

8. Arnold Schonberg (1874-1951): *Five Pieces for Orchestra*

Schonberg is the pilot who has best charted the musical course of atonalism—a direction taken by many composers in the 20th Century. Atonalism (which uses a 12-tone scale instead of the customary 7) is a liberation from the conventional major-minor harmonic structure. An early atonal classic in the orchestral literature is Arnold Schonberg's *Five Pieces for Orchestra.* No longer is the music oriented around a particular "home" key, but rather a kind of musical democratization has taken place in which all the notes and their harmonies are of equal importance.

Even now, 51 years after they were composed, the *Five Pieces for Orchestra* baffle the vast majority of concert audiences. But they have had an enormous influence on many composers during our century and it seems to be growing.

A key to the character of the music is in the program notes for the first English performance of the music in 1912 at Queen's Hall, London: "This music seeks to express all that dwells in us subconsciously like a dream; which is a great fluctuant power, and is built upon none of the lines that are familiar to us; which has a rhythm . . . as all life in us has its rhythm; which has a tonality, but only as the sea or the storm has its tonality; which has harmonies . . . we cannot grasp or analyze. . . . All its technical craft is submerged, made one and indivisible with the content of the work."

No stereo recording of the music exists, but there is an excellent performance on a Mercury monophonic disc (MG-50024) by Rafael Kubelik and the Chicago Symphony Orchestra.

9. Igor Stravinsky (1882-): *The Rite of Spring*

If a new exploitation of the harmonic element in music characterizes the direction taken by Schonberg and his followers, it was left to Igor Stravinsky, in *The Rite of Spring,* to produce a work of unprecedented rhythmic excitement, fullness of body, and elemental drive. Hearing it now, it is hard to realize how strange, new, and unusual it sounded when introduced in Paris in 1913. Its primitive force, and the massive weight of the total sound caused a furor.

But when the score was introduced to Boston in 1924, the distinguished critic of *The Boston Transcript,* H. T. Parker, wrote: "It is believable that a future historian of the Boston Symphony Orchestra will note in particular the Symphony concert of January 25, 1924. Then and there, he may write, was first heard in Boston a masterpiece that had altered the whole course of music in our time."

Parker's words were prophetic. The music's irresistible power to communicate stamps *The Rite of Spring* as *the* single most important contribution to symphonic literature during the first half of our century.

Leonard Bernstein has recorded a masterful performance of the score with the New York Philharmonic for Columbia (mono: ML-5277; stereo; MS-6010.

10. Bela Bartok (1881-1945): *Music for String Instruments, Percussion and Celesta*

A greater concern with orchestral color and sonority is one of the distinctive features of 20th-century music, and a man whose work typifies this was the late Hungarian composer, Bela Bartok. He was one of the most brilliant orchestral colorists of our time.

His contribution was to enrich the orchestral pallette, and to add a deep, subtle, mysterious quality that must be heard to be understood. Many later composers have understood; and learned from the haunting sonorous imagery of Bartok. He did not create new forms, but he added depth to the old.

In his *Music for String Instruments, Percussion and Celesta,* composed in 1936, Bartok achieved a perfect synthesis of all the elements in his musical speech: a strong Hungarian national folk feeling (the last movement is a swirling Magyar peasant dance); an evocative and fascinating combination of sonorities (the third movement, an *Adagio,* is a hauntingly beautiful night piece); and a profound probing of the inner depths of the human spirit (the opening movement is an intense and introspective piece).

RCA Victor has a record of Bartok's *Music for String Instruments, Percussion and Celesta* by Fritz Reiner and the Chicago Symphony Orchestra (mono: LM-2374; stereo: LSC-2374).

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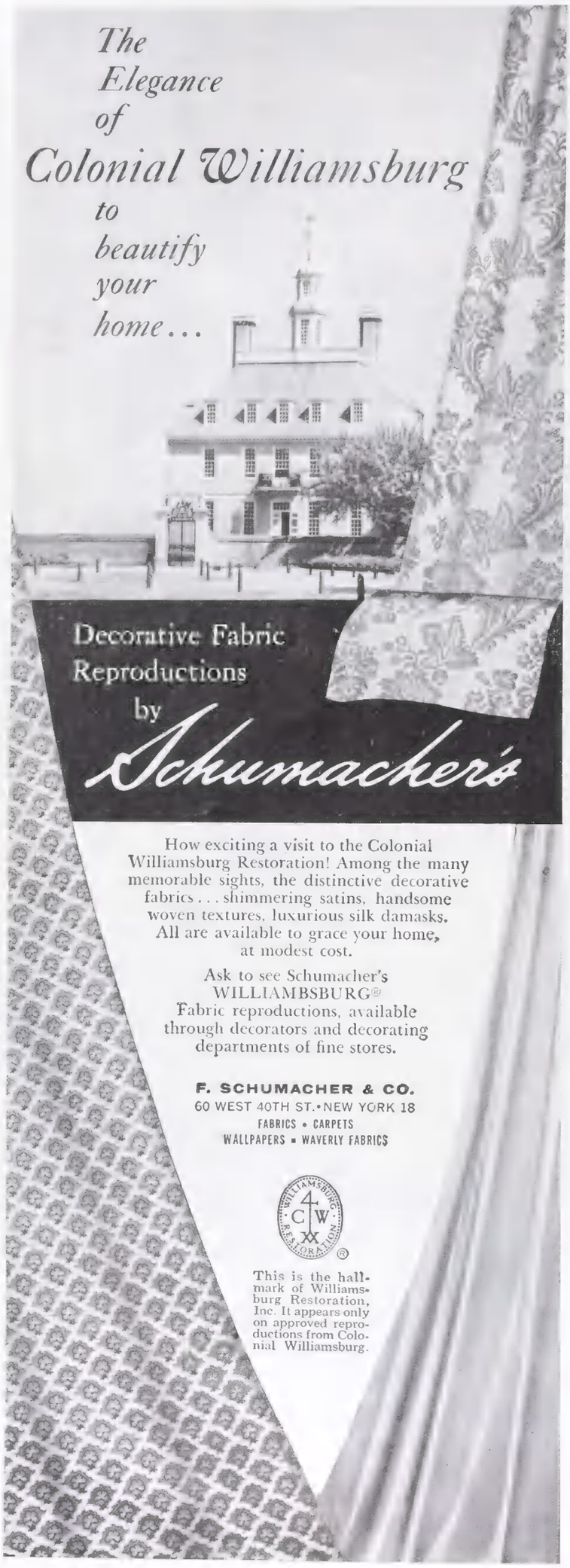
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DECORATOR'S DIARY

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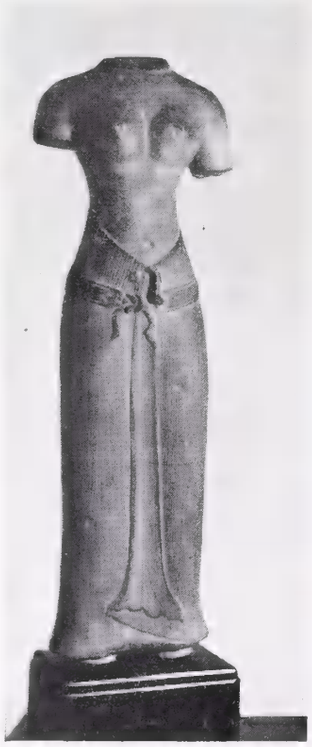


As clients, Valerie and Bob Dean are ordinarily a decorator's delight, because they have the sterling attribute of decisiveness. There was no backing and filling, no yes-butting, no wool-gathering vagueness to stay the swift completion of their first apartment. And I thought the furnishing of their new apartment was progressing just as smoothly—until we came to the living room fern garden.

Valerie had set her heart on this as a device to fill an eight-foot-long, three-foot-deep niche which the architects had apparently earmarked for an imposingly large piece of furniture like a sofa or a breakfront. Indeed a little visiting around proved that every other tenant in a similar apartment had swallowed the hint and done exactly what they were expected to do with that space. But the Deans, bless them, abhor the cliché as nature does a vacuum. So, with happy unorthodoxy, we had the niche papered with one of Denst and Soderlund's subtly blurred silvery foil papers that have almost the quality of antique mirror.

When we finally convinced a tinsmith that we weren't raving maniacs, he rustled up a niche-fitting 8′ x 3′ galvanized tray, galleried with a strip of dull pewter to contain a bed of black Japanese pebbles—

(*Please turn to page* 40)



Vietnamese Venus

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DECORATOR'S DIARY

CONTINUED FROM PAGE 38

the oval, perfectly matched kind that must have taken forever to collect. These provide "carpeting" for a collection of ferns of various types and heights in gunmetal-colored pots. The composition filled the space with a landscape that was specially delightful because it was so unexpected in a New York apartment. (The April 1960 issue of HOUSE BEAUTIFUL has an article on ferns to guide any neophyte's choice of material.)

The fern colors we repeated in raw silk draperies and the upholstery of the sofa which is placed on the opposite wall to get a full view of the greenery. Everything seemed to go together like a dream. But as we sat on the sofa one evening to admire our handiwork, it was clear to me that something important was lacking.

The fernery needed more than a mass of green plants to bring it into focus—a piece of sculpture, for instance, which would, by contrast of form, enhance the forms of the ferns.

Valerie, who has a quick eye for such things, spoke up first.

"What we need here is some garden sculpture," she said, "only what kind?"

"A cupid in white marble?" asked Bob. "Or the Venus de Milo?"

"Don't be whimsical, dear, and don't let's forget the budget, either. I'd be for a Buddha head on a tall pedestal behind the ferns. They say you can get great reproductions of them—and as long as we have so much Thai silk around here, I think we ought to give our jungle a hint of the Orient."

"Agreed," said Bob, "but please not a Buddha. Everybody we know has lately latched on to a Buddha. They keep telling me what serene faces they've got but most of the time they just look kind of mean to me. We need something vertical here—like the Venus de Milo, only in a sarong."

At that my memory did a backflip. I remembered seeing a graceful torso of a woman in an exhibition of Vietnamese antiquities that are now being reproduced in cast stone for export to the U.S.A.

"If you can wait four months for delivery," I told them, "I can order you up a South Asian Venus who will fit into that niche as though she were carved for it."

And she does. Standing 33 inches high including her own 7" base, she's headless, armless, in an excellent facsimile of the worn stone of ancient Cambodian temples. The fluid folds of her skirt are indeed reminiscent of Greek sculpture, yet she is a reproduction of a Cham period stone in the Albert Sarraut Museum in Phnom Penh, Cambodia. She is one of a series of stone castings carefully made in the School of Applied Arts in Bien Hoa as part of the Vietnamese economic development program, and imported to this country by Harold L. Oram, Inc.

Against her background of silver and fern fronds, she's as serene a work of art as you'll ever see. The Deans are so captivated that they've added a new dimension to their fernery—two spotlights hidden behind the pots to nightlight the goddess and the greenery with a mysterious, glamorous glow.

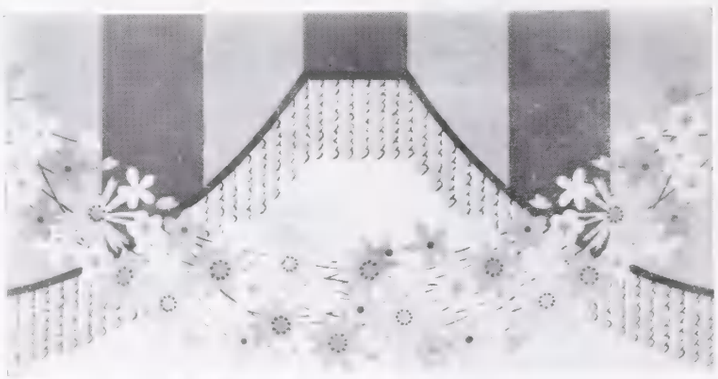
"Marjorie's having a fit about being put into that dormer room," reported Mrs. Douglas in one of the regular matutinal phone calls that came my way during the renovation of the Douglas summer place. "And you still haven't told me what we ought to do about the old sun parlor."

"Let's put Marjorie into the sun parlor," I said briskly, "and turn the dormer room into a supply closet."

Mrs. Douglas gasped. "But a dormer room is so charming for a young girl—so romantic. . . ."

"And so stuffy in the summer, and so dark and dismal on a rainy

(*Please turn to page 45*)



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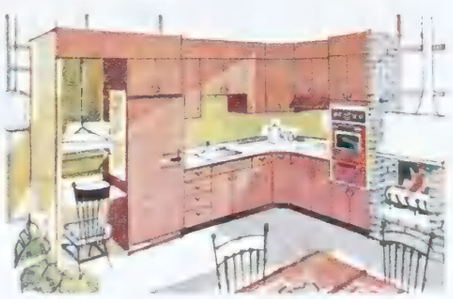
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It'll be the beginning of a beautiful friendship when this handsome Youngstown "Package" Kitchen moves into your house! You'll love the way it tucks neatly into a *5-foot space* ...compact...trim lines concealing storage space to spare... the large *non-splash* sink bowl...chrome fixtures...pull-out "shelf-drawers" behind smartly finished doors. If you want additional storage or a different design, there are dozens of Youngstown "Package" Kitchens to choose from...every *size* and arrangement! In Star White or Monterey Beige steel, or you can order one of the "Woodcharm" fashions: Cherrywood, Provincial, Sandalwood, or Honeywood (shown above) ...all mar-resistant laminate fronts on easy-to-clean steel cabinets. *All* at a "package" price. See them now at your Youngstown Kitchens Dealer.* *Also available in Canada.*



10-foot "Package" Kitchen. Designed for efficiency and economy. Generous drawer, counter and storage space. Built-in oven, cooking range. Jet-Tower dishwasher. Shown in Cherrywood.



14-foot "Package" L-Shaped Kitchen. Luxury kitchen! At a package price. Built-in oven, range, ventilating hood. Shown in Monterey Beige steel. (Refrigerator not included.)

**See listing under Kitchens in the Yellow Pages of your telephone book. Prices slightly higher in the West. Knobs on wall cabinets optional.*

AMERICAN-Standard PRODUCTS

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YOUNGSTOWN KITCHENS DIVISION

American-Standard, Youngstown Kitchens Div., Box No. HB5, Warren, Ohio

☐ I enclose 25¢ for Youngstown Kitchens planning guide and complete product information.

☐ Please have your representative call on me. I want to remodel my kitchen.

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Address _____

City _____ State _____

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vertical and horizontal
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Eastern's Star exclusive double-arc slats make all the difference! When closed, they interlock for complete privacy, open they provide a wider, clearer view. The ingenious "S-shape" of the slats adds extra strength and beauty to this wonderful, practical window covering.

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DECORATOR'S DIARY

CONTINUED FROM PAGE 40

day! Marjorie would be far happier ensconced on the sun porch the way I've planned it for her—subject, of course, to your approval."

"Well, I have no intention of approving the expense of dropping that sky-high ceiling, if that's what you mean," she bristled.

"Oh, that," I said airily, for I had been to the Walls Today showroom since last discussing the sun parlor with Mrs. Douglas. "We can drop that ceiling with paint and a wallpaper border."

"And I have no intention of investing in a lot of new bedroom furniture for a ten-year-old girl."

"No need for that, either. We'll fix up that old wicker stuff so even you won't recognize it."

I owed the whole inspiration to a real bonanza in wallpaper—a generous 13½" deep border, one of several in a variety of styles that have besides prettiness the functional value of "pulling down" high ceilings to a more livable height—visually, of course. The one I had my eye on was "Garland Border," a gay and summery simulation of a fringed awning garlanded with swags of daisies and field flowers, and rather reminiscent, in a non-saccharine way, of the era when the Douglas seashore house was in its heyday. It sort of suggested shady lawns and lemonade and girls in voile dresses, to say nothing of wicker furniture, the kind we had discovered in every shape and size in the old carriage house.

We ran the border around the room between the ceiling line and the top of the window frames which surround the room on three sides. But the border also suggested that we continue its awning-stripe pink in the ceiling paint, thus furthering the optical illusion of a lower ceiling. Windows were given slim white shutters that fold back to regulate light and privacy. And I was successful in persuading Mrs. Douglas to let me replace the time-honored French doors between sun room and living room with shutter doors.

From the assortment of wicker pieces in the carriage house, I extracted an old bath chair, a peacock-back chair, a little desk that could be turned into a dressing table, and a great round wicker table top. After a potent spraying with white enamel, they looked like new (the chairs cushioned in apple green chintz were sensational).

Against the solid wall, painted green for contrast, we used the wicker table top as a headboard for Marjorie's box spring and mattress, and covered the bed with a ruffled spread of white Dacron. It's cool, breezy, and practical, and as pretty a room for a ten-year-old girl as you could find on a summer's day.

And a point which I'm bearing in mind is that this versatile border comes in three versions: our pattern, which includes fringed awning and flower garland; the fringed awning alone; and the garland alone. The color range is prodigious, including a sophisticated black on white, and a smart mix of oranges, yellows and greens, and it can always be colored to order.

"Florentine or not," said Mrs. Prouty firmly, "Harold's old leather desk set has got to go. It's so battered and cracked up that it laughs at the new furniture in his study. But he says the new fangled stuff they make for desks these days is so small and cluttery that it gets in the way instead of doing a job."

We were taxiing over to the Jens Risom showroom, where Mr. Prouty's new oiled walnut desk and

(*Please turn the page*)



New desk accessories

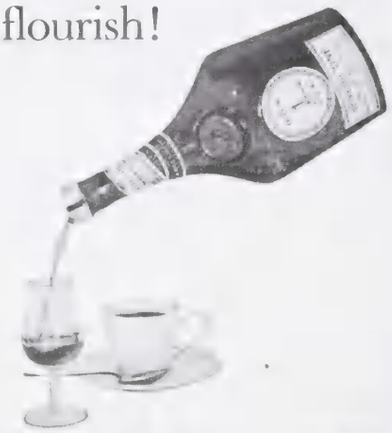
STIFFEL

The Royalty of Lamps



CHARMING Table Lamp recalling the classical and more important metal urn Oil Lamps of the 18th Century. Antique fine brass finish. Tall Edwardian concave shade of off-white ribbed fabric. 36" to top of shade. About $50. Descriptive literature sent upon request addressed to The Stiffel Co., Chicago 10, Ill.

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dinner
with a
flourish!





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DECORATOR'S DIARY

CONTINUED FROM PRECEDING PAGE

leather-covered desk chair came from, to take a final look at a movable telephone and dictaphone table the lady was thinking of adding to the room as a birthday gift.

As one who used to be able to take desk sets or leave them I could not get overly excited at her problem. But I should have been, for this whole venture had been an eye-opener to me. Mr. Prouty, like many 65-year-olds, has nominally retired, but really hasn't withdrawn from activity at all. He has set himself up in a variety of small businesses which he can control from his study. And if you think he was willing to settle for polite semi-lounge and reading room decor, you're wrong. The study had to be outfitted as efficiently as his old office on Broad Street, so he is no man to regard his desk accessories as mere ornaments.

But we couldn't have come to the showroom at a more propitious time. For here, displayed for the first time, was a whole wardrobe of desk accessories in leather and walnut designed by Jens Risom specifically and sensibly to be used with his firm's famous line of office furniture which is just as handsome in a domestic background as it is on the business scene.

In her excitement at this find, Mrs. Prouty almost forgot to order the portable phone table. For every one of the 17 pieces in the line, from desk pads to ash trays, from letter trays to pencil holders, has the generous size and genuine usefulness Mr. Prouty and any other busy man would demand of office equipment. All are cleanly designed, sans any other ornament than the sheen of soft leather and, as in some pieces—pen holders, correspondence trays, and ashtrays—the patina of oiled walnut.

The desk pad can come with one open, unpaneled side, with both sides paneled in leather, or with one side paneled in flip-over leather book which is actually a long, narrow calendar-memo pad (see picture). In any case, it measures a commodious 18″ x 34″—that's elbow room. There's a range of 14 leather colors or, at a little extra cost, special colors can be custom ordered. All pieces are bottomed with cork to prevent scratching.

All we would dare to specify was that the accessories match the bronze-green leather desk chair, since we know Mr. Prouty chose the color himself. The choice of individual pieces we left to him. He has replaced his gold-tooled relics with a memo-book desk pad, a wondrous leather-bound hinged box which opens up into a double letter tray, a nicely scooped leather cup for pencils, and a handsome leather-bound walnut block which holds two pens. His sense of businesslike order is satisfied, Mrs. Prouty's aesthetic feelings are pleased, and I have changed all my former opinions on desk sets. They are nothing to be taken lightly.

"George calls our little nest in the Village 'Dismal Vista'," explained Polly Patmore, "because even though we pay sky-high rent, all we have to look at are the fire escapes of the tenements in back of

(*Please turn to page* 110)



Printed vinyl window shade

AUTOMATIC DISHWASHER NEWS!

Cascade's dramatic water-sheeting action ends spots, streaks and film!

Water-sheeting action like this...



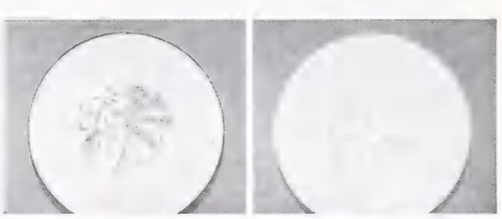
Means sparkling dishes like this...



Only CASCADE contains Chlorosheen to change water drops into clear-rinsing "sheets"...stops spotting as no other leading detergent can!



You'll see a sparkling clean difference when you put Cascade in your machine. These dramatic photos show why. Notice how the water on the plate at left is rinsing off in clear "sheets" to slide away food particles and grease without leaving water drops behind to dry into messy spots and film. Cascade's exclusive Chlorosheen is the secret. Cascade with Chlorosheen in your dishwasher will mean visibly cleaner dishes and silverware, visibly brighter glassware. For best results, always get Cascade.



WASHED 1000 TIMES IN CASCADE | **WASHED 1000 TIMES IN ANOTHER DETERGENT**

Proof Cascade protects china patterns as no other leading detergent can. Everyone knows even finest patterns can fade with time and use as shown by plate *at right* washed the equivalent of every day for 3 years in a dishwasher using another detergent. But see *at left* Cascade preserves the clear-cut beauty of this delicate platinum and gold-leaf pattern. No wonder Cascade is recommended for safety by the American Fine China Guild.

Procter & Gamble's Cascade is endorsed by every leading dishwasher manufacturer





Ingenious Pair

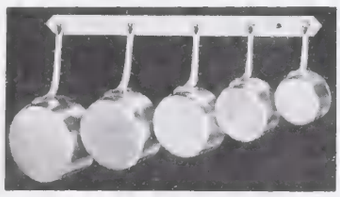
Herb Garden for your window sill. Black pressed wood lazy susan, plus 5 white pots, pack of Black Magic earth, 5 packets herb seed (enough for 3 plantings) complete, ppd. **8.80**

Cordless Electric pencil sharpener by Kent. Battery driven; works up to 1 year on same flashlight batteries. Sharpen pencil with 1 hand! Portable, no fastening. Made in U.S.A. 3½" high, ppd. **10.95**

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WITH Peggy Ryan



FRENCH MELTER SET
in copper and brass

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Matching 10" hanging plates .....$3.95 pair
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BRYN MAWR GIFTS Bryn Mawr HB5, Pa.

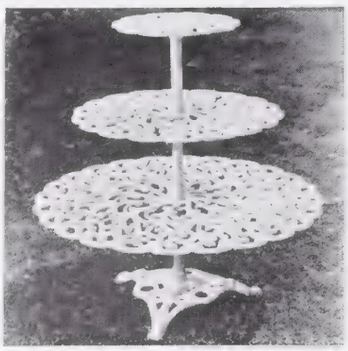


TABLE IN THE SUN. Against the green velvet of your lawn, or in the cool shade of your terrace, this three-tier table will be a bright magnet for your guests when you serve afternoon tea, cocktails, informal luncheons. Cast iron, white-finished, 31½" h. over all. Top tier is 12½", center, 21", bottom, 29½". $36. Cast aluminum, $46.80. Exp. coll. Page & Biddle, Bryn Mawr, Pa.



KOKESHI DOLLS. Three generations of the traditional dolls of Japanese folk art nest inside each other. Even grown-up *Window Shoppers* love nested toys like these! Hand carved of wood and exquisitely hand painted in many colors with movable heads, the smallest is 1½" h., the tallest, 3½" h. 6 dolls. $1.25. American Trader, Dept. 301, 31 Lafayette Ave., White Plains, N.Y.



DAISIES WILL TELL that you're wearing the most beguiling sun stoppers in town when you order these harlequin-style precision-ground glasses. White daisy petals have yellow centers. And the full-blown pink rose sun glasses are elegant enough for a June garden wedding. $3.50 the pair each. Cortley Gifts, 453 E. 88th St., New York 28.

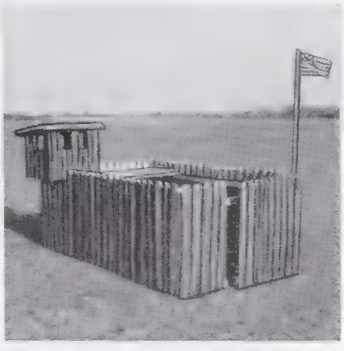


SUMMER LIGHTS should be soft and cool, just a flicker to lend enchantment to a whispering night. These, then, are the hurricane lamps for your dining table or screened porch. Imported from Europe, clear-crystal glass has hand-cut starburst design. Lamp doubles as a vase. 10" high, $1.95 each. $3.75 pr. Add 25¢ post. (Candles not incl.) What's New Shop, HB5, Wynnewood, Pa.

PING

Merchandise, except personalized items, may be returned for refund by firms involved. Prices subject to change.
Unless stated, postage is included in price.
Firms prefer not to handle C.O.D.'s.
Postage extra outside Continental U.S.A.
Happy Window Shopping!

HOLD THE FORT in mind for any child who makes noises like cowboys and Indians and keeps his eyes glued to the TV screen when Lieut. Rip Masters and Rusty appear. Split-log fort comes pre-assembled in sections, is set up in jig time. Includes: block house, firing platform, gate, flag pole. 5 x 7′, $27.95 f.o.b. Camden, N.J. From Cedar Products, Box 84, N. Baldwin, N.Y.



SACCO OLYMPICO is the official carrying bag for men and women participants in the 1960 Olympics. But you don't have to be an athletic record holder to enjoy its wonderful practicality. Made of Swiss burlap, it's plastic-lined, light in weight and bears the colorful Olympic symbol. With red cowhide official label and cord loops, it's 15″ x 20″, $4.95. Taylor Gifts, Wayne 1, Pa.



ROCK-A-BUY to flatter a summer scene has a pretty pierced back rest and a "slatted" seat. Think how lovely it would be on your patio or terrace with a deliciously plump apple green, strawberry red, or lemon yellow seat cushion! Wrought-iron rocker finished in snowy white is 33″ high over all, rockers are 32″ long. $69.95 express charges collect. Edith Chapman, Nyack, N.Y.



HOSPITALITY RACK. The mildest Milquetoast in the crowd couldn't resist your cordial invitation when you hang this sturdy brass-plated beauty in the downstairs bathroom. The "Be My Guest" plaque is removable. Two-tier gleaming white shelves are mar-proof. 20″ wide, 10¼″ high, 5¾″ deep. $7.95. From Grace Kelley Gifts, Dept. 11, Box 609, Port Washington, N.Y.



imported from **DENMARK** *the best in contemporary accessories*

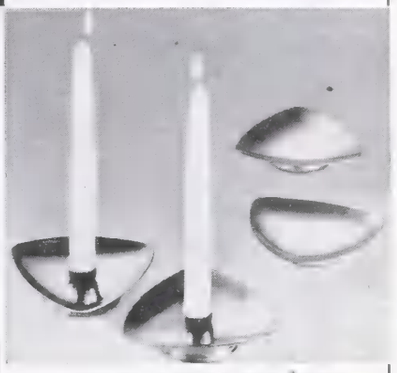
PRIZE WINNING STAINLESS

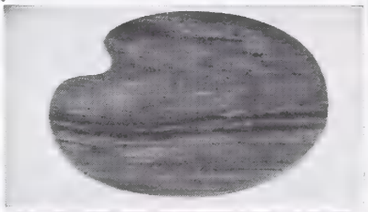
Sleek stainless steel triangles, 2¾″ on each side, make unusual ashtrays or candle holders. Designed by a leading Danish metalcrafter of the finest stainless, they have a permanent satin smooth finish.

Ashtrays .....2 for **$1.95**
Candle Holders .....2 for **$1.95**

Tapers, hand dipped high quality white candles from Sweden. Not sold separately.
Set of 10 **$1.25**

1 pair Candleholders, 1 pair Ashtrays, and 2 Sandwich Boards . . . the 6 pieces for **$5.50** ppd.





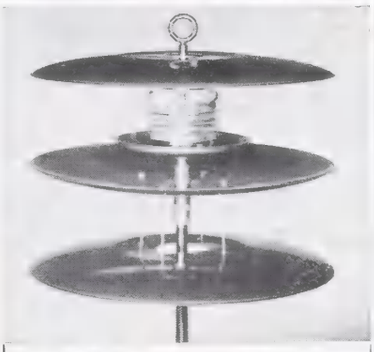
OIL FINISH TEAK SANDWICH BOARDS

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2 for $1.95

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Rustproof . . . Aluminum

Spring will bring many new wild birds with their joyous song to your Kepe-Nete feeder's dry, clean food. Lower of 3 dark green 15½″ anodized trays prevents squirrels from entering feeder when mounted on ⅜″ (inside dia.) iron water pipe, which mounting is drilled to fit. Feeder tray and glass hold 1½ lbs. Postpaid. (Add 50¢ W. of Rockies).

Feeder without Guard **$9.95**
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Satisfaction Guaranteed

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STAKE THIS FOUNTAIN BIRD BATH



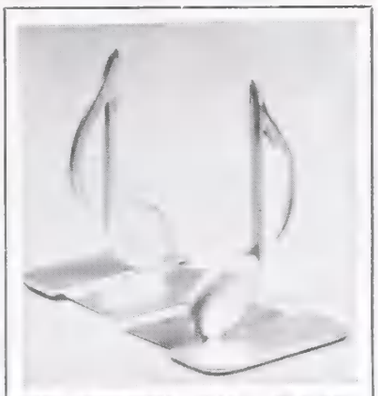
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SPECIAL: TRAY AND SOAP, $6.50 postpaid.

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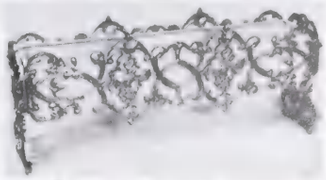
Original **GRAPE & LEAF** pattern

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Settee #601 39" long	$33.	$41.
Chair #602 21½" wide ea.	$21.80	$30.50

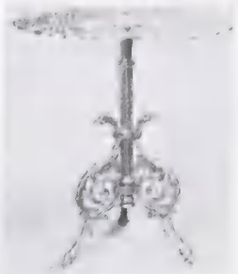
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OLD NEW ORLEANS ADJUSTABLE TABLE

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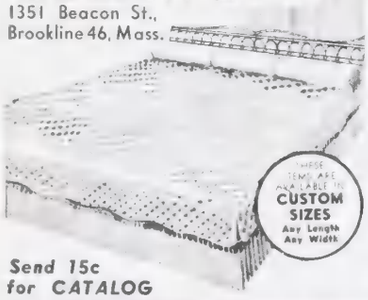
Dept. B-5-60, 1901 4th Ave., So. Birmingham, Alabama

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. . . in sun-resistant viscose colors of dusty rose, antique gold, aqua, brown, pink, nutmeg, shadow green, orchid, grey, apricot, blue, or white. Oval-in-the-diamond quilting. Kick-pleat coverlet . . . twin **14.95**, double **16.95**, queen 60 x 80 **27.50**, king **29.95**. Gathered dust ruffle (not shown) . . . twin **9.95**, double **10.95**, queen 60 x 80 **16.95**. Pleated dust ruffle (shown) . . . twin **14.95**, double **15.95**. Bedspread . . . twin **17.95**, double **19.95**, queen 60 x 80 **35.00**, king **39.95**. Drapes . . . 45" **6.95**, 63" **7.95**, 81" **9.95**, 90" lined **14.95**. Vanity **8.95**. Send 10¢ for set of Antique Satin color swatches. Add 90¢ for postage and handling to total.

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New Different Attractive

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Dept 4

39 W. Lockwood, Webster Groves 19, Missouri



DONEGAL SWEATER knit in Ireland is a magnif sweater for indoor and out wear. The pure virgin wo lightweight but warm, comf ble in any temperature. Bold tern permits your body to bre Oyster white or sapphire Szs. for men, $27.50; wo $24.50. *Specify suit size.* N Thompson, HB5. 1805 N.W. T man, Portland, Ore.



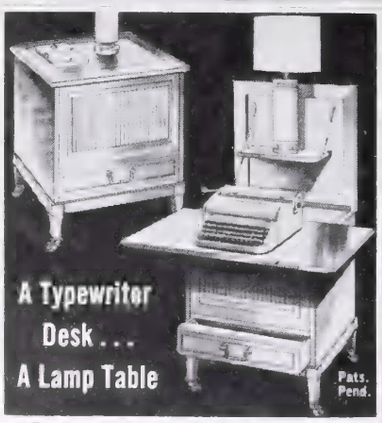
GO NATIVE and hang Australian Bushmen wall pla over the bar in your game r It looks like a hand-carved inal but is actually wood-sta ceramic. Three-dimensional i fect, it measures 12" long 10¾" high. $4.25. No c.o. You may order it from Je Products, P. O. Box 4291, P rama City 3, California.



WHAT'S THE HITCH post doing at your front when the wildest bronc in t is a Volkswagen? Adding terest to your entrance, course. Black aluminum ho head mounted on 5' steel pos finished in black Rust-O-Le $24.50. 10-number or letter s $10. Extra letters, 50¢ each. E chgs. coll. Hagerstrom Me craft Studio, Wheeling, Ill.



LOOK FOR THE SILV LINING, the secret in shade-y story. Washable w plastic shade completely s out light, and presto, it's degr cooler inside. Insulates in win prevents fabric fade. 36" x $1.69, 36" x 7', $1.89, 48" x $2.98. Add 25¢ post. No c.o. Bancroft's. Dept. HB-747. 2 S. Canalport Ave., Chicago



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NOW AVAILABLE FOR HOME USE!

Loud alarm sounds when current to freezer is interrupted for any reason. Freez-A-Larm pays for itself many times over by saving expensive meats, etc. from spoiling. May be installed by anyone in a few minutes. Just plug it in—has its own power supply. 8" x 6"; Pastel Grey may be painted any color. **$14.95 postpaid.** No C.O.D. **Unconditionally guaranteed.**

FREEZ-A-LARM

Dept. 1, 17245 Hatteras St., Encino, Calif.

TAKE NOTICE of this truly elegant lamp with its magnificent antiqued-gold eagle atop a weathered pine base. The 21″ hand-sewn fine cotton shade printed with Revolutionary War notices and weapons in gold, rust-red, leaf-green, and white tones has a dark-brown binding and pleated ruffle. 36″ h. $150 complete. Exp. coll. The Lennox Shop, Hewlett, N.Y.



NESTED INTEREST. A trio of woven willow tray baskets have collapsible handles so they stack for storage. They'll mind your garden tools, hold bunches of blossoms, and tote barbecue utensils to the patio for a cookout supper. Reminiscent of baskets used in the Victorian era, the set of 3, 16″, 18″, and 20″ long, is $9.95. Here's How Co., HB5, 95 Fifth Avenue, New York 3.



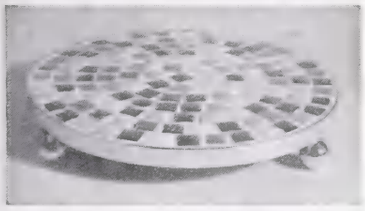
SUMMER STOCK. There's nothing like a natural-color straw hat and matching bag for pick-up-and-go week ends, for jaunts to the beach, to wear with dark cottons. The hat trimmed with black ball fringe is flattering to everyone. $4.95. Bag lined with plastic is topped with black cotton. 10″ diam., 13″ high. $5.95. Set. $10. From Elizabeth McCaffrey, B5, Northport, N.Y.



TAKE A MANDOLIN, add a bottle of Chianti, light your Capri candles and your patio is a piazza on that romantic Italian isle. Float them in the pool and it's Venice! Candles burn 100 hours, come in jeweltone glass holders with black fishnet design. 7″ high. $1.98 each. Three, $5.75. Add 45¢ postage each. Order from Foster House, HB5, 6523 N. Galena Rd., Peoria, Ill.



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Table protection in such a smart manner! Imported multicolor tile compliments any decor, brass-finish frame accents tile. Kit contains all materials for finishing — frame with tiling board attached, tile, cement, grout, instructions.

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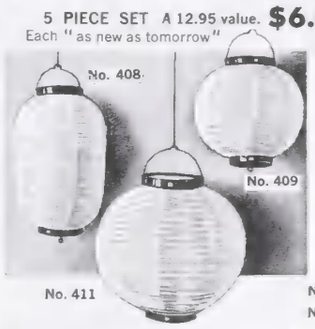
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Bring the "pride of modern dining" to the great outdoors with this gracefully styled 5 pc. barbecue set. Leather thongs to hang for proud display. Stainless steel with choice of iron-wood or cherrywood handles.

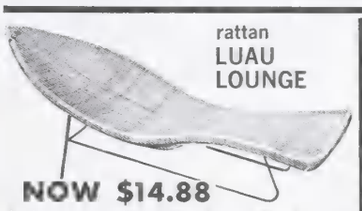
Specify handles.



ORIENTAL PAPER LANTERNS

These romantic oriental lanterns will add a festive air to your garden, patio or indoor parties. Heavy opalescent paper with black bamboo ribbing . . . will surround any light socket in glowing splendor.

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3 FOR 2.99
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No. 411 — 24″ dia., 23½″ long. . . 1.79 3 FOR 4.99



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NOW $14.88

A glamorous, golden rattan lounge. Hand woven and shipped direct-to-us from the Far East. Will add an exotic touch to your Den, Lanai, Porch, Patio or Living Room. 26″ wide with 80″ of luxurious lounging comfort. Mounted on sturdy black wrought iron frame.

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The most economical of floor coverings or use as decorator wall covering. Hand woven of Formosan Sea Grass. ½″ thick. In 12″ squares. Each square sewn together to form 9 ft. wide rolls. You add or subtract squares as desired. Send room dimensions in feet. Example: for 9 ft. x 12 ft. room — use 108 squares at 17c ea. — total of $18.36.



17¢ sq. ft.

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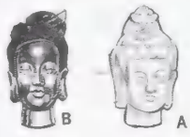
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B — Kutani porcelain head with gold features and black damascene hair. 2 for 11.00 6.00 EACH



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Everything you need for party or intimate family group . . . Barbecue set includes miniature Hibachi, authentic Japanese cooker, centered on hardwood platter, smokeless charcoal briquets, tongs, a generous supply of long hors d'oeuvre picks for that "individual" touch and last but not least . . . a delicate oriental fan to waft the aroma of good food to a hungry group, or use just for effect. A distinctive and practical hostess set.

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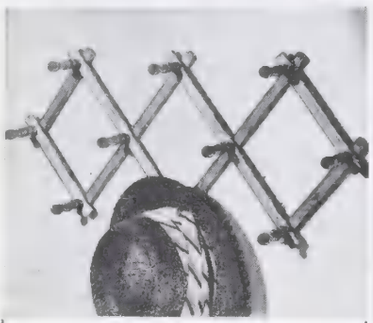
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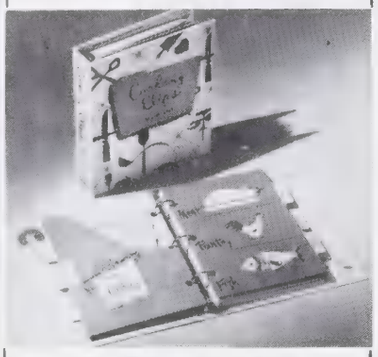
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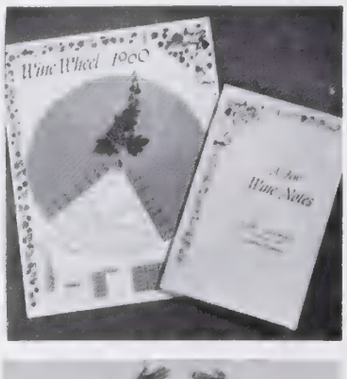


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HO TOI GOOD LUCK GOD. Rub his tummy in the morning before breakfast, and make a wish, and Ho Toi, the gleeful Chinese God of Happiness, will throw his weight around for you in the land where dreams come true. Hand-carved of natural rosewood, he stands 4" high. $1.50. World Handicrafts, Dept. 303, 29 Lafayette Ave., White Plains, New York.



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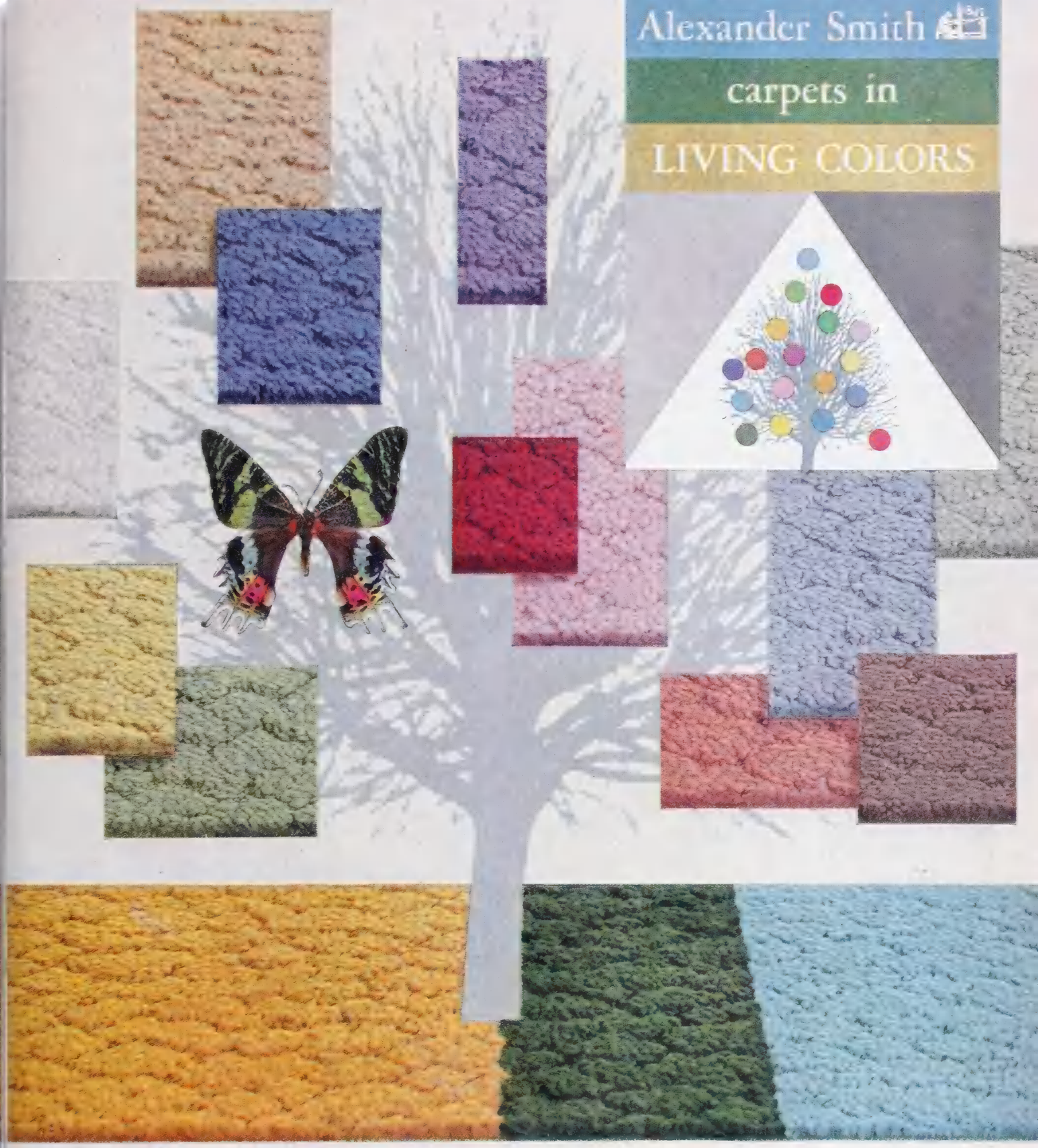
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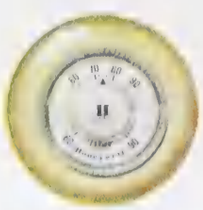
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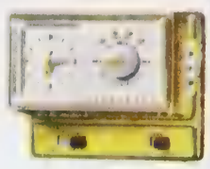
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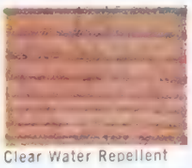
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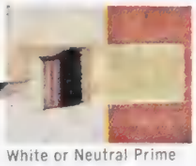


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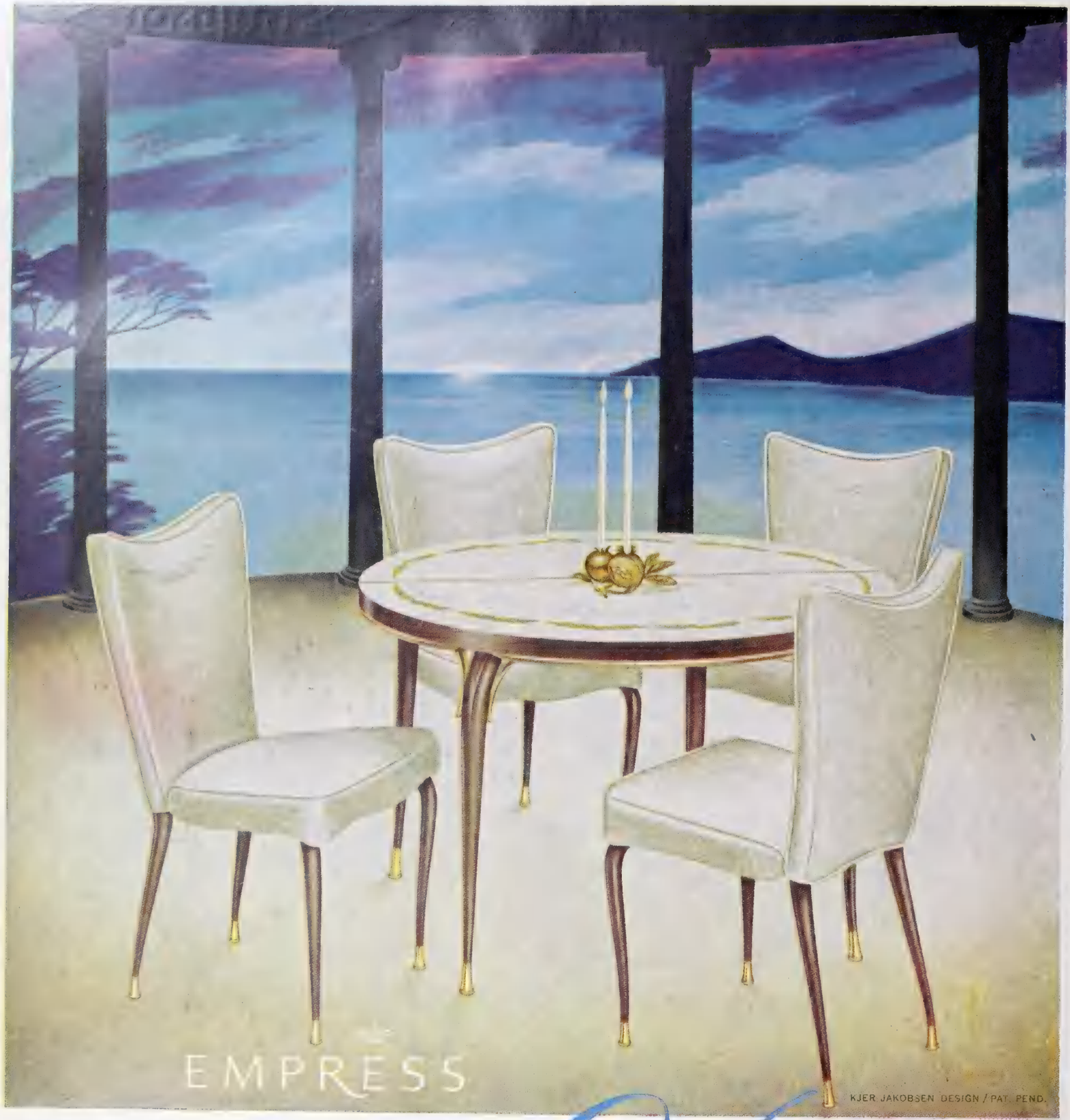

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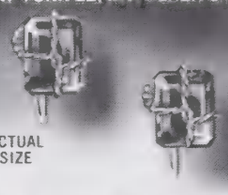
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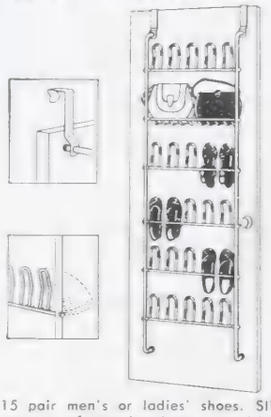
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Holds 15 pair men's or ladies' shoes. Slips easily over top of any size door . . . without screws. Each crossbar can be folded back to make shelf for purses, etc. Chromium plated. Can be fastened to wall in sliding door closets with screws provided. 69½" high, 21½" wide, 5½" deep. Order No. 1753W.

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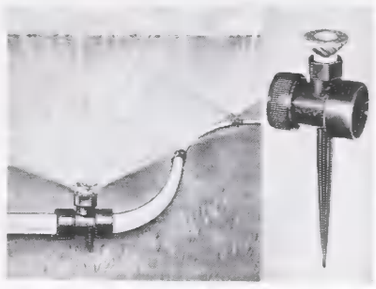


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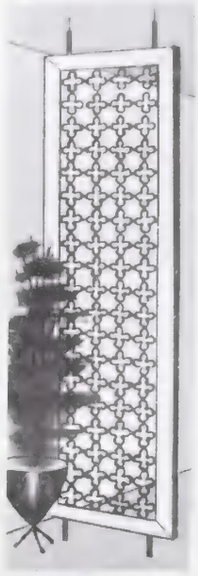
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DECORATIVE WOOD GRILLEWORK ROOM DIVIDERS



102

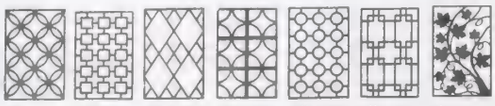
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EXTRA JOINER STRIPS which enable you to construct these grilles to any height or width: Per Strip — 15⅛" 50c 6 feet $2.00 8 feet $3.00.

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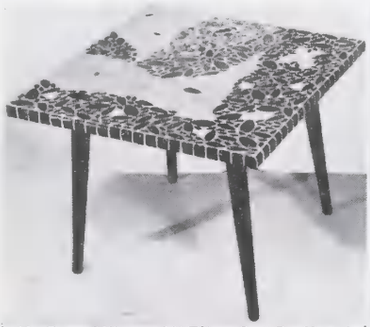
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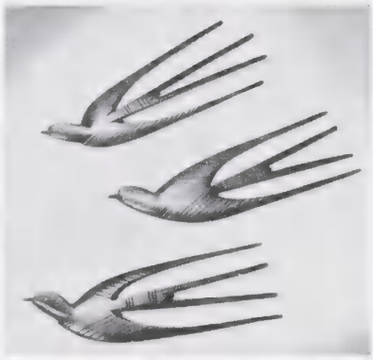
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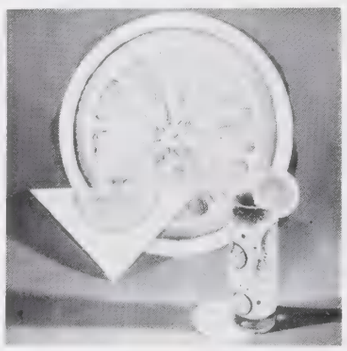
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JUST FOR THE RECORDS Here's a Phono-Record storag that holds over 200 records an has an adjustable divider to kee them erect, sliding doors to mak them accessible. Solid hardwoo legs and frame with tempere masonite, it's 23" x 17" x 22½ high, comes in mahogany or wa nut finish, is assembled withou tools. $19.95 exp. coll. Jeff Ellio HB5, Flushing 52, N.Y.



SUMMER LEMONADE LOV ERS so send them a set of eigh 14-oz. frosty cooler glasses, $3.98 And who could hate the humidit when there's fresh fruit sala served on 13" lemon-slice pape place mats? 24 mats with 24-13 square napkins, $2. Absorben coasters, 36 for $1. Add 35¢ post age. Helen Gallagher, HB5, 41 Fulton St., Peoria, Ill.



TICKING IN TIME to dres you delightfully, and so comfort ably for spring-time planting an back-yard barbecueing, has a hug pocket and gay bandana-prin trim. In the easy-on back-wra style, it comes in black and whit stripes with red or red and whit stripes with navy. In sizes 10 t 20, it's $12.95. The Vermon Crossroads Store, Montpelier, Vt



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Triangular, footed style 9 by 9 by 1½ inches. Finished satiny smooth and creamy white, with original freehand color sketch in permanent underglaze pastels . . . $4.50 post paid.

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5½ inches high, 2 inches across top. Decorated with original banana leaf onlay. In white with green and 22 carat liquid fired gold on leaves, $2.50 each . . . $3.95 a pair. In black matt with white and gold leaves . . . $3.00 each . . . $4.95 a pair. In scarlet with solid 22 carat liquid fired gold leaves . . . $4.50 each . . . $7.50 a pair, post paid. (Candle not included.)

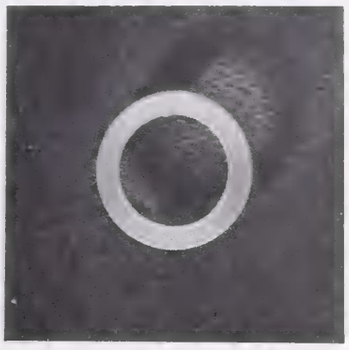


LOCKWOOD CERAMICS P.O. BOX 8886, TAMPA, FLA.

EAST MEETS WEST when you serve your avocado dip in these flamboyantly colored Imari rice bowls. They're perfect show-offs for spring's velvety pansies, and you'll use them for chive-topped vichyssoise, or summer strawberries. Little gems of enameled excellence are 4½" w., 3" d. 4 assorted bowls. $4.95; 2 sets, $9.75. Downs & Co., Dept. 1105, 816 University Pl., Evanston, Ill.



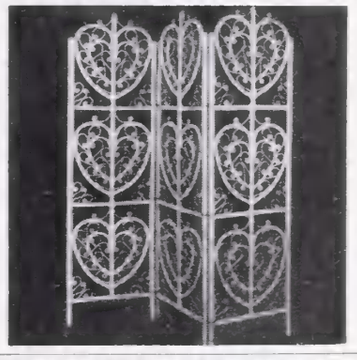
CHARMED CIRCLE. A 14k gold pin is a gift for your Mother of which she will be enormously proud, and because of its elegant simplicity, she'll wear it with everything from suits to dinner clothes. Delicately engine-turned pin can be engraved on reverse side with name and date. 1½" in diam., $10.95 plus $1 for engr. Tax incl. Murray Rackoff, 1225 6th Ave., New York 19.

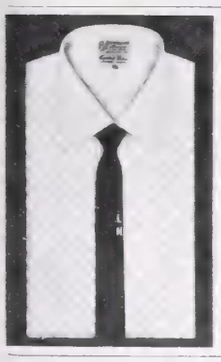


STRIPED FOR ACTION when you're swinging along the fairway or bucking the crowd at the supermarket is this no-iron seersucker sport dress. The button tab sleeves, full skirt front, and elasticized waist make it cool comfort as you keep your busy summer schedule. Green or gray stripes on white, sizes 12-20, $6.95. Johnny Appleseed's, Box 711, Beverly, Mass.



3-PANEL SCREEN found in the British Crown Colony of Hong Kong is perfect for summer living. Use it to divide dining and living quarters; to make a dressing room out of a bedroom corner. Natural white rattan and white peel in "hearts and flowers" motif. Screen may be tinted any color. 6′ h., over-all width, 60". $19.99 freight coll. Akron. 4402 Sunset Blvd., Los Angeles 27.





exclusive Dia-Pleat Shirt

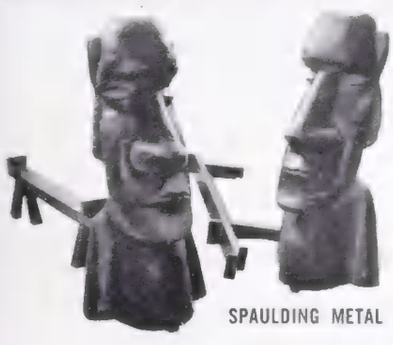
Made exclusively by Lew Magram "Shirtmaker to the Stars." This imported broadcloth shirt with diagonal pleats that never iron out has captured the fashion imagination of many leading TV stars. Originally custom made, it is now available for the first time to you! You're equally fashion-right with this shirt for dress-up or business. White. French cuffs. 14 to 19 neck. 29 to 37 sleeve. **$8.95.** Pleated Hank to match **$1.00.** Silk tie with 2 or 3 letter monogram (state color). **$5.00** ppd. Send check or M.O. No C.O.D.

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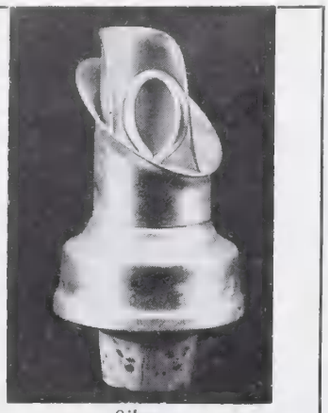
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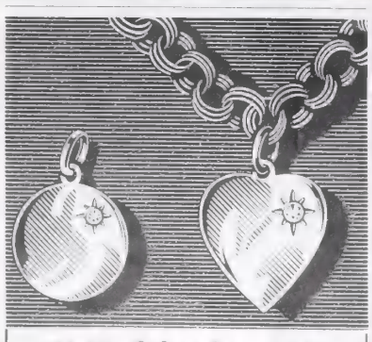
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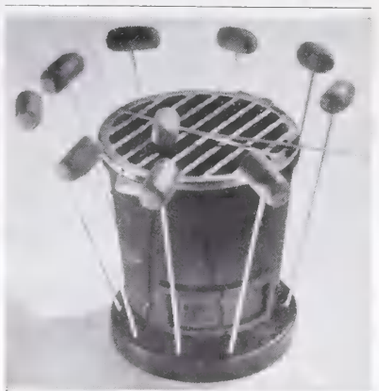
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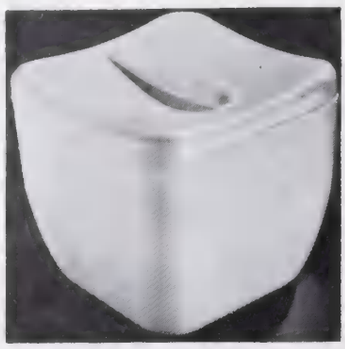
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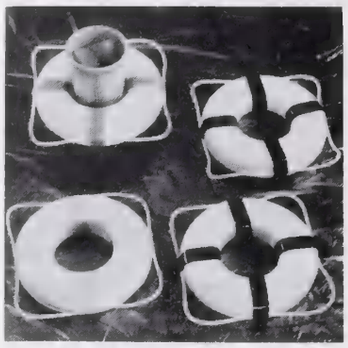
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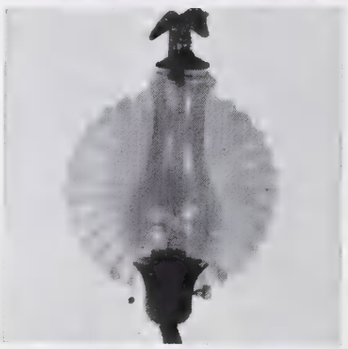
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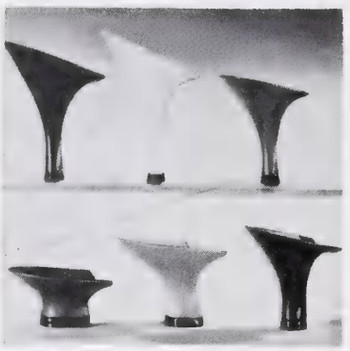
POLAR PAIL, nice for ice, nice price! It weighs only 6½ ozs. and is molded in one-piece Koppers Dylite with snug-fit lid. It holds two large trays of ice cubes or 4 quarts of potato salad, baked beans, etc. It keeps cold foods cold, hot foods hot. That performance plus its incredible price tag makes it a handsome bargain. $2 plus 25¢ post. Wayne Mfg. Co., Wayne 1, Pa.



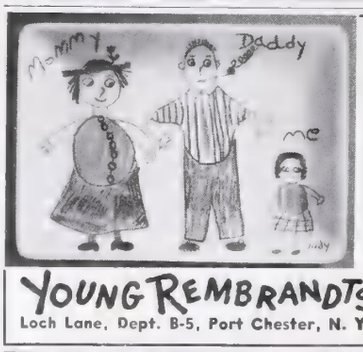
BUOY-OH-BUOY, floating coasters! Miniature life preservers hold your thirst-quenchers while you give Junior a lesson in the dog paddle. Good when there's a breeze licking over the pool because they hold glasses in nontipping safety. White with assorted colors, 6″ wide, set of 6, $5.95. Pool and Patio Center, 8125 Willow St., New Orleans 18, La.



CAPTAINS COURAGEOUS must have lighted their cabins on the old whalers with the original of this pin-up hurricane lamp. The crystal chimney has an unusual shape, is backed by 7″ scalloped white metal reflector. Topped with a brass eagle, they're perfect for fireplace sconces, $16.95 for 2. $8.95 ea. Jenifer House, New Marlboro Stage, Great Barrington, Mass.



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Traditional hanging design, 2″ white letters handcarved into weatherproof redwood. 3 piece unit is approximately 20″ x 16″ x ¾″. Hooks & chains included.

Easy to order. Print name & number exactly as wanted. Send with check (add 4% sales tax in California). We pay postage.

Signsville
4016 Albright Avenue, Los Angeles 66, Calif.

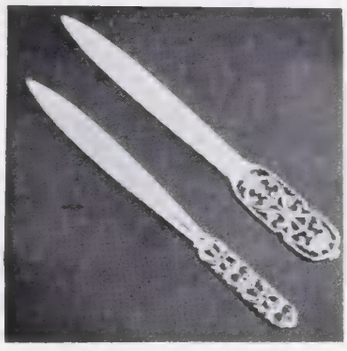
PIN-MONEY PINS are handwrought of sterling silver by Stuart Nye, who works only on natural subjects which never grow old—flowers, leaves, and cones. Choose dogwood, wild rose, trillium, ivy, oak, maple, violet, lily, pansy, pine cone round or square, feather, poinsettia, beech, thistle, willow, galax. 1″ Scatter pins, $1.40 ea. incl. tax. Lion's, HB5, 139 Payson Ave., N.Y.C. 34.



PERSONALIZED T-SHIRTS that pint-sized boys and girls off to camp will don with chesty pride, come with their first names splashed in red letters across the front. White carded-knit in sizes 2-12. Name is permanently imprinted, and they're just $1 each. Two, $1.89. Miles Kimball, 33 Algoma Blvd., Oshkosh, Wis.



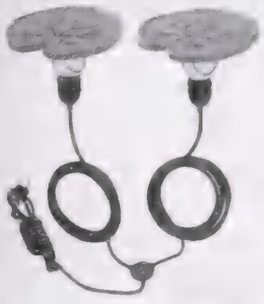
GRAND OPENERS. Here is the gift to give to a great lady. Your mother, perhaps; or a tall, beautiful woman whose desk is as serene as her garden. Heavy sterling-silver letter openers from Norway have distinguished cut-out handles. Choose 8½″ Saga (broad) $10.50, or 8″ Hoff (narrow) $8.50. Tax incl. The Viking Ship, 1416 N. E. 7th Terrace, Gainesville, Florida.



STOOL PIGEONS fly to your guests for seating or eating; come back to roost on top of each other when the party's over. Made in Sweden, stacking stools are alcohol-and heat-proof, 18″ h., 14″ in diam. In genuine birch, $5.95 each; in genuine teak, walnut, rosewood, mahogany, $6.95 ea. Exp. coll. Scandinavian catalog 25¢. Scandicrafts, HB5, 18 N. Astor, Irvington-on-Hudson, N.Y.







Light Your Garden Pool

with natural looking Lily-pad lights, which give a soft underwater illumination, so you can see and enjoy it after dark. The realistic-looking 7½″ "pads" float on the water surface. Rubber watertight construction. 12 foot cord, single pad, $6.75, double as shown, $12.50. P.P. Prepaid in U.S.A.

Dept. HB4

Ludlow STUDIOS, INC. 115 West 23rd St., New York 11,



suntime "necess-aries"



re-cover kit

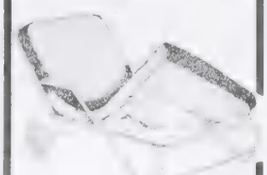
quickly, efficiently, economically re-cover your worn outdoor chairs with our lace-on kit; fits all size chairs with one piece seat and back (shown). In weather-proof saran, choice of green, yellow or multi-plaid. Kit incl. lacing and instructions.



kit complete

$1.99 ppd.

terrycloth chaise lounge slip cover



soft, absorbent, colorful, washable . . . elastic bottom; fits all sizes . . . hunter green or maize yellow.

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our do-it-yourself kit contains 12½ yards wide, color-fast plastic webbing, with washers, screws and instructions. Use one kit for chair (shown); two for webbed chaise. In green, yellow, white, black, red, pink or turquoise.



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free 48 page sun-time catalog

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Magnificent five-branch candelabrum in solid brass. The elegance of its baroque design and its majestic size will remind you of the decor of a 15th-century castle . . . a page boy in satin breeches lighting the way for guests through dim galleries. Height 14"; width 11½". $17.50 postpaid. (30 imported crystal drops for each candelabrum, $5 extra.) Satisfaction guaranteed!

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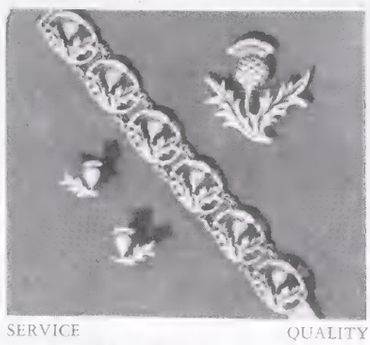
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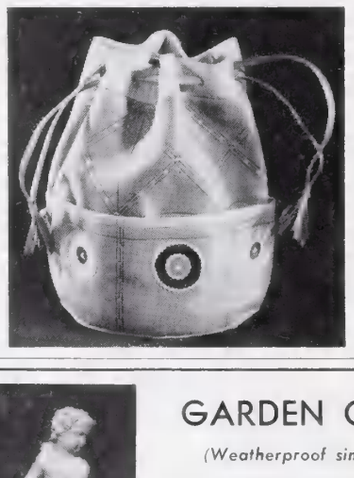
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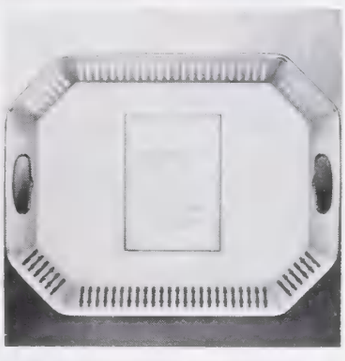
YOU'RE LOVELY, just the way you look on a summer night in this fabulous cape of natural white Canadian foxtails. Usually such an effect is achieved only at a great price. But the tag will surprise you! Three foxtail tiers mounted on a lining of white crepe drift exotically over your shoulders. Cape has hook-and-eye closing. $49.95 incl. tax. Harold Rubin. 943 Madison, N.Y.C. 21.



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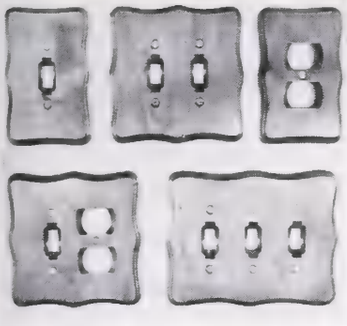


HAPPY THE BRIDE who serves her first "at home" callers from this pierced gallery ivory tole tray with her wedding invitation mounted, gilded, and antiqued. No worry if a spot of tea should spill, the tray is lacquered for wipe-clean convenience. 16″ x 18″. Send invitation and $12.50 plus 50¢ post. to Holiday House, 15 Bellevue Theatre Bldg., Upper Montclair, New Jersey.



A SWINGING GAIT will keep you in step with summer living. Wear this smart pine pebble cowhide casual shoe with bright cottons, ranch pants, short shorts. It has a durable sole, low heel lift, tapered toe, side-strap, and it comes in *white* or "go-with everything" *bone*. Sizes 5-10 narrow and 4-10 medium widths. $6.95. A. Beckwith Co., HB5, 68 Franklin St., Boston 10.





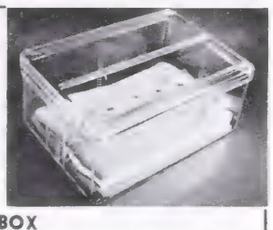
FINE WOOD COVER PLATES

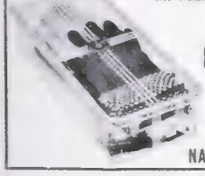
Available in Salem maple to blend with provincial, maple, birch and knotty pine. Made from choice hardwood with a fine furniture finish. Easily attached with furnished brass screws. Single cover $1.50, double cover $1.75, convenience outlet plate $1.50, combination switch and double outlet $2.50, triple cover $2.75. Shipped parcel post prepaid. Send for catalog. **MARIAN BOWATER, P.O. Box 3037, Dept. HB, Granada Hills, California.**

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SO FRIGHTENED AND PATHETIC

This is Elena, Italian, age 3½. Her father is dead. Her mother, ill and worn, cannot find work. With her own tired hands and with old pieces of wood and tin, she put together a pitiful shack. You can imagine how bitter cold it is in winter. Last year, Elena, trying to warm herself at their brazier went too close and fell in, painfully carbonizing her little left hand. Her mother writes: "She cried so very much that I promised myself that for the coming year my child would have warm clothes and a doll. Where can I find such things for my little one? How can I protect her and help her?" Won't you help little Elena or a child like her? Your help today means their hope for tomorrow.

You alone, or as a member of a group, can help these children by becoming a Foster Parent. You will be sent the case history and photograph of your child upon receipt of application with initial payment. Your child is told that you are his or her Foster Parent. At once the child is touched by love and a sense of belonging. All correspondence is through our office, and is translated and encouraged. We do no mass relief. Each child, treated as an individual, receives a monthly cash grant of eight dollars plus food, clothing, shelter, education and medical care according to his or her needs. Your help is vital to a child struggling for life. Won't you let some child love you?

Plan is a non-political, non-profit, non-sectarian, government-approved, independent relief organization, helping children, wherever the need—in France, Belgium, Italy, Greece, South Korea, Viet Nam, and Hong Kong—and is registered under No. VFA019 with the Advisory Committee on Voluntary Foreign Aid of the United States Government and is filed with the National Information Bureau in New York City.

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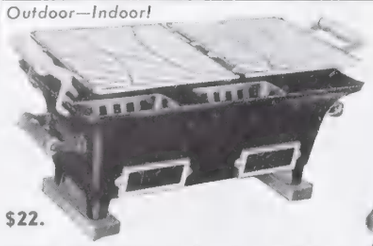
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I enclose herewith my first payment $

B. I cannot "adopt" a child, but I would like to help a child by contributing $

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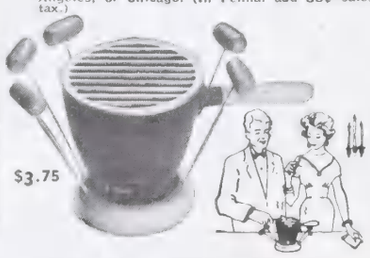
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Party fun when guests grill their own canapes over glowing charcoal! Sturdy imported black cast iron baby Hibachi 4¾" tall. Fire-safe inside grate & adjust. draft door. Chrome-finish. grill. Cool hardwood handle & base. 100 picks. 70¢ ea. shp. & handl. chgs. U.S. (In Penna. add 4% sales tax.)

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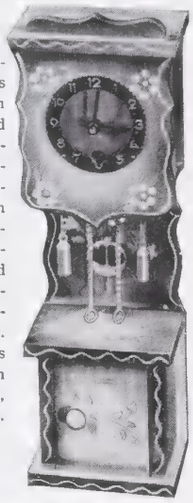
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. . . are picturesquely displayed on this unusual quilt. Each doll has her "name" and country of origin spelled out under her. White washable cotton background with dolls in appropriate colors for their costumes. Single size is **$9.95;** double is **$11.95.** Pillow shams to match are **$2.50** each. 36" wide material is **$1.00** per yard.

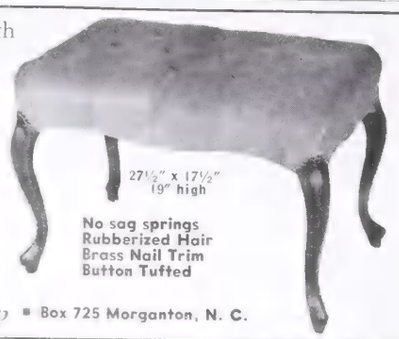
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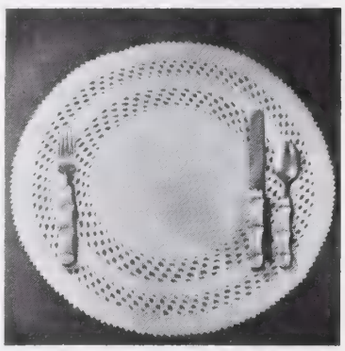


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PUSH-BUTTON LIGHTER plugs into any wall outlet for your chain-smoking husband, gives him instant trouble-free light. No more fuels, flints, or wicks! It comes complete with six feet of line cord, operates on 110 volts AC or DC. Get one for your home and one for his office. $1.98 plus 15¢ post. Sue Allen, Dept. 0-143, 65 Mulberry St., Lynn, Mass.



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3 OZ! Nylon Sheer! Smartly styled for those who love sleeping in perfect comfort!

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a wonderful new
modern pattern...
and it's in
sterling, too!"



3 pieces shown, only $18 6-piece place setting, $35 Federal Tax Included

new "SENTIMENTAL"
so gracefully modern... so obviously sterling!

New "Sentimental"*, by Heirloom Sterling is truly modern! Here is a graceful, subtle *simplicity* that leaves angular starkness as far behind as overdone ornamentation! It's a beautiful step forward in sterling design. And "Sentimental's" beauty is for every day . . . *because* it is sterling. The more you use it, the lovelier it becomes throughout a lifetime!

HEIRLOOM* STERLING

crafted by ONEIDA SILVERSMITHS, makers of distinctive tableware • COMMUNITY* SILVERPLATE • 1881 ROGERS* SILVERPLATE • ONEIDACRAFT* STAINLESS • TUDOR* PLATE ONEIDA COMMUNITY • ONEIDA* DINNERWARE.

*TRADEMARKS. © 1960, ONEIDA LTD., ONEIDA, N.Y.

Handpainted –not a Lost Art

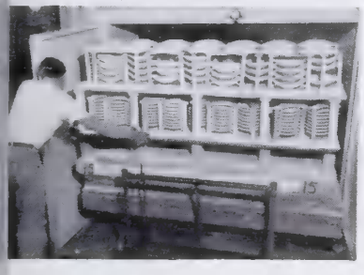
OW RED WING POTTERY AKES *Bob White* "SING"



Fine handpainted dinnerware begins with the original pattern being scored and keyed. No production line duplication here . . . basic pattern remains the same but placement on each piece may differ slightly from any other.



Carefully an experienced artisan hand paints the colors on each item. This detailed process is kept alive on fine dinnerware by Red Wing.



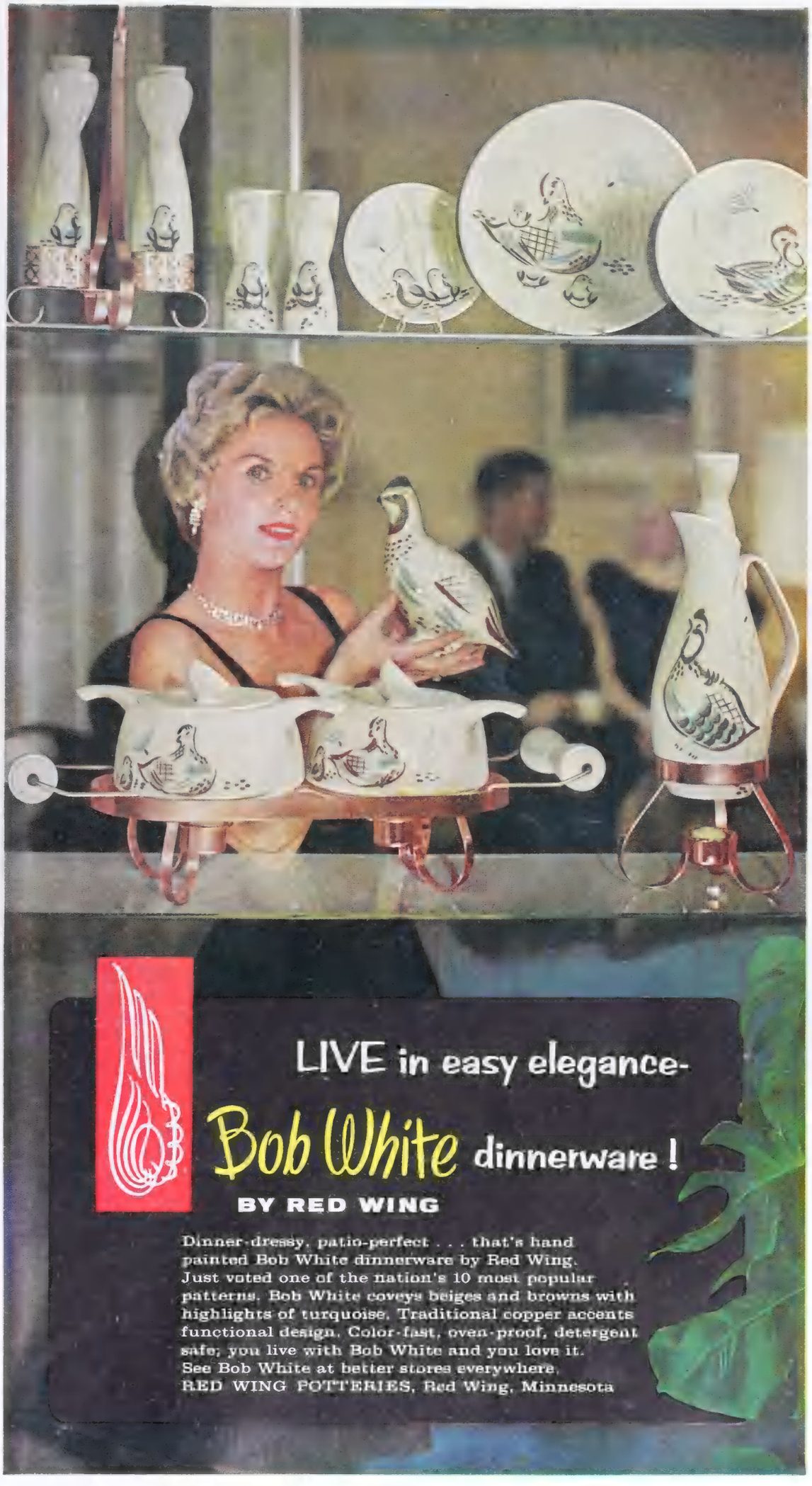
Here the chemistry of ceramics takes over. Extreme heat from giant kilns seals the sparkling colors under glaze . . . to remain clear and bright after years of use.



The finished product—beautiful and practical. Red Wing dinnerware is ovenproof and color fast, safe from soap and detergent fading. Designed to be used and enjoyed every day and retain its "company perfect" look.



RED WING POTTERIES, INC.
RED WING, MINNESOTA





In this New England merchant's home, Heritage furniture is a living tradition

Compared to their seafaring ancestors, this is a family of stay-at-homes. Their projects are local. Civic groups, charities and the symphony board are traditional family interests. So is Heritage furniture. They decided on Heritage when they redecorated their historic 18th century town house. And with each new piece of furniture they add (that Laureate buffet is most recent), they are impressed again by the Heritage genius for interpreting the best of the past for right now and the future. When you know fine furniture, you can tell Heritage at a glance. And you will always find the distinctive Heritage hallmark branded on the wood or woven into the upholstery.

Furniture shown from Heritage's new Laureate collection. Mail fifty cents for complete booklet—living, dining, bedroom collections—to Heritage Furniture, Inc., Dept. HB-5, High Point, North Carolina.

HERITAGE

DESIGN ✳ CRAFTSMANSHIP

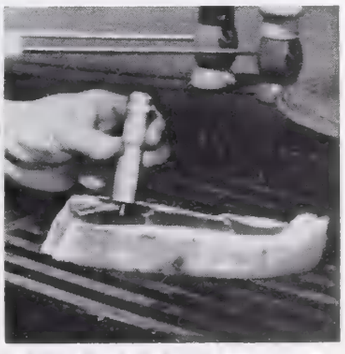
FAILLE IN Spring is fresh and young and we love it! Especially when it's done up in this double-breasted coachman style that comes in your favorite black or navy rayon faille. Double-pocketed, too, with important-looking big buttons, it's available for sizes 12 to 20 and 14½ to 24½. A Springy price, too, $8.95. Add 35¢ post. Vicki Wayne, Box 4035, Dept. BFD, Tucson, Ariz.



GOOD MIXERS. Your husband's bar will be as well appointed as the Stork Club's with this Cocktail Quartet. It contains a taste-tantalizing selection for mint juleps, old fashioneds, etc. Gift package includes: mint syrup, orange slices in orange syrup, lemon slices in lemon syrup and lime slices. All in 11-oz. jars, $4.95. Kettle Cove Ind., Manchester-by-the-Sea, Mass.



RARE, MEDIUM, OR WELL DONE? Now you'll know for sure *before* you serve the sirloin. Steak Tester never misses. Just prick the broiled beauty and instantly the indicator gives the verdict. A boon for a bride or the boss of the barbecue, it's $4.95 from Greenland Studios, 5858B Forbes Ave., Pittsburgh 17, Pa.



DAZZLING PRISMS. hung from a crystal bobêche, dress up a candle holder as a necklace enhances a simple gown. Imported from Bavaria and made by Czechoslovakian craftsmen. 3½" bobêche catches candle drip; prisms, catch radiance. 1 bobêche with 8-3½" prisms, $2.25; pr., $4.50. 1 bobêche with 8 2" prisms, $1.95 pr. $3.90. Paulen Crystal, HB5, 296 Broadway, N.Y.C. 7.





HEADED in FASHION in an ITALIAN IMPORT

A pair of pretties—13" bulrush hat and a tote bag to match. . . . Bag is lined and trimmed and topped with leather.

Garbo Hat **$1.20**
Bulrush bag **4.95**

Please add 50¢ postage
Pa. residents add 4% tax.

SWANNEE, gifts
Box R 362 Narberth, Penna.



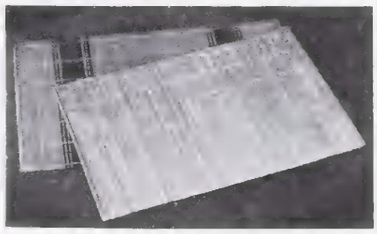
EASY-TIME BOOTS

Cool, white terry, absorbent and washable. Appliqued with sea objects in red, white and blue and studded with pearls. Vinyl sole, wave-y welt and foam inner sole. Sm. (4-5½); Med. (6-7½); Lge. (8-9½). Satisfaction or money back guarantee.

$2.95 — *Send check or money order.*

MOLLY PITCHER GIFTS
Dept. H, P.O. Box 144
Colts Neck, N. J.

"TAIWAN" Place Mats



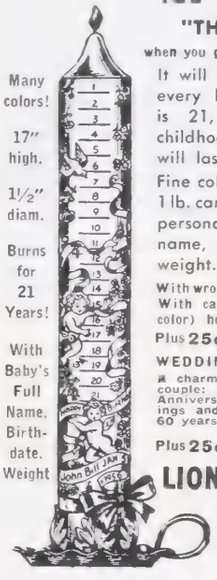
Imported from the exotic East, these unusually handsome place mats not only set the mood for your Oriental decor—but their simplicity offers the perfect textured background for all types of dinnerware! 12" x 17" in woven, matchstick bamboo. Specify your choice of natural—or natural with bold stripes in decorator colors.

Set of 8: ONLY $1.95 PPD.

No C.O.D.'s please • Send for FREE catalog

Cortley Gifts
453 EAST 88th STREET • NEW YORK 28, N. Y.

BABY'S PERSONAL BIRTHDAY CANDLE



YOU GET A BIG "THANK YOU" when you give this unique candle

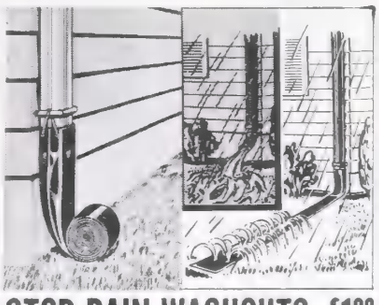
It will burn for hours on every birthday 'til baby is 21, creating happy childhood memories that will last a lifetime.

Fine colorful custom made 1 lb. candle is permanently personalized with full name, birthdate and weight.

With wrought iron holder $3.45
With cadmium plated (silver color) holder $3.95
Plus **25¢** postage for each candle

WEDDING ANNIV. CANDLE
A charming gift for a young couple: Personalized Wedding Anniversary Candle with markings and correct symbols for 60 years. **$3.95**
Plus **25¢** postage for each candle

LION'S NOVELTIES, INC.
Dept. 36
139 Payson Ave.
New York 34, N.Y.



STOP RAIN WASHOUTS - $1.98

RAIN-DRAIN eliminates gutted, gullied, washed out lawn areas around downspouts *automatically!* RAIN-DRAIN is a 12 ft. rolled up green plastic sleeve . . . easily attached to downspouts. When water flows through downspout, RAIN-DRAIN unrolls, carrying away the rushing water. Sprinkler holes at end soak and spray without damage. Wearproof! *Satisfaction guaranteed or your money back!* RAIN-DRAIN, only $1.98, postage paid. Order from **Sunset House, 820 Sunset Building, Beverly Hills, California.**

Just in time for Mother's Day!

THE GIFT THAT SHOWS YOUR LOVE EVERY MONTH WITH A UNIQUE PLANT OR BULB



Plant Of The Month membership begins with the unusual CLIMBING LILY OF INDIA (Gloriosa Rothschildiana). Showy, long, yellowish white petals tipped with crimson. Tuber quickly grows into exotic plant. Imported directly from India.

★

Mother will look forward each month to the thrill of receiving a new and different plant, root or bulb, most imported. She'll enjoy exciting, rare flower beauty from far-away places she'll probably never visit. ALL SELECTIONS GUARANTEED TO GROW OR MONEY BACK. Complete planting instructions and fascinating history of flowers included. Gift cards in your name. FULL YEAR members, Special Bonus—32 page book, "How to Grow and Bloom House Plants". Member Better Business Bureau. Our 14th year.

★

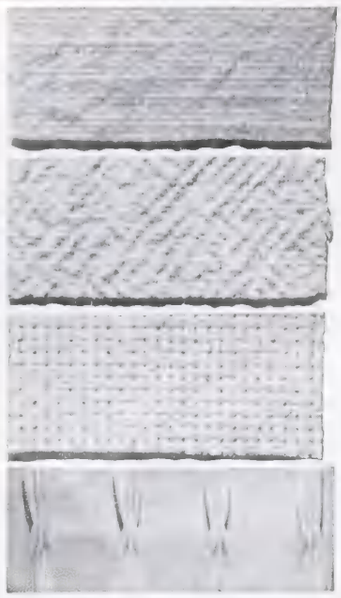
Six month membership $ 7.50

Full Year with Bonus Book $13.00



Don White's PLANT OF THE MONTH CLUB

Dept. V-2, 1619 Keo Way
Des Moines 4, Iowa



only $2.98 a yard and it's 10 feet wide!

California decorators and architects "**up end**" it to drape the widest window floor-to-ceiling, with one piece of cloth! No seams to sew or show! 100% cottons, heavy primitive weaves, woven for quick fluff-dry laundering—never ironed. Smart and serviceable for slipcovers, bedspreads, tablecloths.

Send 25¢ for catalog. 11 samples in an interesting choice of textures in both unfinished yardage and preshrunk, in natural and off white, in pure white and in custom colors to match your own swatch or paint chip. All are in floor-to-ceiling widths from $2.98 to $4.98 per yard.

world's widest seamless draperies!

Cloth so wide its width goes floor to ceiling. Endless pleating along one edge provides panels to your exact rod size . . . hemmed, ready to hang, only 10¢ per rod inch plus yardage cost. Handsomer, at lower cost, because they're seamless! Send 25¢ for catalog described above.

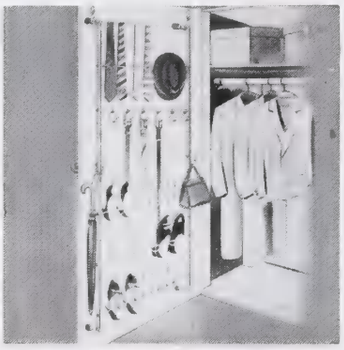
HOMESPUN HOUSE
291 So. Robertson, Beverly Hills 46, Calif.



CANNON-BALL BUNK BEDS for Junior musketeers can be used later as twin beds. Salem maple finish on Vt. hardwood. Beds come with "Bunkie" (box-spring bottom and mattress top unit). 6-pc. outfit: 2 beds (upper & lower), 2 Bunkies, guard rail, ladder, $185.50. 88-pg. catalog of Early Americana, $1 or *free* with order. Greenbaum, HBP, 101 Washington St., Paterson 1, N.J.



SCROLLING ALONG this brass beauty lends a decorator's touch at your bathroom vanity. Choose antique satin, corduroy, velveteen, leather-textured or vinyl cushions. 32½" high, seat 19" high, 14" wide. Brass, $35.95. Black, white, pink, or turquoise baked-enamel finish, $29.95. Exp. coll. Colorific House, Box 325, Evansville, Indiana.



DOOR ORGANIZER. For the back of your closet door, this is a space-saving wizard. Triple chrome-plated steel, it hangs over door, requires no screws or bolts. It holds 7 prs. of shoes, belt wardrobe, 2 men's hats, ties, umbrellas, handbags. Also installs inside sliding-door closets. 67 x 21", $9.95. Closet Accessories, Dept. 1105, 816 University Pl., Evanston, Illinois.



KEEP IT IN THE FAMILY. The "Record of My Ancestry," designed to preserve priceless records, has cut-out windows to permit quick cross-reference to all branches of the family tree. There's space for photos of your ancestors, records of birth, deaths, marriages, etc. Fabrikoid $15, cloth binding $12, leather $20. Free circular. F. S. Bailey, Pub., Dept. 9, Box 254, Quincy, Mass.

Seasonably Smart

Madras Sun Dress $7.95 ppd.

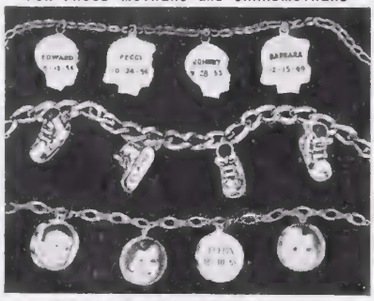


A dream come true . . . stay fresh, fashionable, and feminine on sizzling summer days. Delightfully youthful . . . superb for strolling in the sun, just dreamy for dancing beneath the stars. Fashioned of finest American cotton Madras that fights wrinkles, stays soft and soothing always. Rich, predominantly blue-green Madras is color fast, readily washable. Has a self-belt, side pocket, zips up in back. Sizes 10-20.

Spring & Summer catalog on request

Johnny Appleseed's
Box 710, Beverly, Mass.

FOR PROUD MOTHERS and GRANDMOTHERS



HEIRLOOM BRACELETS

She'll wear her heart on her wrist when she encircles it with a bracelet of our Solid Sterling Silver or 12K Gold-Filled Baby Shoes, Silhouettes. Lockets in Sterling Silver only hold treasured photos which snap into place easily. Each ¾" charm is engraved with a child's first name and birthdate. Up to 11 letters and spaces per line. Adorably crafted, of excellent weight and quality. Add more as the family grows. A precious gift for Mother's Day, for every sentimental occasion, to be cherished for a lifetime!

Baby Shoes $1.95 ea. Bracelet 1.95	Silhouettes $1.10 ea. Bracelet 1.10
Lockets $1.50 ea.	Bracelet $1.50

Prices include engraving, tax, postage.
ALL ORDERS SHIPPED WITHIN 3 DAYS
MOTHER'S DAY DELIVERY ASSURED

ZENITH GIFTS 1488 Post Office Bldg. Brighton 35, Mass.



a page from the past

Colonial Reproductions are never out of date—or place. Each authentically crafted piece is beautiful, and irresistible in appeal. Only Colonial offers that warm, lovely lived-in look desired in every home. Choose from plain turned, spool, hand-carved six-spiral roped, or the modern square-tapered legs. Open stock of 35 solid wild cherry or walnut pieces, all hand-rubbed. Your satisfaction is guaranteed.

A 44" x 67" Gate-leg table, as shown in wild cherry, only $153.00. Matching chairs, with hand woven cane seat, $35.50 each.

WINEMILLER'S
Colonial Reproductions
COLDWATER, MICHIGAN

Send 25¢ for 16-page illustrated brochure. WRITE DEPT. F-502



Goose-necked Beach Umbrella

Never before so versatile an umbrella at a price like this! Big, 52" span umbrella has all-steel construction with goose neck that lets you bend it to follow the sun. It can be attached to the back of a lawn chair, an outdoor table, to the side of a boat. Cover is water-repellent acetate. Order **L162-6**, Yellow-white Umbrella or **L164-6**, Red-white, **$4.95** ppd.

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relaxes tense nerves . . .
gives skin a new glow . . .
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● Enjoy stimulating massage at home . . . facials, body massages, scalp treatments. Safe, easy to use. With 4 Special Applicators.

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beauty appliance corp.
RACINE, WISCONSIN

If dad forgets who's drinking what?



give him a Drinking Board!

Never again will Dad serve bourbon and coke to the Scotch and water drinker! The "DRINKING BOARD" remembers for him. He writes guests' names on the board, and checks drinks with plastic pencil. When the party's over, writing rubs off clean with cloth or tissue. Beautiful black & white 12"x14" easel back heavy-duty plastic board comes complete with special pencil and holder. Just $3.95 postpaid. Send check or money order to: LOWALT MANUFACTURING CO., Dept. 0522, P.O. Box 1124, Kansas City, Missouri.

Complete satisfaction or money back!

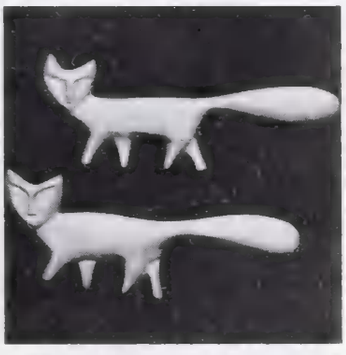
THISTLE GO WITH ANY PATTERN of sterling flatware, so simple and lovely is its design. And with café espresso so popular we show you this set of 4 sterling-silver demitasse spoons, $9. Matching forks for serving sea-food cocktail, set of 4, $7. Both available with or without initial. Tax incl. Order from Jamaica Silversmiths, 79-32 164th St., Jamaica 32. N. Y.



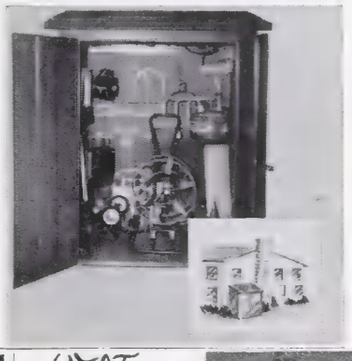
CHERUB SHELL is a classic beauty for your terrace or patio wall that has a hanging garden grace when planted with greens, or a glowing opulence when filled with fruit. Hand-cast aluminum cherub with channeled shell has permanent verd green finish. 11¼" high over all, 10¼" wide. Waterproof planter pocket is 6" deep. $22.50 ea. $37.50 pr. Bryn Mawr Gifts, Bryn Mawr, Pa.



IF A FOX COULD FLATTER a gullible crow into thinking he was a songbird (or so Aesop says), think what this wily pair will do for your entrance hall. Made by Haitian craftsmen of taverneau wood, they have a hand-oiled finish and take to the wall with no-mar adhesive which is incl. 9 x 3½". $2.98 the pair. Hobi. HB 5, Flushing 52. N. Y.



OUTDOOR STEEL SHED stores your garden or garage equipment, toys, tools, or it's a cabaña for your swimming pool. There's no concrete to pour. Green baked-enamel shed with pegboard interior can be assembled in a jiffy with pliers and screw driver. 4' 7" wide, 5' 9" high, 3' deep. 140 lbs.. $75 exp. coll. Gotham Gifts, 67-85 Exeter St., Forest Hills 75. N. Y.





NEED ADDITIONAL STORAGE SPACE?

Two Amazing New Space-Makers For Every Need!

A—Multi-Purpose **CADDY**

B—Catch-All Handi **VALET**

End locker and closet clutter with the functional **CADDY** and **VALET**. Hang **CADDY** inside locker or closet door. Take it with you on trips. Ideal for Golf or Country Club, Beach Locker, Camp, Summer home, Dormitory. Holds sweaters, shoes, lingerie. Use it in garage to store tools, supplies. Has 4 compartments. **VALET** has large sturdy shelf plus 4 wall pockets. Holds spices, detergents, canisters, toilet articles. Both **CADDY** and **VALET** quality tailored of heavy gauge vinyl. You will wonder how you managed without them.

Both only $3.50 plus 25¢ postage.

Send check or M.O. NO C.O.D.'s.

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TECLA EVANS, Dept. HB5

87 Prospect Ave., Mount Vernon, N.Y.



HEAT and SERVE

HOSTESS ENSEMBLE

Beautiful satin white ovenproof ceramic 2 qt. casserole and 8-cup beverage server fit snugly in their own sturdy walnut stand. Each has own candle warmer to keep contents piping hot. Practical, decorative way to serve on formal or informal occasions—at the dinner table, buffet, or on the terrace. 19x7¼x4½" stand.

Casserole, beverage server, stand (as illus.) **$24.95**
Beverage Server with Single Stand **$14.95**
Casserole with Single Stand **$14.95**

Add $1.50 for illustrated unit and $1.00 for single units for shipping.

Sorry, no C.O.D.'s

Casually Yours

Dept. B5, Box 150, Pompton Lakes, N.J.

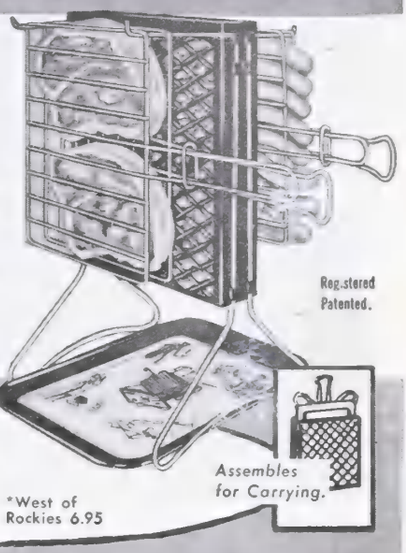
THE MOST VERSATILE, VERTICAL CHARCOAL BROILER HANG-IT-ALL®

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Now everyone can have "cooked to order" foods—quick seared or slow broiled. Big, Hang-It-All holds 4 large steaks, 4 half chickens or 40 hot dogs. Starts, in minutes, with newspaper alone. Two lbs. charcoal broils entire meal. Portable! Flips on side to use as camp stove. Order yours today . . . send check or M.O. to

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jump-in suit $5.95



Ideal way to look glamorous while you work . . . Comfortable jump-in suit of satiny cotton. Wear while you clean, shop or dig in the garden. Full-length zipper; convenient drop-seat back ends in pretty tie front. Order in Black or Blue trimmed with Red & White, or Tan trimmed with Coral & Toast.

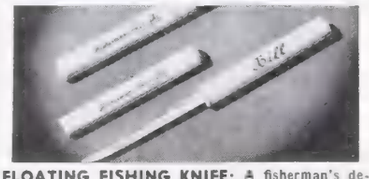
Sizes 12-20 . . . **$5.95**

Add 50¢ post.

Send cash, check or M.O. Satisf. Guar.

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Box 4035 Dept. BJ5 • Tucson, Arizona



FLOATING FISHING KNIFE: A fisherman's delight! It scales & cuts fins, opens fish & scoops entrails. Blade 5" long. Finest high-carbon stainless steel, razor sharp edge. Rust & tarnish-proof. Cork-type wood handle—it floats—never sinks. Safety carrying case. Unique for all sportsmen. Personalized. **$1.69**

A MAN'S GIFT

Cleverly designed replica of man's collar holds cuff links, keys, change, etc. Black tie & white collar 5" in diam. Ceramic. Decorated with Gay 90's face. With name: **$1.95**





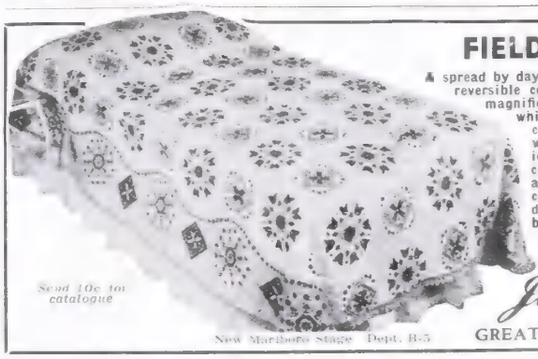
PATIO-GARDEN BELL

This solid brass bell is smart for your patio or garden. 6" in diam. Bell is 5" high, suspended from 3" black pony shoe. Leather thong pulls clapper—giving nicely toned ring. **$6.50**

All items postpaid

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FIELDS OF TULIPS

A spread by day, a quilt by night! Beautiful, reversible cotton quilt is decorated with magnificent, colorful tulips on a bright white background. Unusual motif combines the traditional patchwork pattern and quaint American-heritage designs. Printed colored border is edged with a ruffled effect. Washable, of course. 80" x 84". Specify predominant color: green, rose, blue or gold.

$10.50 postpaid

Send 10¢ for catalogue

Jenifer House

New Marlboro Stage Dept. B-5 GREAT BARRINGTON, MASS.

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- no shoulder straps
- no back straps
- no wires, no bones
- no strap bulges

The ultimate in youthful loveliness made for glamorous Special Occasions by top New York bra designer. Velvety soft, pliable, sturdy material. Flesh color.

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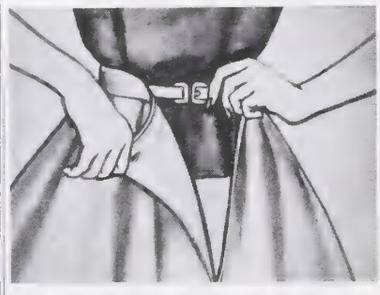




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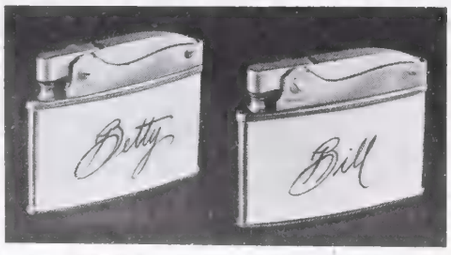
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$1.50 Each Ppd.



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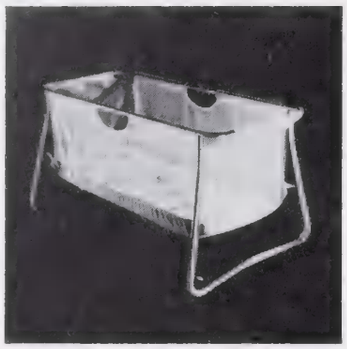
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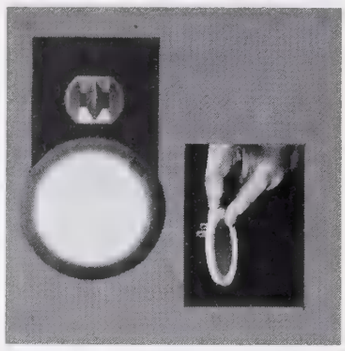
Norm Thompson 1805 N. W. Thurman Portland 9, Oregon Dept 6E



EAGLE NAME PLATE does a fine job of identifying the front door of apartments, doctor's offices, etc. And if you've ever spent hours searching halls, rejoice! Open panel below eagle has space for your name. Made of solid polished brass, it measures 4¾" wide x 3" high. Brass mounting screws incl. $1.95 each. Southern Showcase, HB5, Box 547, Memphis, Tenn.



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FOUR TO GO. Tuck this into your new spring bag and start the season well-organized. Mock tortoise shell-handled comb telescopes into the mirror-backed brush, and bobby pins fit inside the handle. The silky black case is gold-stitched, has a petit point-like decoration. Just $1.25 from Nancy Norman, 1705 Post Office Building, Brighton, Mass.



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SHOO FLY, DON'T BOTHER ME and that goes for you mosquitos and gnats, too! A pine-scented insect-repellent candle has a wind-resistant wick and is death on small flying bugs. Scatterbug patio candle in reusable hand-turned pottery holder, $1. With four refills, $2.95. Gift-boxed by Carolina Soap & Candle Makers, HB5, Box 83, Southern Pines, North Carolina.



WHITE LILACS. Aimée Lee has taken a shine to our favorite white lilacs and studded them with brilliant rhinestones. Fresh as spring when pinned to a navy Chanel suit, they're a nice way to say Happy Mother's Day. Also in pink, yellow, blue, lavender or peach. Give 2nd color choice. Pin, 3″, earrings, 1¼″. Set, $2.95 incl. tax. Aimée Lee, 545 Fifth Ave., New York 17.



WHOSE HOSE ARE WHOSE is a problem when you have more than one little Sock-er in the house. These personalized socks come to Mother's rescue. White nylon-knit stretch socks have first name in red or blue, or *one* 3-color initial. Infants to regular size 11. State shoe or sock size. 79¢ the pr. $2.25 for 3 pr. Add 10¢ post. to order. Classic Corner, HB5, Narberth, Penna.



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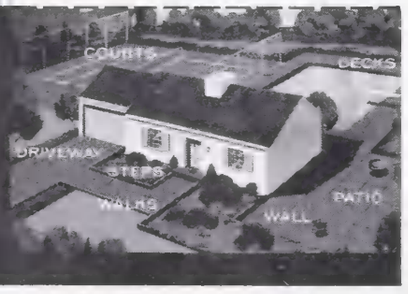
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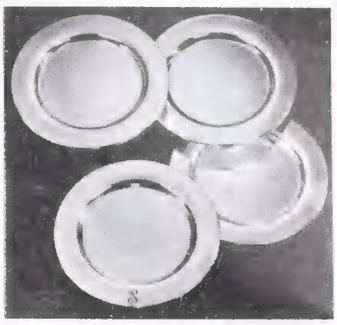
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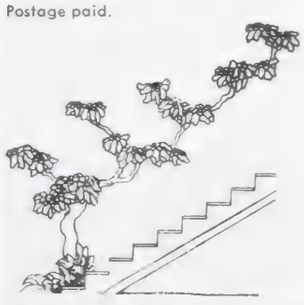
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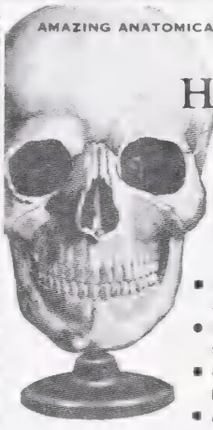
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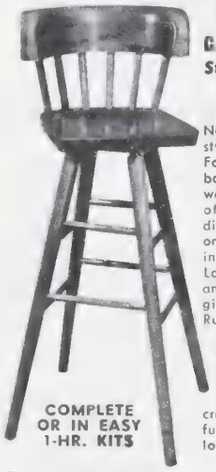
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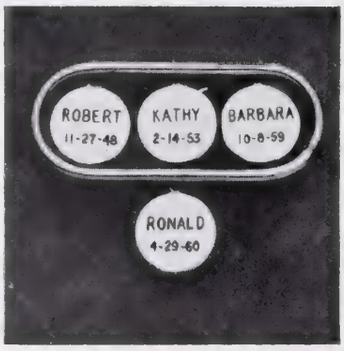
Dept. HB1 P. O. Box 372, Alhambra, Calif.



FAMILY SANDALS in sand beige are handmade of water buffalo leather from India and they're flattering foils for you golden tan. For Ma and Pa, the come in sizes 3 to 13; with a ½ wedge of leather-covered cor and cowhide leather sole. $7.2 pr. For Baby Brother and Littl Sister, children's sizes 8 to 3 $5.35 pr. Bloom's "Down in th Village," 311 6th Ave., N.Y.C. 14



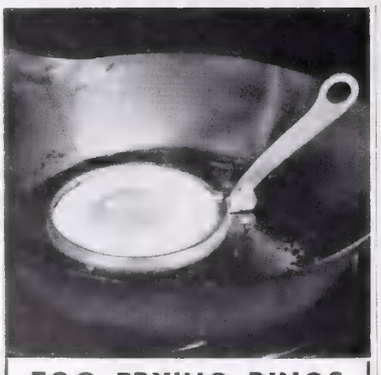
THE PARTY'S OVER but th happy memories are here to sta when your guests sign this walnu or mahogany-grained Formica covered guest book. It comes wit your name engraved in white measures 8" x 11", has 50 loose leaf pages. A grand house-warm ing gift at $6.95 from Interna tional Industries, P. O. Box 509 Culver City, California.



PIN A NAME ON a paisle ascot, a cashmere sweater, an you're the proudest and pretties Mom in town. A sterling-silver o 12k gold-filled pin is 2" w holds up to six ⅝" discs, $3 Discs, $1.50 ea. 14k gold pin. $25 discs, $5. Prices include engr. o child's first name and birthdate tax and one-week air mail deliv ery. Wayne Silversmiths, 546-E S. Broadway, Yonkers 1, N.Y.



OUR INSTANT REACTION to this blue Staffordshire-like electric coffee server and warme was terrific! We'd love one in th office and another at home. It boil water in 2½ minutes to make tea instant coffee, or to warm regula coffee. And it comes with 4 cup and saucers to match. With a insulated base, it's a nice bargai at $5.95. Seth & Jed, Dept. B-5 New Marlborough, Mass.



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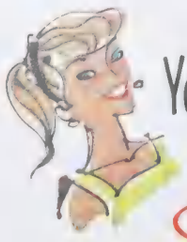
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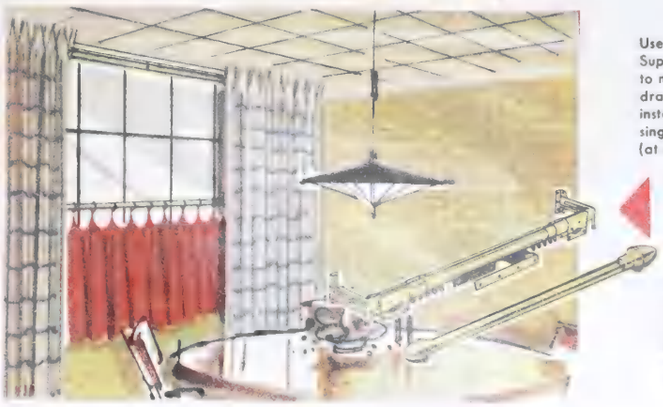
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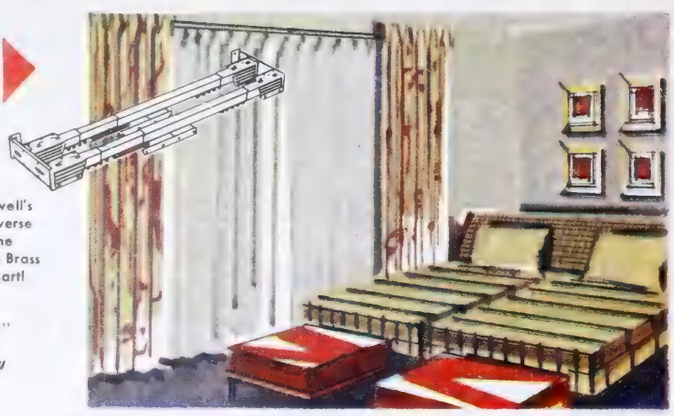
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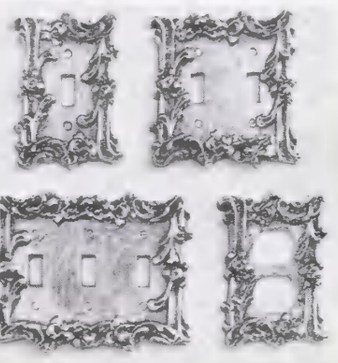
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PROVINCIAL SWITCHPLATES

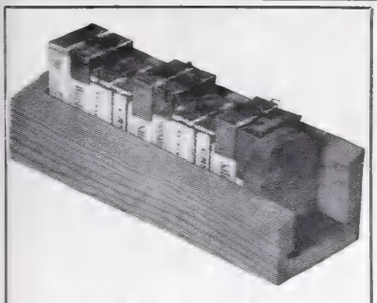
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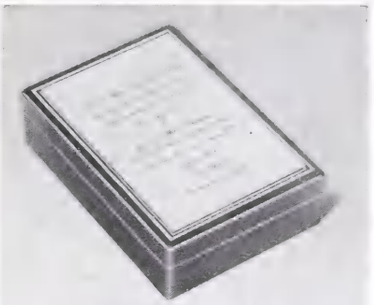
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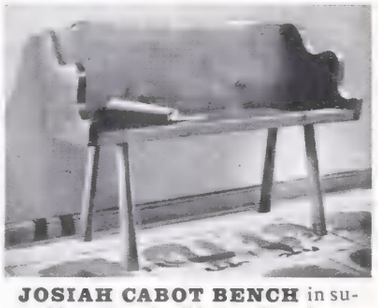
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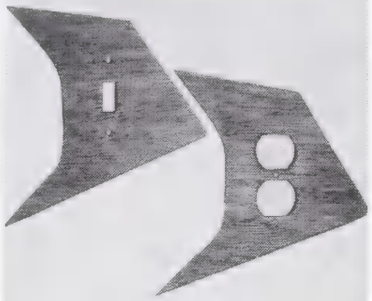
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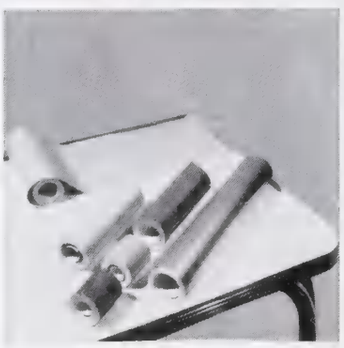


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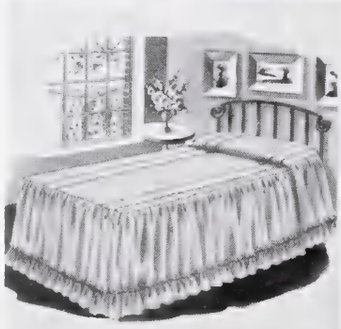
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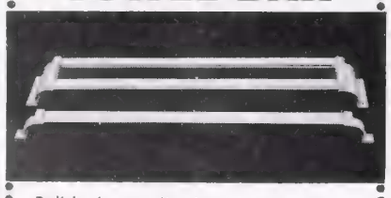
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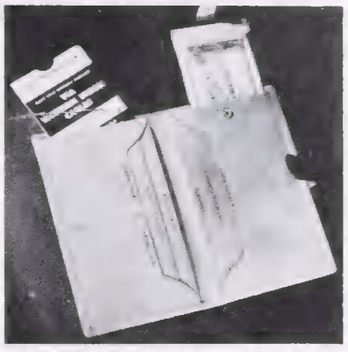
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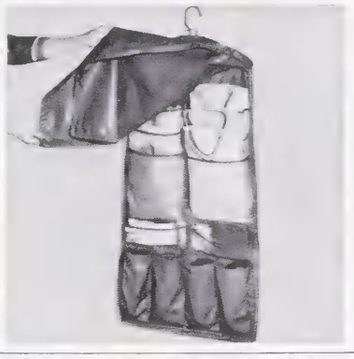
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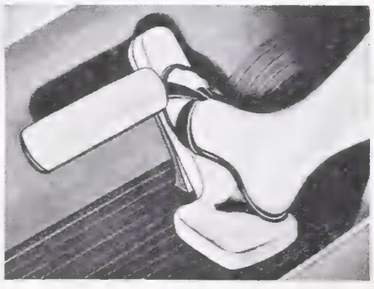


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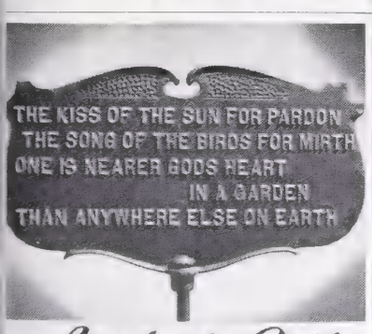
Please send me charms checked above in
☐ 14K SOLID GOLD
☐ STERLING SILVER
☐ FREE CATALOG
☐ 25¢ CATALOG

Charm & Treasure INC.
DEPT. HB-50, 509 FIFTH AVE., NEW YORK 17, N.Y.
I enclose check or money order for total $.....
NAME .....
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CITY .....ZONE .....STATE .....
Engraving on any charm—10¢ per letter or number. Please print inscription clearly. Enclose with order.

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SIX WEEKS' PRACTICAL TRAINING COURSE
SUMMER SESSION
Resident Day Classes
Start July 6th. Send for Catalog S
Period and Modern styles, color schemes, draperies, all fundamentals. Faculty of N. Y. designers and decorators. Personal instruction. Cultural or Vocational Courses.
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Starts at once. Send for Catalog C.
Same training for those who cannot come to New York. Practical, useful and intensely interesting.
NEW YORK SCHOOL OF INTERIOR DESIGN
29 East 72nd St., New York 21, N. Y.



NO MORE SCUFFED HEELS!—$1
Now you can drive in your fanciest shoes without fear of scuffing. Self-adhering soft foam pad is easy to install—just press it against the gas pedal in your car—that's all! Gives complete foot-driving comfort; reduces driving fatigue. A boon to short drivers ... brings the gas pedal closer. You can even drive barefoot safely. Saves floor mats from wearing, too! *Guaranteed to please or your money back!* Only $1, postage paid. Order FOOT EASE CUSHION from **SUNSET HOUSE, 820 Sunset Building, Beverly Hills, California.**



Loveliest Gift for a Gardener...

FOR MOTHER'S DAY . . . May 8, 1960
FOR FATHER'S DAY . . . June 19, 1960

GARDEN MARKER A thoughtfully different gift every gardener will cherish. This marker has set a new style trend in gardening gifts. Featured by leading home and garden magazines and newspapers through U. S. Aluminum plaque with raised letters. Finished in black with letters hand painted—gold or white. Measures 9" x 14" stands 24" high. 12 page catalog of Old South reproductions in aluminum furniture is available for 25¢. $7.50 ppd.

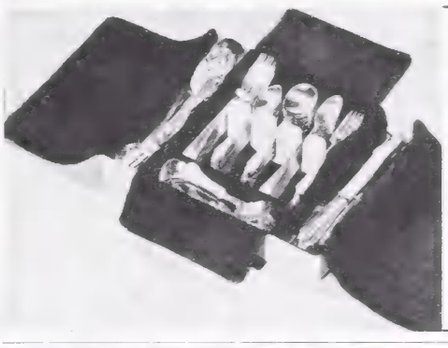
MOULTRIE MFG. CO., Dept. HB-5 Moultrie, Ga.

OCTO PROJECTOR STAND



Portable, adjustable 4" to 40", rugged. Holds 150 lbs. Top 16" x 19", Shelf 12" x 24" Standard—natural wood finish—$9.95 Deluxe—painted gray, metal shelves—$14.95 (Add $1.00 for shipping) 10 day trial. Leatherette Carrying Case—$4.75

OCTO PRODUCTS, INC. DEPT. K
48 MILES AVE. FAIRPORT, N. Y.



FLATWARE CADDY
This specially designed plastic tray stores up to 100 pieces of silverware. Built-in separators and compartments hold 12 place settings in neat order. 12¾" ▪ 10½" ▪ 2¼" tray fits all drawers, making old fashioned bulky chests unnecessary. Pacific Silver Cloth Liner fits tray exactly, prevents tarnish. Satisfaction guaranteed. Order 230W. Complete with liner $3.98 plus 25¢ handling postpaid.
DOWNS & CO., Dept. 11058
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SAVE TO 1/2* BY MAIL
GENUINE JAPANESE
GRASSCLOTH WALLPAPER
*Our price per single roll $4.50
Purchase of complete factory production allows us to sell this handmade product at approx. ½ retail price. $10 roll value. Send 25¢ for samples.
Import Specialties, Dept. HB-5, Box 5357, Pasadena, California



Magic Stump Remover - $1.50

Don't dig! Don't chop! Don't blast to get rid of those ugly tree stumps on your property. Remove them like magic with this wonderful new chemical which quickly decomposes wood fibres all the way to the root tips. Simply pour it into the center of stump. Final removal's a cinch. Harmless to nearby planting. 8 oz. (for 1-2 stumps). *You must be pleased or your money back!* STUMP REMOVER, only $1.50, postage paid. Order by mail from **Sunset House, 820 Sunset Building, Beverly Hills, California.**

The "Twodor"

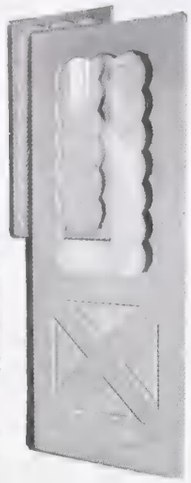
COMBINATION

STORM AND SCREEN DOOR

Most Beautiful, Strongest Wood Door Built

Yet the "Twodor" is priced as low as the commonly made type

If your doorway looks plain—"Twodor" will give it that handsome custom look. If your doorway looks lovely—"Twodor" will make it even lovelier. We believe this is the most handsome combination door made—we know it's the strongest. It will not sag or [illegible] apart. Pets can't rip or snag high screen panel. Ideal for all Colonial, ranch or modern homes. Sturdy [illegible] panels; mortised and doweled joints; waterproof glue throughout. Of solid kiln dried pine, standard 1⅛" thick. Quick change glass and screen panels lock snug with special fasteners. Shipped completely sanded with directions for installing, painting, finishing. (Hardware not included.) For all standard size door openings.



ALL SIZES COMPLETE $28.95

LARGE NEW FREE CATALOG—300 PIECES—of Finished and Kit Furniture in Friendly Pine.

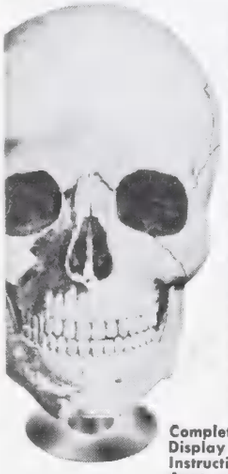
Yield House Dept. B5-0 NO. CONWAY, N.H.

Shipping Charges Collect Immediate Delivery Money Back Guarantee

A Conversation Piece for Home or Office

Life-Size HUMAN SKULL

- Anatomically-Accurate Study Model
- Realistic Bone-Hard, Bone-Color Superlon
- Parts Snap Together and Apart



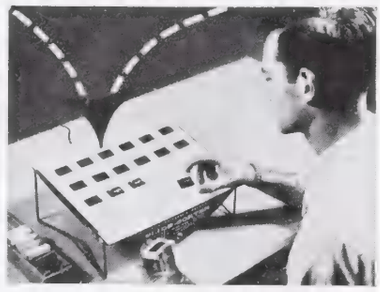
Ideal for doctors, dentists, students, hospitals, lawyers, artists, etc. A "must" in professional offices — eye-catching displayed in den, study or office. Developed after 3 years of exhaustive research by doctor, HUMAN SKULL KIT is first of its kind — highly detailed, accurate, LIFE SIZED. Unbreakable, life like, bone color parts snap together and apart for demonstration. True "collector's item"—gift boxed.

Complete with Display Stand Instruction and Anatomy Chart **$5** ppd

Your Satisfaction is fully Guaranteed

DAMAR'S 38-E Damar Bldg., Elizabeth, N.J.

SORT YOUR SLIDES THE EASY WAY!



Identifies 40 slides, at once, quickly, clearly and distinctly. 12" x 14" translucent, illuminated top permits rapid, positive selection of slides for fast arrangement in projector magazine. It's easy . . . It's fast . . . It's fun! **$13.95** ppd.

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Satisfaction Or Money Refunded . . . No C.O.D.'s

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1001 LIGHTS or more ar yours when this Ronson Norse man lighter is on your coffee ta ble. The flame adjusts to sui pipe, cigar or cigarette smokers and the Scandinavian design i truly handsome with its burnish ed-walnut base, stainless-stee band. There's a year of lights o a single fueling from tube o odorless butane. $18.50. 50¢ post Hoffritz, 551 5th Ave.. N.Y.C. 17



STRAW STRIPES. This get our vote for the gayest go-with everything bag we've seen thi spring. It's so elegantly lined an beautifully made, it makes yo feel like a queen even when th exchequer is low! Made of multi colored woven straw, it's 10" 12" and the nice price is $5.4 incl. tax. Add 50¢ post. Ol Pueblo Traders, 622-BMB-So Country Club, Tucson, Ariz.



LOOK, YOU'RE RICH an fashion-right. you sew-at-homers when you stitch on these gold plated coin buttons. And we less talented sisters will add dash t last year's spring and summe wardrobe with ours. Set of 4 half dollar or quarter-sized authentic foreign coin buttons. $1. Nicke or dime sizes, set of 6, $1. Dee Hill Co., HB5, Flushing 52. N.Y



ORIENTAL SLANT. The ol familiar director's chair has join ed the trend to Eastern décor This folding gem will live out doors with its rustproof hardware varnished hardwood frame tha looks like bamboo. 18 x 10" can vas seat and decorated or plai backrest (in red, black, green turquoise) slip off for laundering $12.95 exp. coll. Tempo. Box 25 Highland Park. Ill.



HOUSEWIFE SOLVES MYSTERY

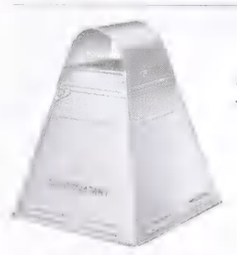
. . . Free Catalog Ends Search

After years of "looking", Mrs. B. Billow, 538 Roscoe, Chicago, solved a problem. A free catalog ended her search for practical, full-time protection for her furniture from dust, dirt. Now her furniture is dressed up in shaped-to-fit *Window-Clear* Plastic Covers that protect without hiding the beautiful upholstery. The extra-heavy plastic has no pores to admit dust and dirt. Gives perfect protection; saves work. So transparent every detail of pattern and color shows through. Amazed by their custom-tailored appearance, Mrs. Billow says, "They're so good-looking, I leave them on for company. Ordering was easy and they're inexpensive, too. Housewives with the [illegible] problem should get your free catalog, as I did."

Write today for **FREE** Catalog on over 150 styles and sizes, including latest SECTIONAL and BUMPER models.

HOUSE OF SCHILLER

60 East 25th St., Dept. HB-560, Chicago 16, Ill.



(MODEL A ILLUSTRATED ABOVE) 6-10-15-20 BU. ESTATE MODELS ALSO AVAILABLE

BURNS TRASH SAFELY OUTDOORS!

End fire hazards—neighborhood nuisance of blowing burning bits of paper—sooty ash. Scientific draft design minimizes smoke, smell—burns damp, green, dry garbage or refuse to fine ash. Needs no watching. Burns in any weather. Quickly pays for itself. Made of rust-resistant aluminum bonded to steel for longest service. Over 150,000 satisfied users. Approved by fire depts. 2 bushel Model A (21½"x 27 [illegible]—$14.95 postpaid. 3 bushel Model B (24"x32")—$18.95 postpaid. Money back guarantee. Add $2.00 W. of Denver.

ALSTO CO., Dept. HB-5, 4007 Detroit Ave., Cleveland 13, Ohio

For BIG MEN ONLY!



EVERY NEW STYLE!

SIZES 10-16 WIDTHS AAA-EEE

We specialize in LARGE SIZES ONLY — sizes 10 to 16 and widths AAA to EEE. Dress, sport, work, athletic shoes. Also boots, slippers, sox, overshoes — all in your hard-to-find large size! Top quality at sensible prices. Complete satisfaction Guaranteed! Not sold in stores — by mail only! Write for FREE complete Catalog!

EXTRA-LONG SHIRTS, SLACKS AND JACKETS

Dress and sport shirts with bodies cut full 4" longer! Slacks with extra-long legs and rise! Outdoor jackets with extra-long bodies and sleeves! Prices from $4.95 up. Write for FREE Catalog showing complete King-Size Shoe and Apparel line!

WRITE TODAY FOR FREE CATALOG

KING SIZE, INC.

7590 Brockton, Mass.



TILE & BATHS with KRAC-PACK

EASY AND FAST TO APPLY

Fill and seal cracks between tile and tubs, between tiles and in mosaics or any place where grout has worked or fallen out. Tile wipes off clean with damp sponge, stays white and clean due to high percentages of silicone and plastic. Won't shrink or powder out, resists stain and discoloration, waterproof. Available in 8 oz. size — enough for any average renewing job — ONLY $1.00 prepaid.

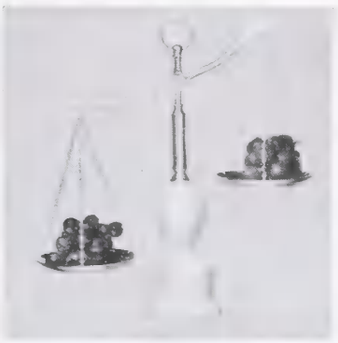
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Schools — Churches — Write for details concerning fund raising opportunities on Krac-Pack.

NATIONAL PAINT & OIL CO.

P. O. Box 1121 Nashville 7, Tenn.

A MEASURE OF GOOD TASTE is this highly decorative scale. Made of solid brass and hob-nail milk glass, the staff suspends two brass bowls that can be beautifully balanced with fruit, flowers, or plants for an eye-catching centerpiece. Be sure to bring it out on your terrace this summer! 16½″ high over all. $12.95. Charlotte Thomas, Box 206, Wayne 1, Pa.



LOW AND BEHOLD the fine craftsmanship, the bright New England print on the 5″ cushion of this handsome ottoman that will cater to your husband's comfort. Built of Vermont maple with unit spring construction and layer of cotton felt, it's finished in honey-tone maple or mahogany. Top is 20″ x 17″. Height, 15½″. 18 lbs. $19.95 exp. coll. Templeton Craftsmen, Templeton, Mass.



ESTATE SIGN. Every time you turn into your entrance way, you'll have that wonderful feeling of being lord of all you survey. Name and estate in black shaded letters on white baked enamel. Hand-painted Mallard, Retriever, Sailboat, Fox Mask and Horn, or Pheasant. Redwood frame on 4′ post, 19″ x 15″. $30. 3 wks'. del. Thomas-Young, 30 W. Lockwood, Webster Groves 19, Mo.



SINK YOUR HI-FI in this knotty-pine Colonial dry sink and pair it with another to use as a bar. You can stow the cheer and stemware in the generous storage cabinet. It measures 31″ x 31″ x 17″ deep, comes unfinished, $34.95. Also available in honey-toned Salem finish. $42.95. Exp. coll. Meadowbrook Industries, 129 E. Sunrise Hwy., Merrick, N.Y.

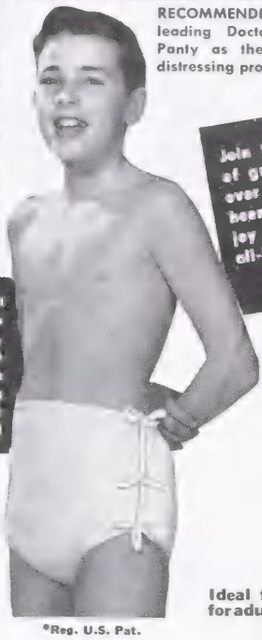


PROTECT YOUR CHILD FROM WET BEDS WITH STAYDRY* PANTIES

Protect your child from the psychological disturbances caused by bed wetting. Give your child the wonderful security of waking up in a dry bed. Staydry panties assure sleeping comfort—this patented all-in-one panty is a safeguard against unhealthy wet clothes and bedding.

DAY AND NIGHT PROTECTION! Trim-fitting Staydry Panties may be worn invisibly under clothes during the day as well as under pajamas at night.

STAYDRY PANTIES are comfortable and well-fitting—without pins or buttons to cause discomfort. They contain thick, thirsty, highly absorbent material with tested waterproof outer covering of the finest man-made, soft plastic. Non-binding Staydry Panties are completely washable—they may even be boiled and bleached.



RECOMMENDED BY DOCTORS! Many leading Doctors suggest the Staydry Panty as the perfect solution to this distressing problem.

Join the many thousands of grateful mothers all over the country who have been helped to new found joy by Staydry—the only all-in-one panty backed by famous Seals.

REAL ECONOMY! Staydry frees you of the useless expense of rubber sheets, extra sheets and enormous laundry bills.

$1.69 and up

FREE BOOKLET "Bedwetting and the Older Child"

Ideal for invalids—wonderful for adults with an embarrassing problem.

*Reg. U.S. Pat.

COMMENDED PARENTS MAGAZINE

Check box for exact waist size in inches

Infants:
- ☐ Med. $1.69
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WAIST SIZES
- ☐ 18 ☐ 20 . . . . $3.49
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38 to 56, write for special prices

Prices slightly higher in Canada

10% DISCOUNT when ordering 3 or more

Money Back Guarantee in 10 days

Jolan Sales Co., 230 Fostertown Rd., Newburgh, N.Y.

Please send me _____ STAYDRY Panties

Waist Size _____ Total Price _____

☐ C.O.D. ☐ CHECK ☐ M.O.

NAME _____

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economical utility outdoor pads

colorful, plump all-purpose cushions for every sun-time need: floral print on wipeable white plastic; thick "tufflex" filling makes them weather-proof and lightweight. Elastic grips across backs. Postpaid.



$5.95 chaise and beach pad . . . hinged head pillow . . . 21″x72″

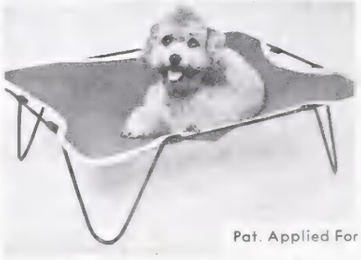


hinged chair pad 18″x38½″

$2.95

free 48-page catalog of sun-time furniture and accessories

patio sales — dept. hb-50, box 25, highland park, illinois



Pat. Applied For

Sling Bed

Gives your pet the penthouse treatment. Removable heavy vat-dyed canvas sling, completely washable on sturdy black wrought iron frame. Packs flat. Grand gift for dog and cat owners. Black, white, green or red canvas. Second color choice please.

Sizes	Price (Including Sling)	Extra Slings
18″ x 18″	$6.95	$1.95
27″ x 21″	8.95	2.95
Above sizes & slings postpaid		
36″ x 27″	$12.95	$6.95
48″ x 32″	16.95	7.95

Express Charges Collect

HORSE HITCHING POST

Horse Hitching Post in black cast iron, 52″ high, 101 lbs. as shown, freight collect $42.50
Horse Head, 13″ high $12.95

Express Charges Collect

No C.O.D.'s Please.

Money Refunded If Not Satisfied

Send 10¢ Garden&Home Gift Catalog



THE HITCHING POST — Dept. HB-5, 261 Glen Cove Ave., Sea Cliff, L.I., N.Y.

Mildew and Musty Odors VANISH when you use STOPIT!



Stop mildew damage . . . Get rid of musty odors in closets, damp or close areas with STOPIT!

Tested . . . Proven . . . Guaranteed! Your money back if you're not satisfied. Simple directions on can. Try it NOW!

STOPIT 964 N. State St. Jackson, Miss.

$2.00 ppd. Carton of 6, $10.00 (No C.O.D., please)

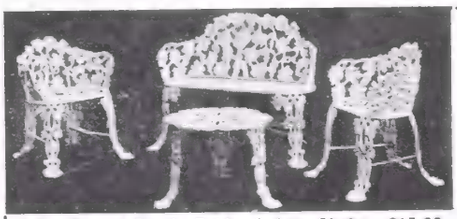


HEIGHTEN THE BEAUTY OF YOUR FIXTURES with NALCO Candle Flame LAMPS

Delicately-shaped like a flickering flame. Their warm, subtle light adds the grace of candlelight and new charm to your home.

Available in clear, frosted, or flame tints—with candelabra or standard base. Candelabra base: 55¢ clear, 60¢ frosted or colored. Standard base: 75¢ clear, 85¢ frosted or colored. Include tax and postage. Minimum order of 3. Please specify size of base (socket) and finish desired.

NALCO SPECIALTY SHOPS
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CAST IRON LAWN FURNITURE

*Round the tree bench

For tree up to 18″ diameter, $45.00

Up to 32″ diameter, $67.50

Note full design on tree bench.

All items prepaid



4 Pc. Group: Bench, Table, 2 Arm Chairs—$65.00

Lowest prices in years for limited time. White finish. These items shipped prepaid east of Mississippi River. Free folder of complete line on request.

Send check or money order.

D. L. BROMWELL, Inc. Since 1873
708 12th St., N.W., Washington 5, D.C.

ALL-CRYSTAL IMPORTED #501 BASKET FIXTURE



13" ht. 8" diam. 3 tiers..... **24.95**

16" ht. 10" diam. 4 tiers..... **32.95**

17" ht. 12" diam. 5 tiers **37.95**

This radiant beauty is ideal for halls, bedroom. Each 2½" pear shape prism is hand-cut and hand-polished. Fixture hangs by a metal chain.

Satisfaction guaranteed

Check or Money Order—Express Charges Extra

PAULEN CRYSTAL CO.

296 Broadway, Dept. HB-560, New York 7, N. Y.

Set an Exotic Oriental Mood



BAMBOO WIND CHIMES

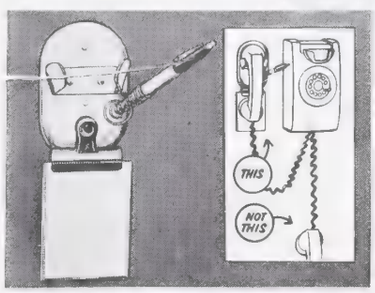
$1.50 ea. **2 for $2.89** Plus 35¢ shipping

Hark—there's soft music in the night air . . . an enchanting melody that whispers of exotic temple gardens. Hang these Wind Chimes in a doorway, a window or near a patio . . . and a gentle breeze will move them to sweet Oriental music. Hollowed bamboo hung on colorful cords, 20" high. *Satisfaction guaranteed.*

FREE Summer Sale **CATALOG** Write for it!

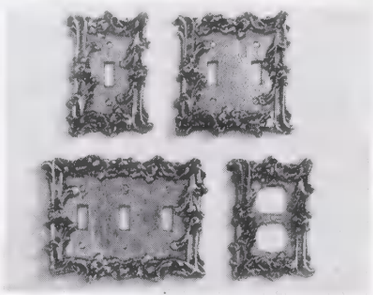
Foster House

6523-B5 N. Galena Rd., Peoria, Ill.



WALL PHONE CADDY - $1.49

Your wall phone receiver will have a cozy, practical perch when its off the hook . . . with this new Caddy. Eliminates dangling cords, damaged walls! Mounts anywhere with included adhesive. Attaches in seconds to wood, tile, plaster, metal or glass. Bright chrome-plated steel with built-in spring coil for pen or pencil and clip for memo pad. Handy! *You must be pleased or your money back!* WALL PHONE CADDY, only $1.49, postage paid. Order from **Sunset House, 820 Sunset Building, Beverly Hills, Calif.**



GOLDEN BRASS SWITCH PLATES

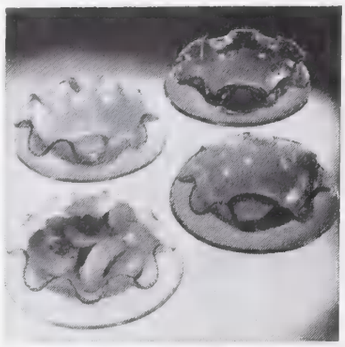
to add House Beautiful elegance to your walls. Gleaming brass plated metal lacquered to eliminate polishing. Opulent antique raised design that is appropriate for every room in your house. PROMPT DELIVERY

Single (3" x 5") **$1.50** each; **$3.95** for 3
Double (4½" x 5") **$1.95** each; **$4.95** for 3
Triple (6½" x 5") ..... **$3.50** each
Outlet (3" x 5") **$1.95** each; **$4.95** for 3

NOW FOR THE FIRST TIME, matching ornamental **PUSH PLATE** 3" w. x 10" d. for dining room-kitchen door, etc. ..... **$3.50** (not shown)

Matching brass screws supplied.
We pay postage.

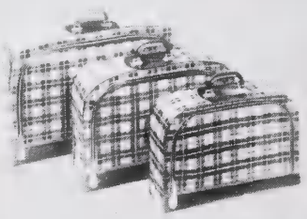
ELIZABETH McCAFFREY
Dept. HB-5 Northport, New York



GLASS CONSCIOUS? Then do take a look at these lovely serving dishes for fruit compote, sherbet, shrimp cocktail, cereal. Imported from Europe, each jewel-toned dish (ruby, amber, aquamarine amethyst) has a glowing vibrancy. *With* 6" underplate, set of 4 (1 of each color), $3.50. Two sets, $6.75. Add 25¢ post.; 50¢ w. of Miss. Added Touch, Dept. HB5, Wynnewood, Pa.



DIMPLED FEMME FATALE will start the freckled Romeo next door buying sodas for two when she saunters out in this darling sun dress with matching panties. White Pima cotton hand decorated with red hearts, blue flowers, red rickrack, and white pearl heart buttons. Sizes 2 to 4 toddler, $8.95. 3 to 6x regular, $9.95. Lullaby, Inc., 224 Worth Ave., Palm Beach, Florida.

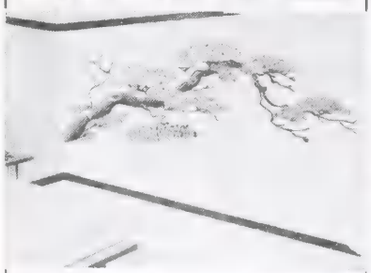


SCOTCH PLAID, SCOTCH PRICE. A trio of traveling companions, 24", 21", and 18", are a buy no college-hopping co-ed can afford to miss. Red McGregor plaid plastic cases have wooden frames, water-repellent linings, locks and keys. They nest for storage. $14.95 for three. Add 10% Fed. tax. Exp. chgs. coll. Barilen Corp., Dept. 1411, 11 E. 47th St., New York 17.



BIRD-CAGE PLANTER. Can you think of anything prettier than this hanging at your entrance, on the terrace, in the breakfast room, or beside a sunny window? A removable container is inside the half-round bird cage. In pink, gold, white, or black finish, it measures 17½" x 11". $9.95 a pair. Unique Gifts, HB5, Box 164, Glen Ridge, New Jersey.

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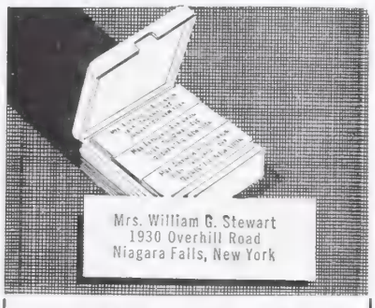
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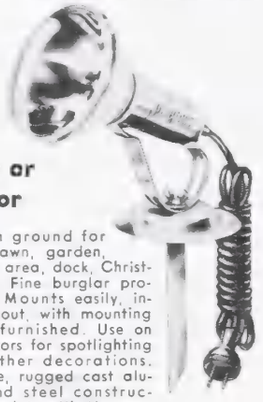
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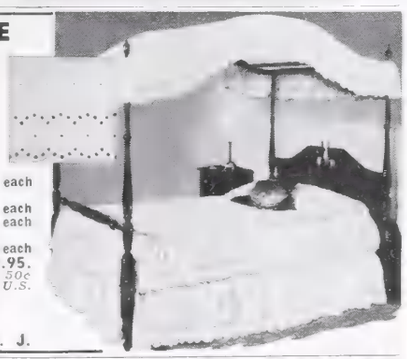
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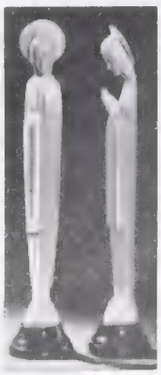
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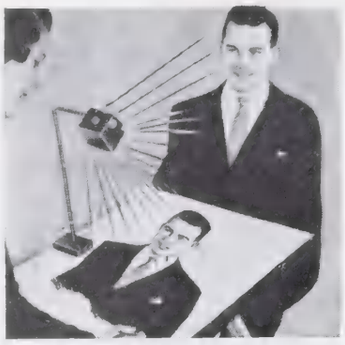
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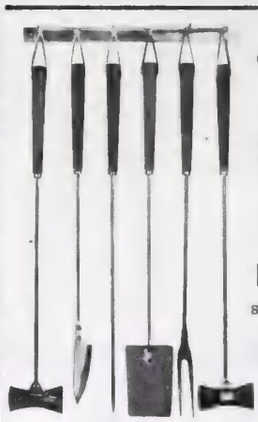
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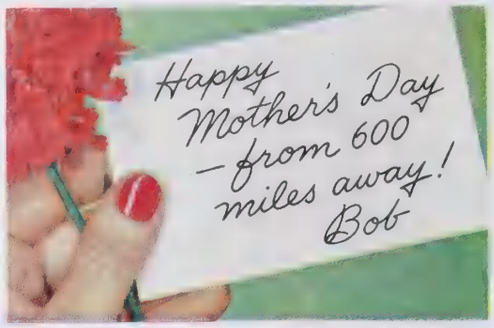
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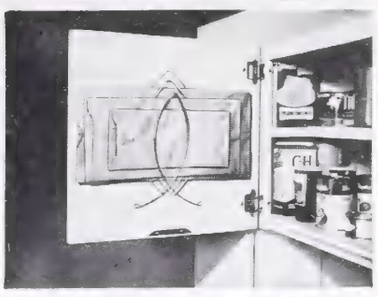
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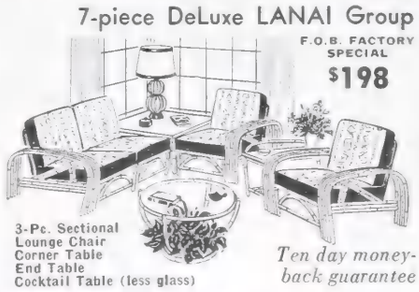
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3 sets 3.98
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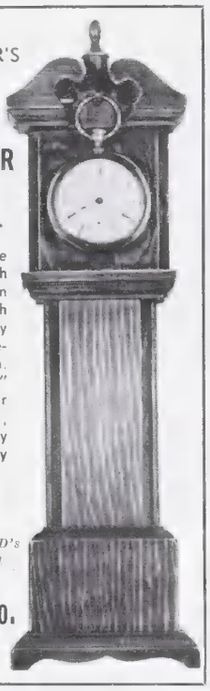
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A fine handmade reproduction with Early American hand rubbed finish crafted to display a cherished timepiece or heirloom. Solid pine, 14½" tall, it stands or hangs on wall, blends perfectly with present day American living.

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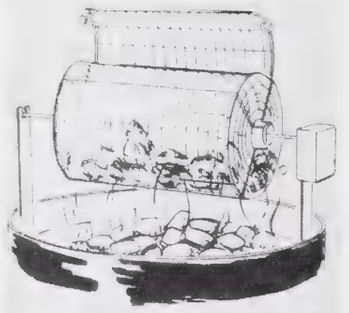
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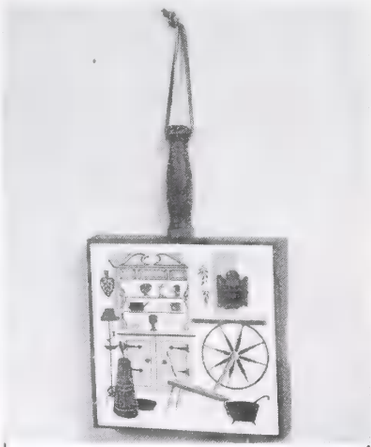
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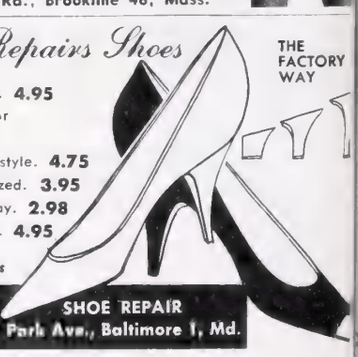
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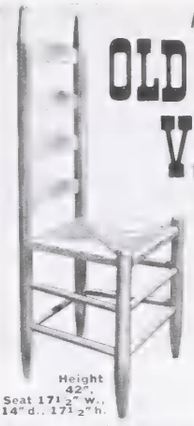
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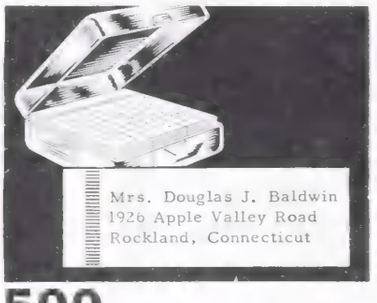
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LOTUS-PETAL BOWLS

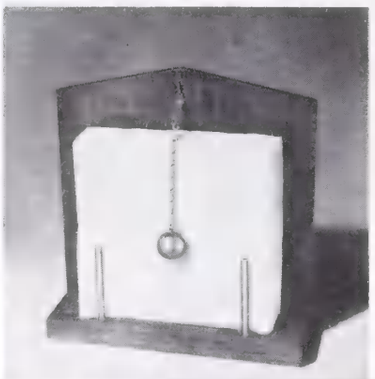
Glance at these translucent white porcelain bowls, and you'll know why the lotus blossom is an Oriental favorite. Display these bowls in their smart cherry wood stands (included in the amazing low price). Use them to serve soup, desserts, refreshments, or as exquisite flower bowls. Set of four bowls, 4½" diam., with the stands, makes a delightful gift.

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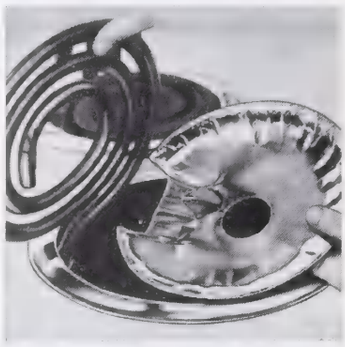
Accommodates full pack of paper napkins. Perfect for barbecue—handsome indoors, too. Weight of solid brass ball keeps napkins upright. Holder stands on own base, or can be hung on wall. In honey pine or walnut. A Casual Living exclusive. **$3.95** ppd.

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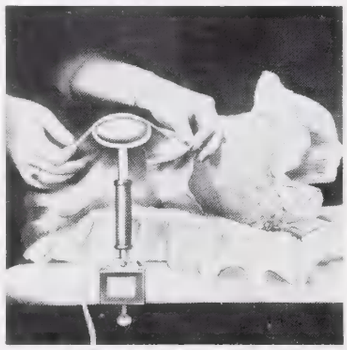
WEDDING PLATE. Long aft er the wedding day, this will b the bright star of recollectio that makes all the loveliness s well remembered. Fine translu cent 9½" china plate personal ized with first names and dat is tastefully hand-painted in pink blue, and gold, comes with wal hanger. Perfect for anniversaries too! $3.95. Wardaby, 3-5 Mt Hope Place, New York 53.



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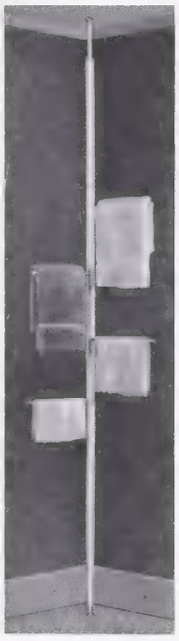


IT'S A SNAP front that makes this western ranch dress such a dream to get into. Silky poplin with action back and self belt in desert tan, cadet blue, willow green, or turquoise. Also in wash-and-wear Arnel in tan, navy, and gray stripes on white. 10 to 44, 12½ to 24½. Up to 20, $11.95, over 20, $13.95. Add 50¢ postage. Western Classics, 622BPD So. Country Club, Tucson, Ariz.



GOOD BUY FOR NOW. When price tags knock the stuffings out of a hard-pressed budget, these little forks should solve lots of small gift problems for you. Made of stainless steel with catalin handles, they're intriguing servers for shrimp cocktails, oysters, canapés, etc. Box of 8, $1. Casual Living, 108 Chatsworth Ave., Larchmont, New York.





Exclusive!
New Space-Saver
for Bathrooms

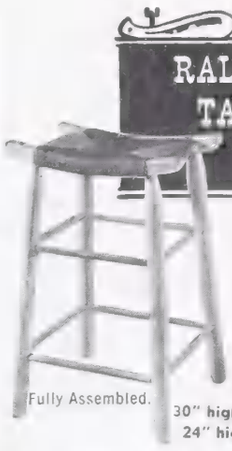
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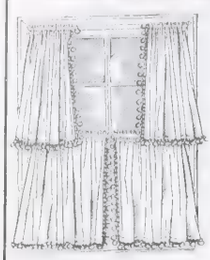
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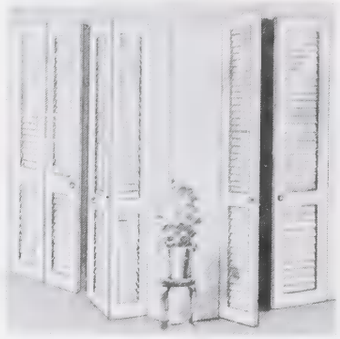
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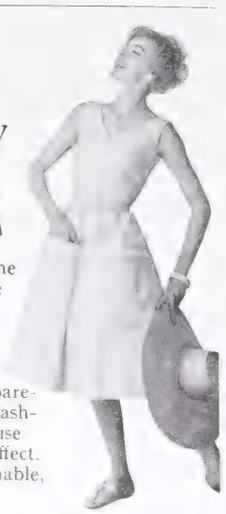
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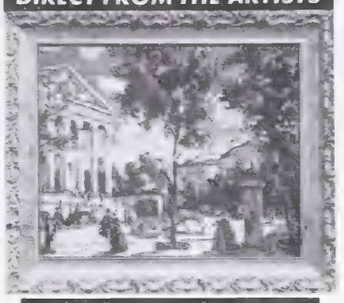
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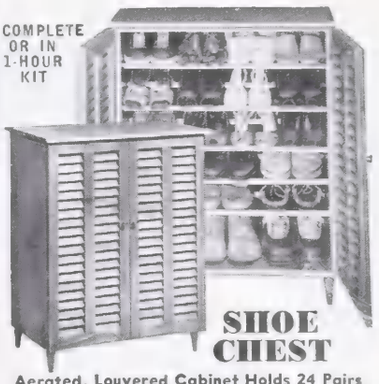
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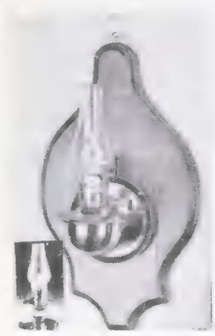
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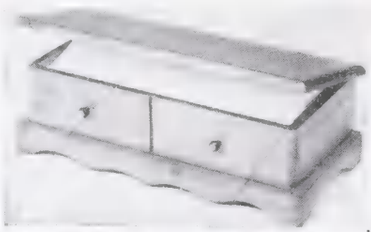
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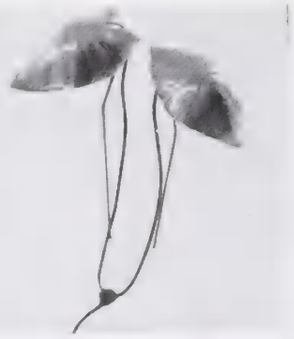
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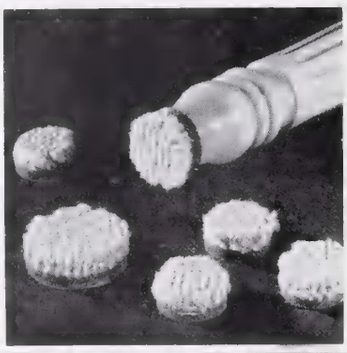
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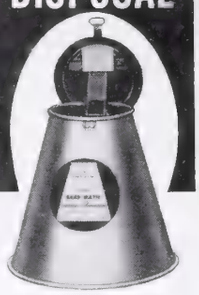


RAM IT UP. Imagine the interest this trio will create as they frolic along a modern brick fireplace wall! Made of mellow African mahogany, Rams have adjustable polished-brass legs which swivel into any position. They measure 10 x 12" each and come three to the set. $12.95. From Helen Grace Gifts, Dept. B-5, P. O. Box 82, Merrick, New York.



SAV-A-RUG CHAIR TIPS are ingenious little furniture *air* cushions that we are going to apply to our sofa, chairs, tables, and TV. They're husky enough to keep your biggest chair or heaviest sofa from denting your rugs, are easy to apply. Peel off protective paper on back of tip, press firmly against ea. furniture leg. 8, $1. Kacy. 58 W. Broad St., Bethlehem, Pa.

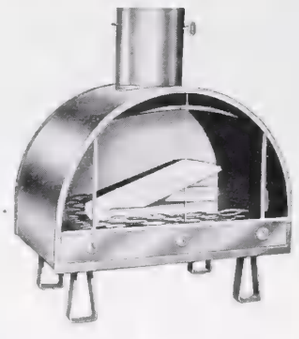
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The "Flying L" LODGE ROOM—Inviting cozy "sit-by-the-fire" sessions is this handsome unit designed to heat a large living room. Wrought iron rosettes smarten the fireguard plate. Otherwise, its rustic charm is its complete simplicity, making it the ideal fireplace choice for home, cabin or summer quarters. Fits in 25"x36" floor space. Fast, easy installation in less than a day. Shipped cartoned, complete with insulated back, custom-made spark-proof screen and one 24" section of 10" flue with hand control damper. Special hearth available as extra equipment. Shipping weight, approximately 155 lbs. List price, $102.50. GUARANTEED—send check or money order—no C.O.D.'s. Write for free products catalog.

LINCOLN STEEL CORP.
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Trendholm...

the modern style leader
....in the light, light color!

In Trendholm, beauty and luxury merge into everyday practicality. Unique features include a Tallboy and a Lowboy. You have a wide choice of dressers and beds, among them the lovely chairback bed. Satin brass finished pulls accent the light brown color. Matching plastic tops are mar-resistant. See the Trendholm — at better furniture and department stores everywhere. JOHNSON-CARPER FURNITURE CO., INC., Roanoke, Virginia.





Fashion Trend® by JOHNSON-CARPER



Trendholm is highly functional. A few of the many possible combinations of individual pieces are illustrated below.



Fashion Trend bedroom furniture is featured on "Queen for a Day," NBC Television



Du Pont Upholstery Nylon gives you bold new textures with the bonus of long, carefree wear.

When fabrics are made with Du Pont Upholstery Nylon, you have every reason to choose the rich weaves, the lively colors you love. Nylon adds a look of elegance . . . such easy upkeep . . . such sturdy wear! These boldly textured fabrics are a beautiful example. See the broad selection of exciting, new fashion fabrics containing Du Pont Upholstery Nylon the next time you shop for furniture.



A Valentine Seaver Original, "Virginian" sofa upholstered in fabric of 60% DU PONT UPHOLSTERY NYLON AND 40% COTTON.

DU PONT
REG. U. S. PAT. OFF.

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Floor: 1 1/16" squares, c.e., Black. Wall: Scored Design SD-4, 365 Cr. White. Counter: 2 3/16" x 1 1/16", Deep Blue, White and Medium Green. Pit: Murray Quarry Tile, Canyon Red. Living Room Floor: Scored Design SD-4, 362 Cr. Black. Side Wall: 2 3/16" squares, c.e., Sand Gray Textone. Designed by Emily Malino Associates. Plate 117.

Ceramic tile sets the scene for outdoor fun

'Burgers sizzling over the coals, candles aglow—and a patio setting that welcomes guests to inviting, eye-delighting beauty. American Olean tile makes it easy to have. Lets you choose from a galaxy of sparkling tile colors, rich textures and patterns that stay bright and beautiful with the simplest care—whether you use them indoors or out. Ask your tile contractor about American Olean ceramic tile for bathrooms, kitchens and other areas. (Meantime—for ideas—send 10¢ for American Olean's new idea-packed booklet "Color Planning with Ceramic Tile.")

CERAMIC TILE
American Olean

AMERICAN OLEAN TILE COMPANY—EXECUTIVE OFFICES: 1480 CANNON AVE., LANSDALE, PA. FACTORIES: LANSDALE, PA., OLEAN, N.Y., LEWISPORT, KY. MEMBER: TILE COUNCIL OF AMERICA, PRODUCERS' COUNCIL
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"Vienna Revival" by Wamsutta®

Enchanting as a Viennese Waltz, this "Maria Theresa Toile" is only one in the most elegant bed and bath collection ever created. Divinely delicate . . . romance in print . . . this authentic toile design is hand-screened on the finest, most famous sheet in the world . . . Wamsutta Supercale®. Shown also, the lushness of a Wamsutta Heritage Towel with an especially designed toile monogram. See this and the entire superb Vienna Revival collection on both Supercale and Debucale®. And, during May, you'll find Wamsutta Supercale and Debucale sheets and cases in white and Blossom Tones and Heritage Towels at very special White Sale Prices.

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LOOK HERE! A truly handsome mirror to hang over the hall console or your dining room sideboard is this hand-cast and hand-finished brass beauty. Called the James Monroe mirror, it's oval in shape, has a majestic eagle perched at the top, a Colonial standard below. 19″ high and 11″ wide, it's $27.50 from The Carriage Trader, 1038 Lancaster Ave., Bryn Mawr, Penna.



HARE TO STAY amid your greenery as a permanent summer resident is this delightful life-size hare. And this is one bunny even Mr. MacGregor would welcome to his garden. An English hare is cast of weather-defying lead and measures 22½″ high over all. In stone-gray coloring, it's priced at $50 f.o.b. New York. Erkins Studios, 8 West 40th Street, New York 18.



PERSONALIZED FILE keeps your place mats in one place, wrinkle-free, dust-free, and easy to get at. Made of Koroseal plastic with satin bindings in yellow, pink, blue, or white, doily file comes with 3-letter monogram on the outside flap. Specify letters in order desired. 13 x 20″, $4.95. Bard's, Dept. 1105, 816 University Place, Evanston, Ill.



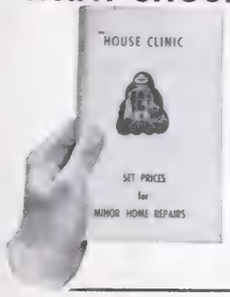
DICE GOING. You'll "make your point" with a European-bound graduate or a week-ending working girl if you send her this tiny red leather traveling companion. Gold dotted and tasseled, it's just 2½″ square, comes fitted with lady's razor, blades, shaving cream, and sewing essentials. $3.50 incl. tax. Order from Crown Craft Products, 3-5 Mt. Hope Place, New York 53.



WHAT'S VICHYSSOISE without fresh-chopped chives, sliced beefsteak tomatoes without tangy watercress, and boiled new potatoes without crisp parsley? Grow them all on your kitchen window sill when you add water to these golden aluminum containers with parsley, chive and watercress pre-planted in soil-less nutrient. 59¢ ea., 3, $1.49. Sunset House, 80 Sunset Bldg., Beverly Hills, Calif.



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You can't afford to do repairs yourself. You can't afford to open your pocketbook to bungling amateurs or unknown repairmen. At last, here's a book privately printed to reveal the SET PRICES for minor home repairs. Nothing is withheld! Prices for each repair job are quoted; each price is proved. Now you can call a repairman or tradesman in confidence . . . knowing fully in advance what the charges should be! Rush $1.00 today for Set Prices for Minor Home Repairs. Satisfaction guaranteed.

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DEPT. H-5—265 MEADOWS BUILDING, DALLAS 6, TEXAS

Early American TOY-CHEST BENCH



FULLY ASSEMBLED
31½″ ■ 16½″ ■ 20″ high

You'll bless this chest that keeps toys under control (and not under foot!) . . . you'll love its charming Colonial flavor . . . and you'll find many other uses for this decorative piece wherever there's a storage problem! Hand-made of solid Pine and dovetailed, it will hold the toys of your children and your *children's* children. Cut out handles and concealed sliders make it easy to move despite its *very* solid construction.
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$19.95

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Set of 3



TEAKWOOD NESTED TABLES

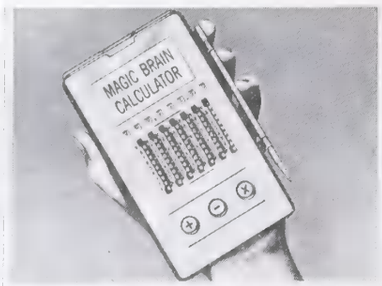
Guests Utilize Them Completely—After Use, Stack Neatly!

Elegant and versatile, smart to use when you are serving informally. Made of lustrous Teakwood veneer, lauan backing. 21" x 13¾" x 17" high. Oblong shape. Legs are of mat black finish with genuine brass fittings at top and bottom of legs. Felt backing on bottom of tables prevents marring when tables are stacked. Sturdy, long lasting. Use as Coffee Table, Snack Tables for indoor or outdoor living. Truly, fine magnificent pieces of rich furniture that adds splendor to your home.

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Pocket-size adding machine does all your math problems with ease. Adds—subtracts—multiplies to 99,999,999. Magic Brain Calculator balances check books, adds grocery tapes, bridge scores, children's schoolwork, income tax statements, car mileage. Gives you the answer *in seconds.* Adds long columns of figures. Simple to use . . . all steel mechanism works fast and accurately. For housewives, professional men, businessmen, students. *Guaranteed to please or your money back!* MAGIC BRAIN CALCULATOR, only $1, postage paid. **Sunset House, 820 Sunset Building, Beverly Hills, California.**



INSTEAD OF THE MOON, let these Gard 'n Lites light up your midsummer madness. Spear them into your lawn and the Skeeto-Lite long-burning candles impregnated with citronella will repel mosquitoes, furnish flattering light. Made of rustproof aluminum, they're 44" tall. 4 sets, $5. 12 Skeeto-Lite Candle refills, 98¢. Damar's, 742 Damar Building, Elizabeth, New Jersey.



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"	5", 5¼", 5½"	each $7.50
"	5¾", 6"	each $9.00

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#45 Pocket Name Printer **$1.00**

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1 carat "Titania" set in a Masculine box style 14 kt. gold mounting. Complete. ONLY **$32.***

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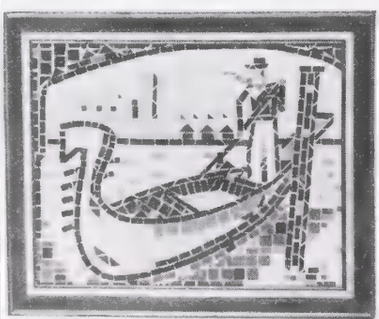
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IN OLD VENICE

• no cutting! • no painting! • no gluing!

GENUINE COLORFUL MOSAIC TILES

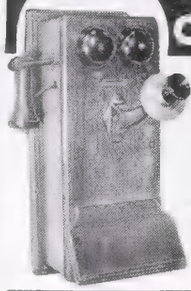
an ancient craft made easy!

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ATTENTION GARDENERS

Turn to our special section on garden ideas, products and equipment.

Begins on page 236

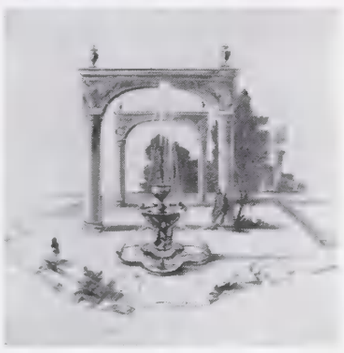
FIT FOR A PALACE. Fabulous as a diamond tiara, luxurious as ermine, this magnificent chandelier of brilliantly-cut imported crystals is a faithful copy of those under which royalty waltzed. It has 5 arms, hand-blown crystal chimneys crowned by 5 miniature arms holding crystal spear points. 29″ h., 23″ w., 1 ft. chain. $165. King's Chandelier, HB 7, Leaksville, N. C.



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SUPERWIDE Fiberglas Draperies

NEVER NEED DRY CLEANING — NEVER NEED IRONING!

AT PRICES THAT SAVE YOU 33% OR MORE!

Cover windows up to 21 feet wide with one pair!

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Solid Silver gifts for him . . . for her attractively gift-packaged . . . *Order now!*

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Early American



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A handsome 14Kt. yellow or white gold ring, with deep vertical ridges centering on one row of genuine stones, to form a finely proportioned dome. Available in Ruby, Sapphire, Turquoise or Pearls. $40.00.

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CEDAR LOG CABIN & FORT

Kids Love 'em Both



FORT LEE
Made of split cedar logs, 5 x 7 feet. Will stand up in all weather. Includes blockhouse, firing platform, flagpole and gate. Shipped in preassembled sections. Can be set up in minutes. Terrific play value. **$27.95**



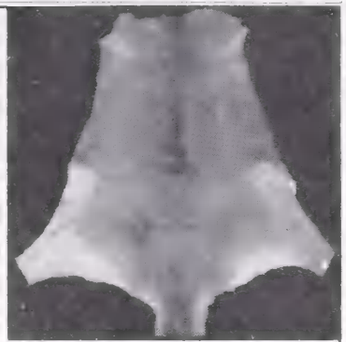
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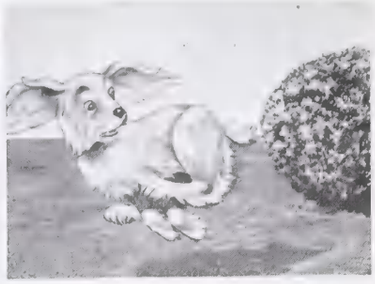


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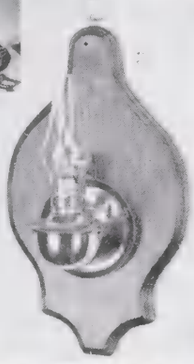
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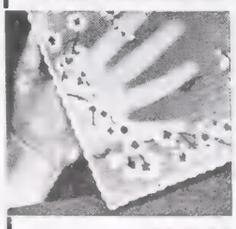
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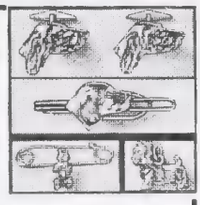
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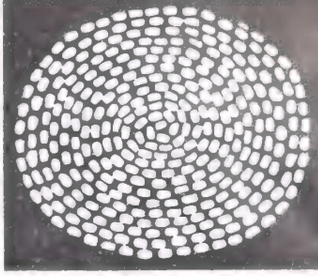
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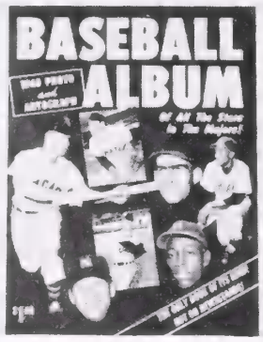
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DECORATOR'S DIARY

CONTINUED FROM PAGE 46

our building."

Here we go again, I thought. Another struggle to hide an unsightly view and still let in light. I'd been through this so many times I started right in on it like an old fire horse. Polly stopped me before I got very far.

"But that's not my only problem," she said. "My greatest bugbear is the sootfall. . . ."

"I know—you can dust the window sills and go back five minutes later and do them again. I've heard that one before, too."

"In fact, in self-defense we are practically one hundred per cent plasticized, because I must have something I can keep easily and decently clean. So if you're about to propose that I cover the window with a light-color mesh fabric, don't! All I ask is something wash-off-able that won't look too utilitarian with 18th-century furniture."

You're not asking *much*, thought I, though I suppose that's why decorators are born—to do the impossible. But there was an idea brewing in the back of my head that came to full vintage when I actually saw the apartment living room. It was, indeed, rather stately, all things considered. Upholstered pieces, covered in silky-looking vinyl in shades of blue and sand were traditional in character, and she had some good heirloom accessories—a pair of Bristol girandoles, a Sheraton knife caddy, and a Piranesi engraving, handsomely framed in zebra wood and hanging on the putty-colored wall.

The floor, I noted, was covered in black and white vinyl tile, and altogether I could find little to quibble about in the lady's effort to maximize elegance and minimize house cleaning.

She *had* blundered on the one lone window, however. I suppose it was the kind of wild extravagance that is sometimes born of desperation that had made her try a sand-color silk gauze casement cloth. It had doubtlessly been magnificent in its day and I'll bet its day wasn't one year previous, but now it hung limp and faded, a sadly soot-streaked mess.

"You see what I mean about fabrics in this place?" she asked. "It's even murder on drip-dry stuff because you to have to launder it so often. Isn't there a plastic we could use?"

I was secretly rather pleased, because here was exactly the place to try out a smart new vinyl shade which the people at Stroudcraft had brought to my attention and I happened to have it folded up in my monstrous handbag. It's a most imposing architectural print of a Roman piazza, patterned in brownish black on U. S. Rubber's white Beautafilm vinyl, and looks pretty much of the same 18th-century design genre as the lady's own Piranesi engraving.

The shade is actually a composite of several old engravings, all researched and pulled together by artist William Ward Beecher, so no one will ever recognize this fictitious part of Rome—but who cares? What matters is that it is good-looking per se, has a great depth of perspective so that it tends to give the eye an impression of distance. It makes a room seem larger. And because vinyl catches light, even shadowy light, in a sort of luminous glow, it is bound to brighten a dull room.

I whipped out the tape measure, found the window to be forty inches wide. All to the good. Because while the vinyl film comes 54" wide, with the pattern spreading across 48", it is ingeniously designed so that the sides of the pattern can be clipped off to narrower widths, without bolluxing up the composition of the scene.

Mrs. Patmore naturally thought she was dealing with the occult when I produced the vinyl sheet from my bag and held it to the window, but she'd have dealt with the devil himself if he could have solved her problem as deftly as this did. It took us no time at all to get the vinyl over to a shade maker, who trimmed it to size, tacked it on a 40" roller, and slipped a pull-slat through its hemmed end. We could have done it ourselves if we'd been energetic enough and had more time, because the shade comes in a six-foot flat length—an idea I like, because in this form you might do all sorts of other things with it—cover a screen, even frame it like a print. The vinyl weight is six-gauge, heavy enough so that it should retain its shape well, and of course tough enough to take plenty of wiping clean with a damp cloth.



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My life and hard times with a swimming pool

By DEVON FRANCIS

• On that warmish, late-spring evening in 1957, when the question of our building a swimming pool first came up, our most charitable critic could have said only that we were guileless and romantic. My wife, was, that is, I just thought it was idle conversation.

She had remarked, "We ought to join a country club."

I said, "Why don't we join two country clubs, one for you and one for me?"

She said, "We could build a swimming pool for what that would cost."

"Okay," I said lightly, "let's build a swimming pool," and opened the evening paper to the sports section to look at the batting averages.

When I got home the next evening two engaging gentlemen, Mr. Davis and Mr. Rittenberg, from a pool-building company in nearby Chappaqua, were—to my utter astonishment—on the terrace squinting at our real estate.

In a week, there was our pool.

It is a common belief that a state of shock results from an accident, or maybe from drawing a winning ticket in the Irish Sweepstakes. Don't kid yourself. It can come just from looking at a hole in your own precious property that wasn't there yesterday.

In a numb sort of way we were enchanted with the pool. It was thirty feet long and averaged-out (being, of course, kidney-shaped), fifteen feet wide. It was four feet deep at the shallow end and seven and a half at the deep end. It held nineteen *thousand* gallons of water. It was painted the blue of the morning glories entwining our swamp maple. It was wet and cool and invigorating. When, at dusk, we switched on the underwater light with temporary wiring, its soft fluorescence bathed the surrounding trees.

We were even more enchanted with our temerity. We had no right to own a swimming pool. What we had paid for it would have *bought* a country club. Our tiny house has a third of an acre, no more. Back in 1950, when we acquired it in New York's Westchester County, it was the Model F in the builder's brochure of Small Distinctive Homes. It had cost us $15,000 when $15,000 would buy a house. Now, here we were, with our cottage, our spavined 1952 Ford, and a swimming pool.

I stood there on the lip of the thing with a slip of paper in my hand. Imprinted by the Department of Buildings, Township of Greenburgh, it read, "Certificate of Occupancy." Our great, twin-stemmed oak was gone. Maybe that was what really threw us. Where the oak had been was the pool.

There was a lot of other stuff, too. The construction company's trucks had brought in trap rock, steel mesh and concrete. They had

(*Please turn the page*)

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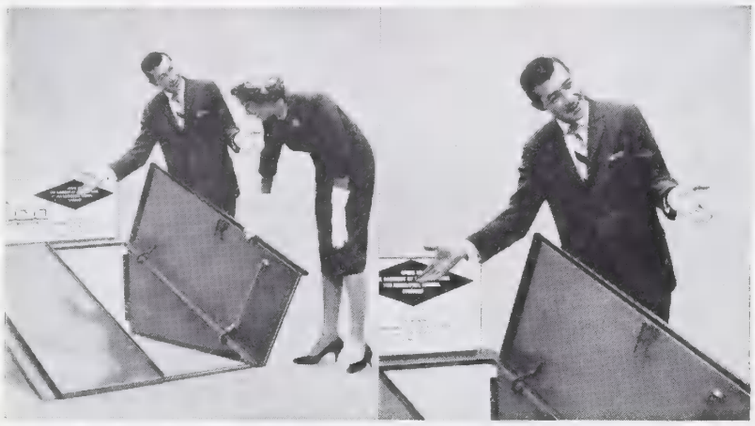
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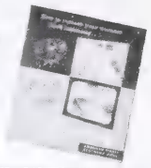
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MY LIFE AND HARD TIMES WITH A SWIMMING POOL

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crushed the tender sprigs of grass in a lawn that we had nurtured since spring's first crocuses. They had blighted our carnations and columbine. And all around, there was the biggest collection of debris since Goethals dug the Panama Canal. The scene didn't square with our dream.

"It looks sort of unfinished," I said.

My wife is the practical one. "I've got a suspicion," said she—and she once worked in a defense plant—"that we've only phased out the first part of the work."

WE CARTED away the debris ourselves. It took a week. Then we phased in the electricians. They had to make a permanent connection between the house power supply and the underwater light and the motor that turned the pump in the water filter system. Next came a paving contractor. He laid a concrete apron—the "deck"—on the perimeter of the pool. Now came a truck with sand for what my wife described imaginatively as a sea beach.

"Look," she said, "we've gone this far. Now, what I think is, we can have just a pool, or we can have a conversation piece." She ran over to supervise the distribution of the sand. "What," she called to me, practically out of earshot, "do you think?"

The pool contractors returned with such oddments as granular chlorine to kill unfriendly bacteria, other chemicals to prevent the growth of algae, an extension-handle underwater brush for sediment, and a test-tube apparatus to keep a finger on the water's acidity-alkalinity pulse. Things plainly were getting out of hand.

"I trust," I said to the man as he remounted his truck, and I tried not to sound complaining, "that this about finishes things up."

"Just about," he replied. "Of course," he added as he let out the clutch, "you will want a diving board one of these days, and you'd better begin planning on a vacuum cleaner, and before the leaves begin falling you will want a good pool cover."

We were shocked by the complexities of pool maintenance. But what was really causing us to turn and toss at night was the neighbors. We had a pool. None of our neighbors had a pool. One couldn't swim alone in one's own pool, we agreed, in full view of a gaggle of sweaty onlookers. Yet one couldn't permit one's pool to become a public tub for outdoor bathing. We considered calling a meeting to discuss the problem with the president of our homeowners' association, but that smacked of pompousness. We would just have to make some rules and pass the word around.

Rule One: No children under twelve. We no longer have any offspring at home, and we had made the shallow end of the pool four feet deep to discourage visits from neighborhood moppets. We had left out the customary steps into the water for the same reason. In my absence at the office, my wife couldn't possibly monitor a daily influx of kids.

Rule Two: No adults except by invitation. We could avoid trouble and live in peace and harmony with our neighbors if we were kind but firm, and generous within limits.

We felt pretty good about our decisions. It was all simple, really.

RULE One got its first test one hot Saturday afternoon as we sat on the terrace in our bathing suits, drying off. Two youngsters, right on the borderline of eleven years old, suddenly appeared and unobtrusively sat down. They stared at the pool. They stared at their feet. They stared at the sky. They didn't say anything, they just stared. I looked at my watch. After a long time I looked at it again. It had been three minutes.

"All right," I said, "get your bathing trunks." I turned to my wife. "It's this way," I explained defensively. "They feed the cat when we're gone, and they compete for the fifty cents to cut the lawn, and——" She was looking at me. "Okay," I said, "I'm chicken."

She squinted at the kids splashing. "It was only a question," she said, "of which one of us caved in first."

That solved the kid problem. We merely modified Rule One: No kids unless accompanied by adults, or unless by special invitation, or unless by special request, or unless there were special circumstances.

"After all," I pointed out, "there *are* circumstances."

We realized that enforcement of Rule Two was going to be difficult the first time that we left the house together. Our pool was not fenced, nor did the laws of our township at that time require it. Someone

(*Please turn to page* 114)



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MY LIFE AND HARD TIMES WITH A SWIMMING POOL

CONTINUED FROM PAGE 112

had to pool-sit in our absence. We couldn't ask a neighbor to keep an eye on the pool without adding, "And, of course, please feel free to take a dip."

"It gets somewhat complicated," said my wife, thinking aloud. "If we ask the Bedells to watch the pool, the Schlencks may wonder why we didn't ask them. If the Bedells and the Schlencks go in, the Hattons and the Woodworths may wonder why they weren't invited. If the Woodworths come, there are the Grovers——"

Well, that very quickly solved the adult problem.

I'm certain that we established the first community bathroom, in our little house, in the whole of our township. My wife had to have the beds made by 10:00 A. M. By 10:30 someone might drop by for a dip. She assumed a permanent posture of mop-in-hand to soak up water from the floors. She took it all in her stride.

THE POOL itself was a tidy housekeeping problem. As a piece of plumbing, it was a scaled-down New York City aqueduct system. The circulating water went out through a drain at the deep end, coursed through a series of valves to the filter a dozen feet away, trickled through stuff to cleanse it, was recaptured by a pipe, and then returned through an inlet at the shallow end.

There was an automatic skimmer to remove leaves and bugs, an overflow pipe to dispose of excess water, pressure relief valves to protect the pool bottom from the angers of a fluctuating water table, an outlet for a vacuum cleaner and, of course, the underwater light that had to be examined periodically for water seepage.

The pool required daily care. There was a dose of chlorine, administered after sunset or soon after sunrise. Otherwise, the chlorine would evaporate too fast to kill bacteria. The chlorine also accelerated the action of anti-algae compounds that we had to put in the water to prevent the formation of the green "scum" found in ponds.

The volume of traffic through the pool determined the amount of brushing we had to do; when the water was churned up, more dirt went down the drain to be taken out by the filter. The filter had to run twelve hours a day on an automatic timer to keep the water clear enough to enable us to tell heads or tails on a dime dropped into the deep end. We had to test the water daily for its "pH factor," or potential hydrogen, which was its sterilizing strength, and for the acid-alkaline balance. If it was too alkaline, it frustrated the mission of the chlorine. Worse, it permitted the deposit of calcium on the pool sides and bottom. If too acid, it irritated the eyes. Once a week we had to valve a backwash through the filter, reversing the flow and carrying away the dirt collected in the filtering agent. We had to clean the hair and leaves from strainers in the filter and skimmer.

Periodically, also, we had to fish Mein Herr Schnapps, our Schnauzer, out of the pool until, reluctantly, we tied him up.

Sooner or later an accident was bound to happen. One late-August evening someone hurt a leg on the pool ladder. At 9:00 A. M. the next day I telephoned my insurance man from my office.

"Nate," I said, "what liability insurance have I got to cover a swimming pool?"

"A what!" he said. I was beginning to feel like a five-legged calf in a sideshow when I finally got it out of him—$25,000.

Just then a clerk tapped me on the shoulder. "It's your wife," she whispered into my other ear. "She says it's an emergency."

"Nate," I said hurriedly, "you'd better double that, good-bye." My wife came on. "There are six little girls," she reported with, indeed, a tone of urgency, "sitting on the coping of the pool with their feet in the water. They won't go away."

WITH a sense of legal guilt, I telephoned an attorney friend.

"Tell your wife," he advised me, dry as toast, "to read to the six little girls from Brown on Property Rights." His tone changed. "You've got," said he, "what's known to the law as an attractive nuisance. You'll have to learn to live with it." He paused. "Whatever," he asked querulously, "led you to get into this?"

I repeated the conversation to my wife. She snatched at the attorney's closing remark. "I *know*," she beamed with that feminine perversion of logic. "People like us just don't *build* swimming pools!"

Then there were the grownup pranksters. One morning at two o'clock I heard a splash in the

(*Please turn to page* 119)

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IY LIFE AND TIMES WITH A SWIMMING POOL

ONTINUED FROM PAGE 114

ool. We came awake with a start. rushed for the back door, bark- g a shin in the dark. Moonlight thed the terrace. The water had en disturbed all right. Waves apped at the pool sides. But the ace was barren of clues.

"Let's assume from the size of e splash," said my wife comfort- gly as I crawled back into bed, hat it was only a horse."

In the morning I remarked intedly to one of my next-door ighbors that there had been a g splash in the pool, and hadn't had a party at his house the ght before? He nodded. "Funny," said, deadpan, shaking his head.

WE DISCOVERED our pool could have more than one use. ne night as we were watching a play, my wife began nodding. ne had had a hard day. Then the mmercial came on. Attired only her nightgown, she got up with- t a word, stalked out the back or, dived into the pool, reap- ared dripping, went to the bath- om, dried off, donned a fresh ghtgown and sat down again, de awake. The second act was just starting.

"The commercials are too long," she said cryptically.

As the summer began showing tag-end age, we gained self-assur- ance. We made one rule and made it stick: Nobody was to go swim- ming alone. It was too dangerous. We coped with our crises. My wife sprinted ten yards to intercept and turn back a toothsome neighbor in a Bikini while our preacher floated in the pool, oblivious. We summoned the courage to eat our dinner on our terrace amid our neighbors without inviting them to sup. We boldly began asking them to bring their own refreshments. We even suggested occasionally that it wasn't convenient for them to swim just now.

The season had to end. On a brisk autumn morning a man from the pool company knocked on the door. "We've come," said he softly, "to put your pool to sleep."

He dismounted the motor and pump on the filter. He stuffed rags in the open plumbing. He greased the fittings. He removed the skim- mer door and put a piece of wood in the reservoir to absorb ice pres- sure. He lowered the pool level. He removed the ladder. It was all a little sad.

"I'll bet," said my wife, "that this winter will be the longest one that we have ever spent."

It was, too. But we invented com- pensations. For Christmas, my wife gave me half a cabana for the ter- race so bathers would have some- place besides the house to change. For her birthday, I gave her the other half. For my birthday, she gave me a plastic pool cover. For Mein Herr Schnapps's birthday, we gave him a pool vacuum cleaner. In celebration of the spring equi- nox, we bought a diving board. We put money aside to house the filter in September in observance of the 892nd anniversary of the Battle of Hastings.

We are now in our fourth season with the pool. Last May it was cleaned and repainted. So many of our neighbors offered to help that we had to ration their efforts. We have planted strawberries on the far side of the pool for ground cover and, where there is foot traf- fic, ajuga. We have completed a gravel walk from the poolside to the filter. We have erected an out- door shower. We haven't yet found a solution to the bathroom problem.

I don't know what all this has cost in capital investment. I've never added it up. We reached a point-of-no-return and somehow, now, it doesn't seem to matter.

I do know what our annual bill is for putting the pool to bed in the fall and waking it up in the spring, for paint, for water, for chemicals and for electric current. It comes to a bit more than $200.

WE ARE conditioned to emer- gencies. Two years ago, when we drained the pool for the spring painting, a skunk fell into it. In response to a plea from my wife, Gus Johnson, a Jack-of-all-trades from a day camp across the road, managed to net the animal and re- move it before it could leave a calling card that probably would have required a *cordon sanitaire* around the pool for the season. In reporting the event the local gazette enigmatically added, "Mr. Johnson takes care of all the wives in the neighborhood."

Twenty-four hours later we found a rabbit in the pool.

Despite our life and hard times with our swimming pool, we enjoy it all year. In the summer we swim. When snow mantles its seductive curves, we gaze at it through the window and ruminate that if winter comes, spring can't be far behind.

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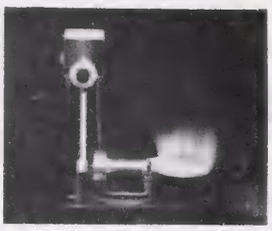
By JULIE POLSHEI



Specialized refrigeration zones for meats and vegetables are coupled in glide-out drawers; refrigerator and freezer, separate compartments, have dual temperature controls. Innovational appliance is Custom Imperial Frost-Free by Westinghouse. Meat keeper (21-pound) preserves meat freshness unfrozen for a week. Crisper (half-bushel) has high-humidity "climate," ideal for greens and vegetables. 14 or 16 cubic foot; $730-$760, $780-$800. Can be made a built-in. Height 65⅝ inches.



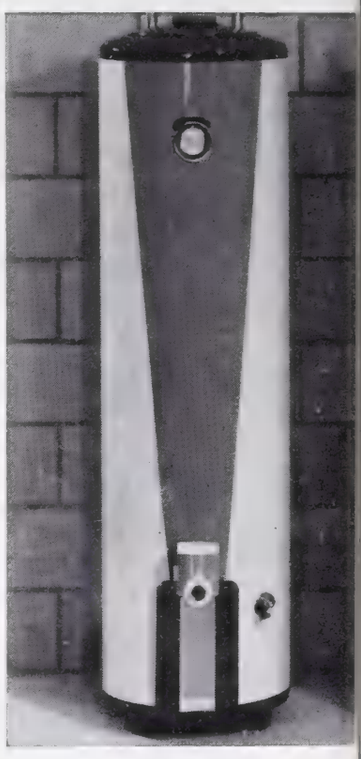
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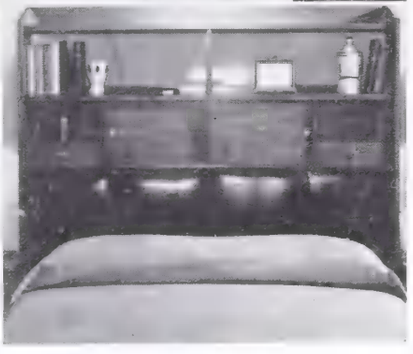




Hide-a-Hose furnishes 150 feet of garden hose always ready for use indoors or outdoors. Trap door in floor is indoor hose exit; outdoor housing is a built-in wall cabinet with key lock. Automatic brake on storage reel controls unwinding; reciprocating-action rewinding requires only a few gentle pulls on retracting cable. (Optional motorized retraction is in the offing.) Hose nozzle is a fog-or-stream type, effective for fire-extinguishing. Complete components cost $299. De luxe in every detail.



Padded back rests double as snack tables; also as doors for headboard cabinet. Electric outlets are provided in sidewall for coffeemaker, radio, or whatever. The headboard unit, 62 inches high, has impressive appearance—an ideal space-saver for small bedroom. Basicanna bookcase-headboard with bed frame, $180. Light walnut finish.



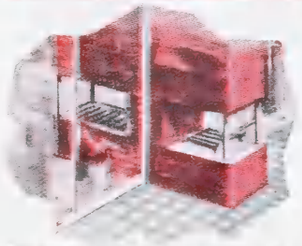
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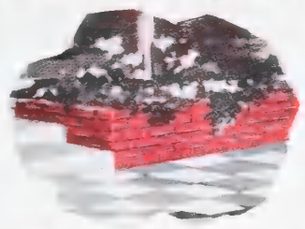


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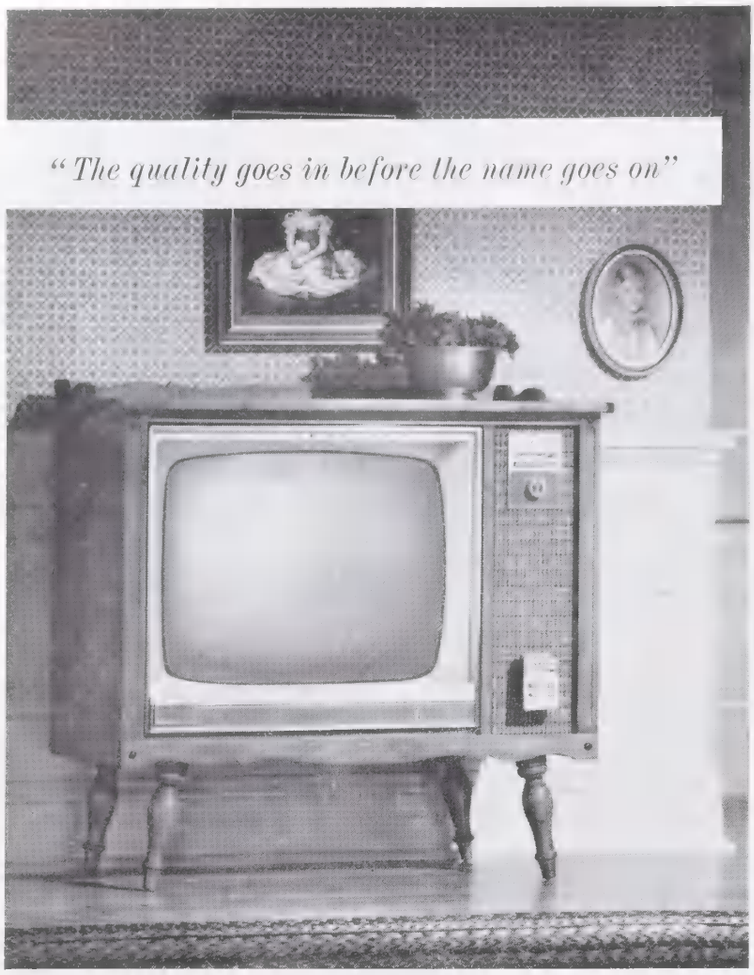
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Above is the Zenith Kirkwood, in Early American styling, from the Zenith Decorator Group. Model F3359, in maple veneers and solids.*

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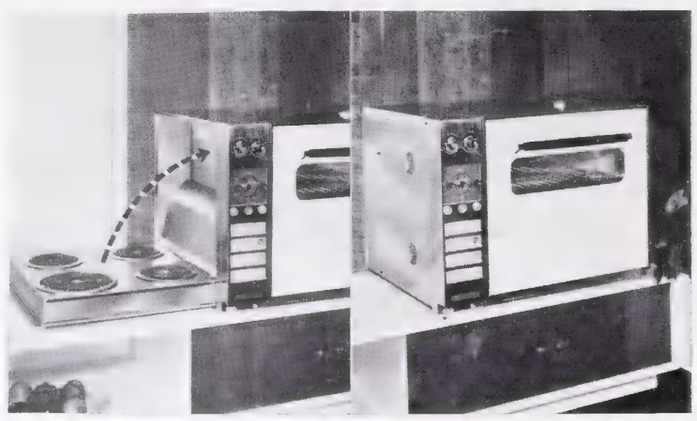
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This automatic peeler is operated by any electric disposer. It installs in disposer "mouth," locked or released by a hand lever. In 30 to 40 seconds, Peelquik peels 4 to 8 potatoes; for 4 to 10 onions, peeling time is about 10 seconds. Disposer unit automatically eliminates the peels. High-speed tumbling contact with hopper's abrasive plate is the peeling method. Suitable for any firm vegetable or fruit. Cost is $29.95.



Ice-cracking action of the Snowflake produces small, uniform pieces rather than crushed ice. Arms whirled and retracted electrically do the cracking and deposit the ice into a bin attachment. Self-contained appliance, turquoise with white, weighs only four pounds. On-off switch is on handle within finger reach. Precision-engineered. Cost is $27.95.



Only 28 inches of counter is needed for this Hotpoint cooking center, the Custom-Trend Singulaire. It is a stack-on, but looks like a built-in. Hinged-on "range," which folds into oven cabinet, has 5-heat burners controlled from master panel. Oven highlights are rotisserie, broiler/roaster, automatic clock, minute timer. $375, uninstalled.

(Please turn to page 124)

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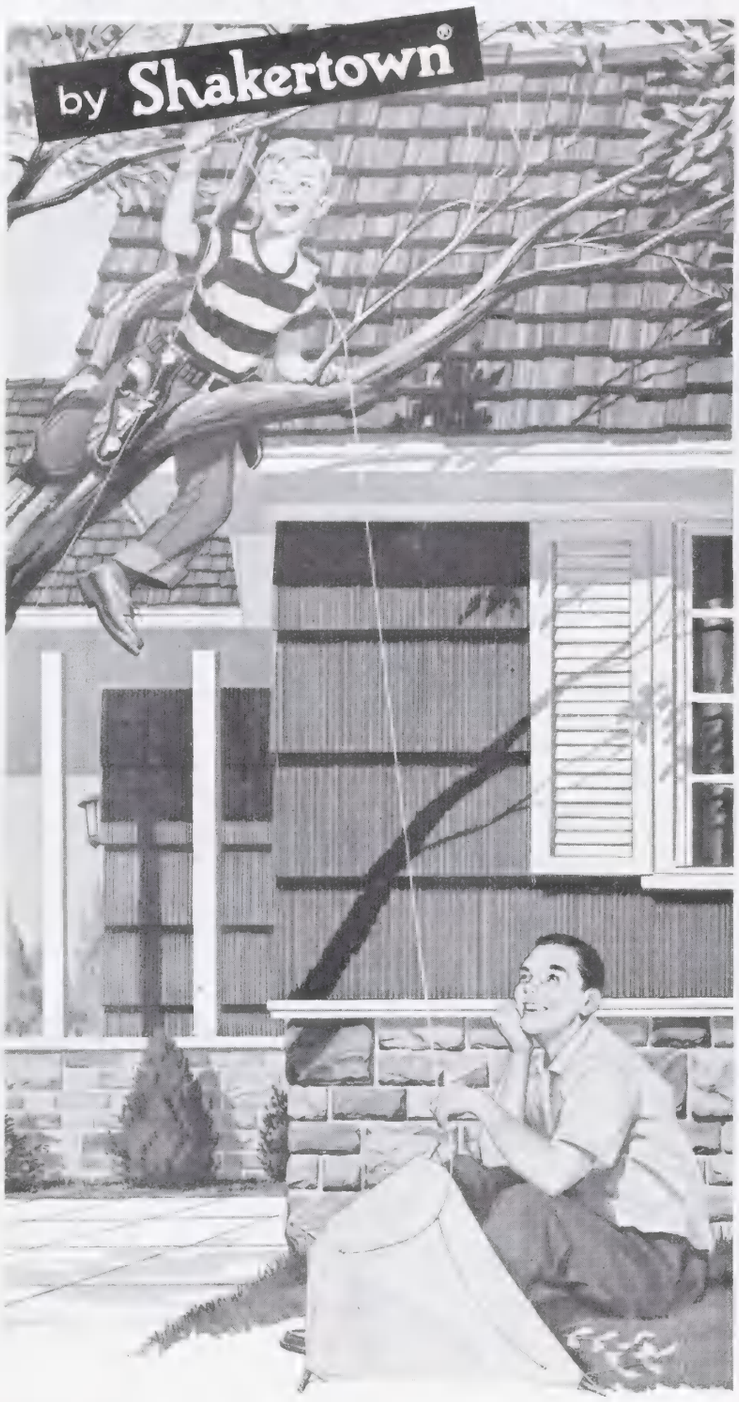
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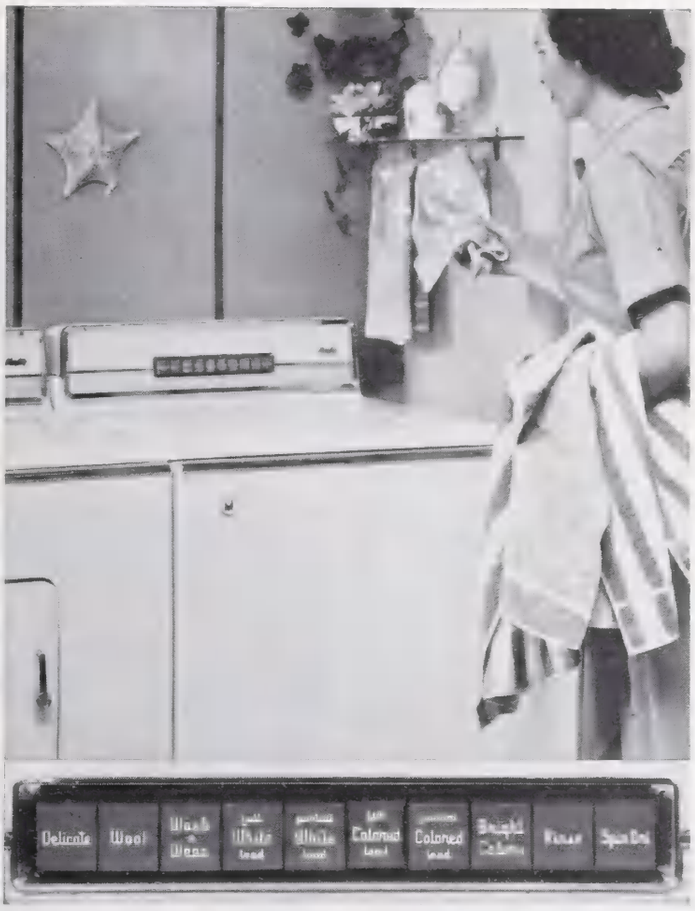
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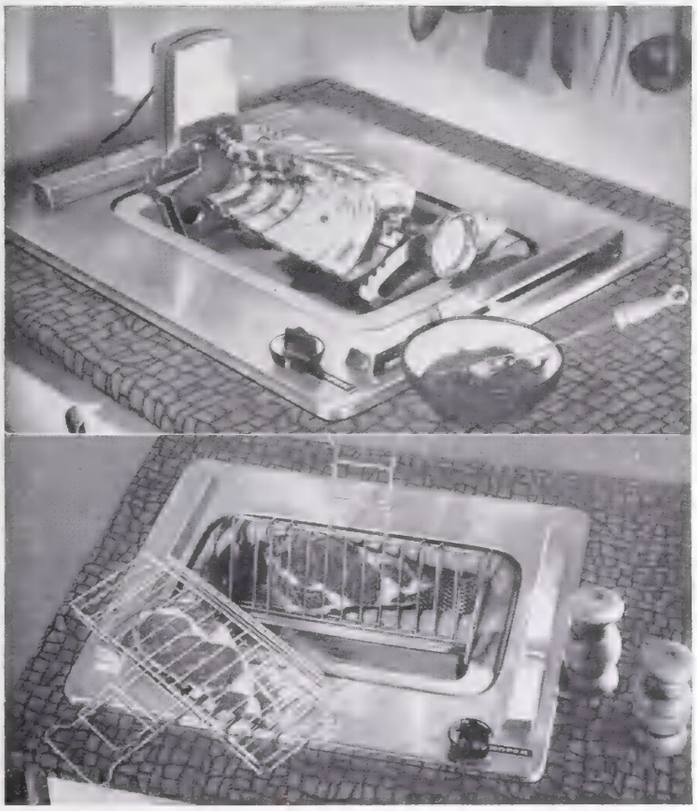
New pantry unit by Kitchen-Maid provides a wealth of storage area easy to get at. Size is 42" x 84" with 24" depth to line up with other Kitchen-Maid cabinets. Drawer units are aluminum-lined and ventilated to serve as vegetable bins. Shelving section includes the very convenient, gravity-feed shelves; also one shelf end-to-end. Cupboard at the very top can hold a large inventory of extra stock. $378 with fruitwood-cinnamon finish. Other available stain finishes cost somewhat more.



Photo-electric control for post lighting causes automatic turn-on at dusk and turn-off at dawn. Operational cycle is not affected by auto headlights or by lightning. Installation requires no special orientation. All electronic components are sealed inside. Virden's Mind-O-Light handles 500-watt load. Applicable to 3-inch standard posts, or those with 3-inch fitter. A worth-while prowler safeguard. Black or aluminum $17.95. With built-in convenience outlet $21.95. Both have third, feed-through ground wire. Weather-proofed, 3-prong grounded receptacle is an optional extra-cost feature.



Selector push-button pressed automatically "plots" and carries through all laundering procedures of selected cycle; detergent and desired additives go in along with clothes. Maytag's Single-Control washer is certainly the ultimate in push-button simplicity. "Rinse" setting can be used to "undo" any cycle selection. Any cycle can be voided and re-set "midstream" and "Spin-Dri" button can empty tub. Wool washing includes a "soak period." "Spin-Dri" and "Rinse" are partial cycles. $410.



Roper's "drop-in," Maitre-D', is fueled by 2 radiant gas burners under cooking surface. Rotisserie unit, motor-driven, incorporates a meat thermometer. When converted for vertical broiling, sidewalls slant the meat baskets for rapid grease drainage. Cutout requirement, 21½" x 19 1/16". Cost about $135; supplied with cover to enclose "well."

NEW! dish-washer all

Guarantees the most

spot-free dishes

any dishwasher can wash!



First dishwasher detergent with germ-removing Purisol! Not even hand-polishing gets glassware, dishes and silver more spotless than new Dishwasher *all* (now with Purisol added to safeguard family health). It's recommended by dishwasher manufacturers. Satisfaction is guaranteed by Lever Brothers or your money back.



Recipe for a Good Time...

Tear out the 12-page guide
It's the easy-to-follow way
to make drink-mixing more fun!

32

Is the cocktail hour your favorite . . . except when you're serving time in the kitchen playing host? Do you dread wading through pages of outer-space recipes to find that one down-to-earth sour? Or do you skip the mix-up altogether and jovially ask, "What kind of highball will you have?" Wait—don't throw in the bar towel—your hosting problems are solved—in this guide to mixing fun. Here you'll find, not every drink known to man, but those most in demand. With the best recipe for each drink, after many elimination tests (wow!) . . . and the easiest to fix, too. Plus simple, intriguing ways to vary these basic favorites. Just keep this handy mixing guide at your elbow, and you'll find your guests will bend theirs with cheers!



- Tips from the experts!
- Famous drinks from famous restaurants!
- The most popular drink-mixing guide ever!

"how to make the 32 most popular drinks"

Tear out your recipe guide Now!

Want an extra copy? *Give a copy to a friend...have one for both your kitchen and your rathskeller. We'll be glad to send you an extra one free. Write Dept. MH now!*

SOUTHERN COMFORT CORPORATION, 100 PROOF LIQUEUR, ST. LOUIS 32, MO.

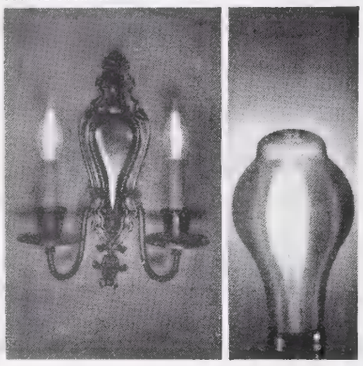
IT'S WORTH MENTIONING

By JULIE POLSHEK

Shirt-folding is automatically "measured" and controlled by Fold-Rite's hinged, plastic forms. With the new device, a home counterpart of commercial shirt folders, it takes only a minute to fold an ironed shirt or a wash-and-wear type. Entire procedure requires only hand operations easy to do expertly. Plastic bag supplies a protective "finale." $4.95; 10 bags for 59¢. Hilltop Products, Box 247, Wilton, Connecticut.



SCONCE COURTESY GREENE BROS



Luminous gaslight seems to burn within Duro-Lite's Flamescent bulb. The illuminating effect, decorative and gracious, is right in any setting indoors or outdoors. Made all-weather-proof by a spun, fiber-glass finish. Candelabra-base torch 8½w, 15w; $1.39. Standard base, 15w, 25w, 40w, 60w, $1.24. Crown bulb, 40w, 60w, 100w, 150w; 99¢, $1.09, $1.19, $1.39. Guaranteed one-year lighting service. From Hammacher Schlemmer, New York 22, N.Y.

Duplichair, a new concept in convertible furniture, is both dining chair and lounger. Conversions require only a forward or backward flip of the chair. In space-limited quarters, four Duplichairs can handle both dining and after-dinner seating. Classic design, right with any décor. Walnut. Finely built. Removable upholstery. Upholstered in Duran-leather, $79; in muslin, $69. Curtis Furniture, 25 West 45th Street, New York, N.Y.





Dispens-a-Bag is a long-needed way to end the annoyances of plastic bags "in the loose." Now plastic bags come in a roll, perforated for tear-off as needed. Companion convenience, also new, is Polytop *BIP* clip. Its interlock tightly seals plastic, paper, or fabric bags; initial grip endures until released. Roll of 100 bags (10″ x 14″) and 10 clips, $2.25. Metal dispenser, de luxe quality; $2.95. Taylor Gifts, Wayne, Pennsylvania.

(*Please turn to page* 139)

IT'S WORTH MENTIONING

CONTINUED FROM PAGE 126



A very interesting mural with appealing vital statistics costs $30. Five panels, supplied pre-trimmed and pre-pasted, create the 10-foot Monterey Pine Full-Wall. Ten-foot length makes a dado optional. Textured background with mottled hue; sandalwood, foam-green, pearl-gray, or antique white. Identically matched wallpaper for adjoining walls is available. $2.85 a roll (24″ x 18′). From W. H. S. Lloyd Inc., 16 E. 52nd St., N.Y.C.



Whimsical kitten at play pertly decorates Ardsley's juvenile bedspread. Checked gingham appliqué, sewed on, has supplementary embroidery; matching gingham trims corded hems of generously shirred skirt. Strong bedspread fabric is minimum-care type of cotton broadcloth. Navy, light blue, pink, mocha, green. Twin-size only. $12.95. Matching gingham-trimmed tier curtains and valances available. B. Altman & Co., N.Y.C. 2.



Cabot's penetrating awning/canvas paint simultaneously paints fabric's topside and underside; leaves fabric texture and flexibility "as before." Treated surfaces are made highly resistant to sunlight, moisture, mildew, decay, color loss. Crimson, tile-red, dark or leaf-green, yellow, brown, blue, white. Quart, $1.70; gallon, $6.20. A colorless type costs $1. $3.50. New England Paint Co., 49 Sudbury St., Boston, Mass.

Prestige aluminum ware of Sweden's centuries-old Skultana Works is now available in our country. An interesting utensil choice is a versatile cooker with double-boiler and steamer insets. In 3-quart with 2½-quart insets, $9.95; an all 4-quart size, $11.95. The distinctive kettle, 8-cup, costs $9.95. Skultana aluminum is a heavy-duty alloy; bottoms are extra-thick, machine-grooved. From Seabon, 54 East 54th Street, New York, N.Y.





Hedstrom's new bassinet, the Lido, rolls from room to room indoors; pinch-hits for a carriage for outdoor napping; transports easily for use away from home. Basket of strong, woven fiber has Dacron ruching trim. Lining is nosegay quilted plastic; matching upholstered mattress. Chromed steel handles match cart. $29.95. Lido dressing table 18″ x 34″ x 32″ high, $29.95; quilted plastic slipcover. Marshall Field's, Chicago, Ill.

(Please turn the page)

Stocking a Basic Home Bar...



32

Tear out the 12-page guide for tips on what you'll need! Be ready to mix friends' favorite drinks!

No need to bottle up a fortune in a bar to win toasts as a host! The recipe guide (left) shows you how to be a good mixer with just a few staple liquors... whiskey, gin, vodka, rum and Southern Comfort. Learn the tricks of turning them into many varied favorites . . . and see how Southern Comfort's unique flavor adds new zest to old stand-bys. Not to mention many drinks that can only be made the Southern Comfort way!

WHAT IS SOUTHERN COMFORT?



In the gracious days of the Old South, men had time for the finer things. One such man-of-leisure in New Orleans was disturbed by the taste of even the finest whiskeys. He took time to "smooth his spirits" with some rare and delicious ingredients . . . and Southern Comfort was born! The formula for this unique 100 proof liquor has remained a family secret to this day. We think you'll like it!

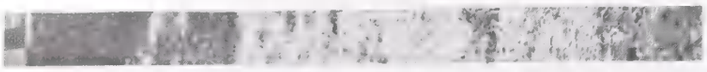
The handiest guide you'll find for home entertaining!

"how to make the 32 most popular drinks"

Tear out your recipe guide Now!

Want an extra copy? *Give a copy to a friend...have one for both your kitchen and your rathskeller. We'll be glad to send you an extra one free. Write Dept. MH now!*

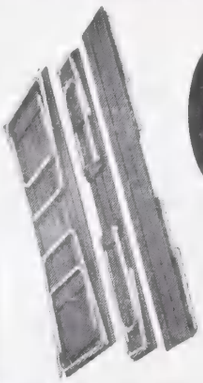
SOUTHERN COMFORT CORPORATION, 100 PROOF LIQUEUR, ST. LOUIS 32, MO.



Folding barbecue picnic set by

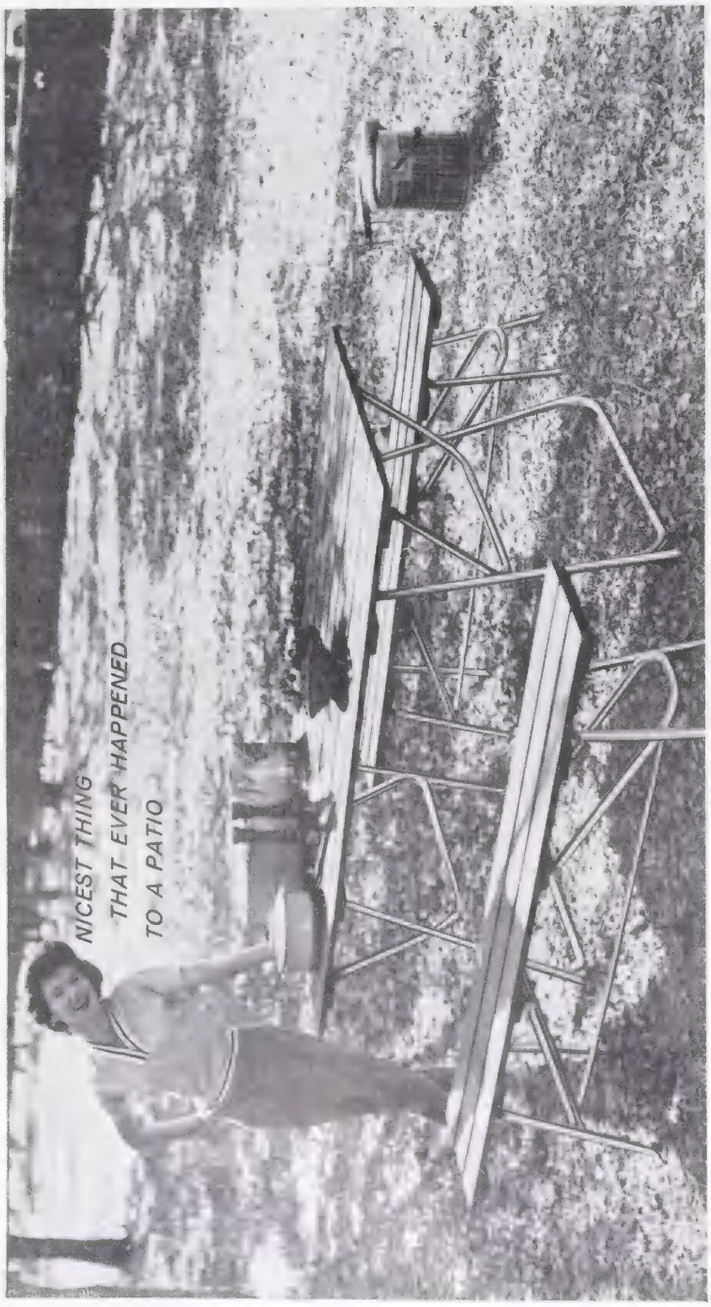
LAWNLITE

Add an extra touch of beauty to your patio; enhance it; flatter it . . . really enjoy it . . . with LAWNLITE's Folding Barbecue Picnic Set . . . so fashion-right, so comfort-perfect, so down-right convenient and practical!



Combines the inviting beauty of deep-hued redwood with the sturdiness and light weight of ALCOA aluminum tubing. 6-foot long table is generously wide; the 2 benches will seat 8 comfortably. To store, simply remove 2 bolts and—presto! —table and benches fold compactly; entire set can easily be carried by one person.

Lawnlite COMPANY



Please write for the name of your nearest LAWNLITE dealer • WORLD'S LARGEST MANUFACTURER OF LEISURE FURNITURE • MAILING ADDRESS: P.O. Box 47-097 • MIAMI, FLORIDA

IT'S WORTH MENTIONING

CONTINUED FROM PRECEDING PAGE



Aluminum augments plastic topside to make Magic Counter-Cover heat-resistant; self-adhering sheet under aluminum affixes the laminated "sandwich." Topside finish, tough and scuff-resistant, is clear, heavy-duty vinyl. Rugged material, virtually untearable, can give floor service. Assorted pebbles in sand tones on stippled gray form the Terrastone pattern. $1.59 a yard; from Marshall Field's, Chicago. (Minimum order 2 yards.)

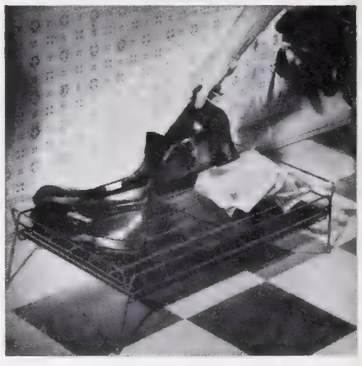


Wind-Quick is adjusted by series of peg-holes to fit any skein size. Merely fit winder's pegs into whichever holes create needed dimensions to hold skein firmly. Cross-arms pivot at center, make winding operation an effortless matter. Components peg into each other for easy assembly; come apart in seconds for flat storage. All wood, 26″ across. $2.95. Stroudcraft, Box 234, R.D. 5, Stroudsburg, Pa.



One ladder suffices for outdoor and indoor needs. The White All-Way, entirely magnesium, has extendable back structure for stairway use or uneven terrain outdoors; this structure, flipped upward, creates extension ladder. Adjustments lock. Slip-proof feet are serrated rubber. Can be carried one handed; super strong; precision engineered; shockproof, $43, $50, $58 for 7′-, 8′-, 9′-size. Hammacher Schlemmer, New York 22, N.Y.

A very practical way to dry wet overshoes and spare the floor is supplied by Weather-Rack. Plastic tray, removable and easily washed, catches wet drip and muddy slush. With overshoe soles freely exposed to air circulation, they dry speedily. Metal frame has rubber tips. Sturdily built. Easily stored on closet floor or on shelf. Black wrought-iron, $3.98; chrome, $4.98. From Seville Co., 2012 Alpha Street, Lansing, Michigan.



PHOTOGRAPHS BY FRED LERNER



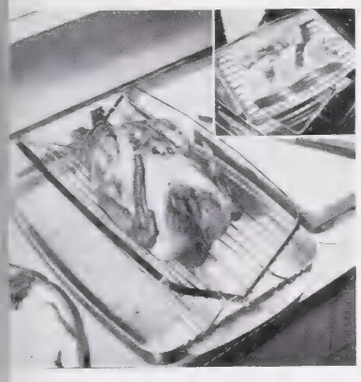
Fold-away fixture for hanging drip-dry wash over bathtub or in stall-shower has adhesive mounting; unaffected by steam or moisture. When not in dryer use, folded rack holds washcloths or towels. Size 22 inches over-all; three 20-inch rods. Structure, black, is high-impact styrene; stainproof, non-snagging; strong. The Dri-ette costs $3.95. From Handy Products, Box 183, Winchester, Mass. Can be screw-mounted.



Handsome hardwood unit, installed by hardwood wall channels, is supplied in component form ready to assemble. Dennix kit for 30-inch unit with 2 shelves (8″ x ¾″) costs $10.30 finished in walnut or blond; ready-to-finish, $7.10. Brass retainer pins attach brackets to 15-inch channels drilled for 8 shelf levels. Anti-warping treatment is given to shelving. From Jore, 33-04 Downing St., Flushing 54, N.Y. Other shelf sizes available.

Spring tension fastens Shu-Pole between closet walls. Telescopic extension adjusts the fit precisely; locking device makes the installation secure. Rubber capped ends. Shoe holders clamp to pole. They fit women's or men's shoes. Pole extendable from 22″ up to 40″, with shoe holders for 8 pairs; $3.98; 12-pair size with 36″ to 66″-length adjustment, $5.98. Made of chromed metal. Abraham & Straus, Brooklyn, N.Y.

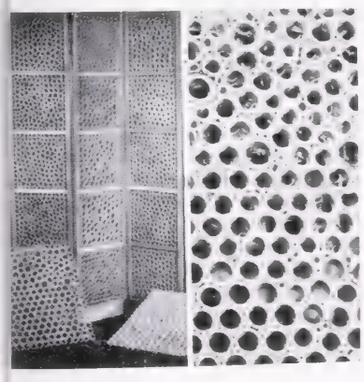




Convertible rack alters Foley Roast-R-Broil for the evident choice of services. As a roasting cradle, rack can fit anything from a squab to 20-pound roast or fowl. Supported elevation exposes underside to heat penetration. Pan's slot settings lock all adjustments including flat-rack use for broiling. Heavy aluminum pan 15″ x 12″ x 1⅝″; chromed steel rack. Useful separately. $5.95. Abraham & Straus, Brooklyn, N.Y.

Cabinet attachment for paper dispensing has "belonging" look of a built-in. Tri-Spenser compartments, staggered for space conservation, hold 75-foot roll of aluminum foil; wax paper in 125-foot roll; any paper toweling except 6-inch, jumbo roll. Only 13″ x 9⅞″ x 5½″ over-all. Easy bottom-loading. All-steel, sturdy construction. Comes in white, yellow, or pink. $4.98. Supplied by Robertson's, 2809 63rd St., Sacramento, California.



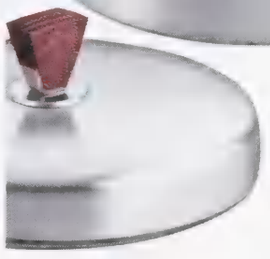


This interesting structural material is "sliced" bamboo; its do-it-yourself applications are numerous. In this decorative floor screen, 12-inch squares, ($4.50) are set into a wooden frame. Available also in squares 6″, 8″, 10″, 12″, 18″; 75¢, $1.50, $4., $4.50, $9; 6″ or 18″ round, $75¢, $8. Used as is, the bamboo makes place mats, coasters, shelving. Very effective for window screens. Miya Co., 373 Fourth Ave., New York 16, N.Y.



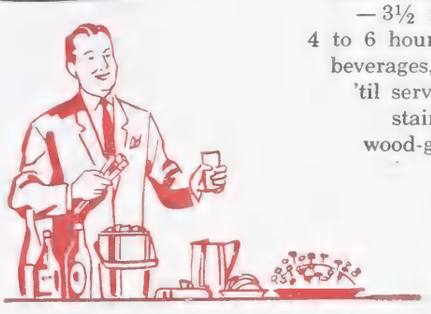
Crystal Cold...

and served in satin stainless



the ice butler

Ice cubes have never looked quite so clear and cold, so crisply refreshing as the moment you serve them in the new Ice Butler by West Bend. They stay that way, too — 3½ refrigerator trays — for 4 to 6 hours. And cold foods — salads, beverages, desserts stay deep-chilled 'til serving time. In satin-finish stainless steel with walnut color wood-grain handles. $15.95.



look for Contemporary stainless steel at gift, jewelry and housewares shops



for hot foods, too

Highlight a colorful barbecue, buffet dinner or patio picnic. A hot dish placed in the Ice Butler holds its serving temperature appetizingly — up to 2 full hours.

WEST BEND®

Contemporary STAINLESS STEEL

beautifully fashioned stainless for modern living

BEVERAGE SERVER — Perfectly matched companion piece to the Ice Butler. In rich satin and walnut color harmony. Unique "V" ice guard. Holds 2 qts. $9.95.



Choose a lovely gift in Contemporary stainless.



covered serving dish $14.95 — relish tray $4.95 — gravy boat with tray $10.95 — serving platter and cutting board $14.95

WEST BEND ALUMINUM CO., Dept. 645, West Bend, Wisconsin



They sit at the summit



These four take their place with dignity and command at the top. The lounge chair: a spare frame belies its ease.



A symbol of design authority in the age of the follower. The cane-back chair: Edward Wormley at his most brilliant.



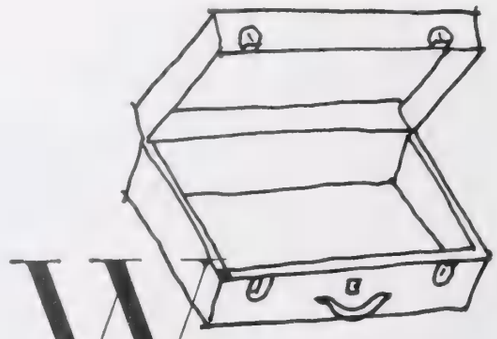
The best of two worlds. Handcrafting skill contours wood with technological restraint: the open-arm Janus chair.



Time is on the side of Dunbar. The 5000A chair: enduring and beautiful and wanted, more and more, year after year.

DUNBAR

Dunbar Furniture Corporation, Berne, Indiana. Showrooms: New York, Boston, Chicago, Dallas, Denver, Kansas City, Los Angeles, San Francisco, Seattle, Tulsa, Honolulu, Brussels.



What to take —or not to take— on that trip abroad

A traveler who has packed and unpacked all over Europe divulges her tips on technique

By DOROTHY LOA McFADDEN

• Half the battle of a good packing job is knowing what *not* to put into the suitcase. Efficient packing means careful planning, selecting, organizing—and enough self discipline to leave the unnecessaries at home.

Keep your luggage weight light, even if you are not going by air, for the time may come when you may have to carry your own bags. And it is a nuisance and a waste of precious minutes and energy to have excess items that must be pushed aside when you're trying to dig out an essential, or refolded for every repacking. And remember that repacking! The proof of your skill is not the neat way you've organized your belonging during the first packing at home; it's whether you can find what you need after you've disarranged everything at your fourth hotel stop. If at the end of the trip, every item you've taken has been used not once but several times, your packing selections have been a shining success. Better to travel light than heavy. You really can buy practically anything you might need on the scene, plus many intriguingly novel bits of usefulness we don't have at home, and this sort of practical necessity shopping is an *adventure* in itself.

To get down to specifics, here are my personal recommendations for what to take and how to take them.

Baggage. One of the most effective tricks I know is to travel with one small bag which exactly holds your overnight needs and a change of underwear. This need be only one bag for two people. Your maj luggage, containing extra cloth and miscellaneous belongings, ne not be disturbed every night, g ting wrinkled and mislaid in t process. You will also find th very often—on overnight side tri out of a big town, for instance- you can check your large bags at station or airport or send the ahead and travel light for a da living out of the small bag. If y want a change of clothes for t evening, pack a dressy blouse a a clean shirt for your husband the small bag that stays with y wherever you go.

I use a sheet of heavy plasti cut to fit each suitcase, as an insi cover. When tucked down arou the edges this prevents suitca zippers from snagging the conten It also prevents clothes from wrin ling when straps are tied o them.

Clothing and accessories: Wh particular garments you take d pend upon where you're going, t sesason, and the duration of yo trip. But it is surprising how litt you can get by on, even for a rel tively long time.

For a lady: a coat, a tailor suit, a dressmaker suit, an aft noon dress, and three or fo blouses or "tops" to mix and mat with the skirts are a good bas wardrobe. Scarves and costu jewelry can provide all the varie you need.

A fur stole or scarf can be use in the evening or on specially chil days.

If you insist on being hatte make it a crushable one. A f

engths of tulle or veiling, which ou can fold flat, can pinch-hit for ats. But forego any confection hat needs its own container.

For a man: a topcoat, two suits, sports jacket, and four or five hirts are basic.

In the lingerie and small clothes ivision, three of each should serve, roviding they are of the drip-dry ind.

Dry cleaning abroad is usually ot up to American standards. aundry is generally excellent and rompt. A small sponge of rubber r plastic is a lightweight substiute for a clothes brush. With this, spot-cleaning stick, wash-basin aundry and hotel services, you can eep your limited wardrobe fresh nd neat.

Your travel coat should be warm, ght in weight, loose enough to lip comfortably over a suit, but ot bulky. A flared wrap-around oat gets in the way when you step nto trains or busses, and you need our hands free for carrying things nd holding handrails. Wide, bellhape sleeves are cumbersome.

As for shoes: suede for daytime se is a nuisance as streets and idewalks can be very dusty. Leathr is tougher, and most hotels inlude nightly shoe polishing to eep them fresh-looking. Oxford es or strap pumps are better than oose opera pumps, for these colect gravel. Open toes and heels are ncomfortable for the same reason. pike heels should be worn only or evenings or you may risk the ate of my friend who sprained oth ankles immediately after landng in Holland. Remember that ou will be walking on cobbleones, gravel, and hard stone and arble a great part of the day. So you want to enjoy sightseeing, amper your feet and wear really omfortable shoes. Those with thin, eat rubber soles eliminate the eed for rubbers or overshoes.

Take clothes that need little are. Make sure that drip-dry lothes really do not need ironing, y testing them at home. Jersey nd lace are fairly proof against rinkling. Except for summer trav-l, I prefer dresses with their own ackets or sweaters rather than uits with blouses that need conant washing. Heather knits have wonderful faculty of not showing il.

Black nylon panties and slips re good travelers. Street dust can rn light-colored ones so gray that ey must be bleached.

Dress hangers are scarce in reign hotels, so take a few with ou. Get light plastic ones, not eavy metal or wood.

I think an umbrella is unnecessary. It will never be in your hands when it pours down suddenly, and plastic bonnet and raincape folded into a case in your purse can usually save the day.

For efficient packing: Pack all but your dresses and very large garments, by category, in clear plastic bags—stockings in one, slips in another, and so on. You can get them in many sizes and they do keep things smoothly organized and prevent confused clutter. They also prevent snags and soiling of sweaters, stockings, gloves, scarves. Keep the small articles like wash powder envelopes together. Clear plastic makes the contents easy to identify.

Shirt and blouse "books" of plastic are a delight; they keep these items clean and wrinkle-free through many repackings.

Plastic boxes of various sizes are invaluable for sewing needs, vitamin pills, and medicines, safety pins and hair pins, first-aid supplies.

A cloth case with many compartments for costume jewelry keeps it from getting tangled.

I prefer a plastic toilet case which opens out flat and has enough compartments for all my needs. Most fitted suitcases with jars, bottles and mirror add unnecessary weight, as do men's heavy leather toilet cases.

Knitted or cloth shoe bags are pretty, but you will find the right foot wear more easily in clear plastic bags.

Toilet articles: If you must have a hot water bottle, buy the size meant for babies. Compressed washrags, obtainable at most drug stores, can be discarded as used. Transfer cold creams from heavy glass jars to plastic ones. Put lotions, etc., into plastic bottles. But don't take anything in liquid form if you can find it packaged in a tube or a jar—like cream nail polish remover, or a stick stain remover. Hair-set lotion and many other toiletries come in small purse sizes that will last a trip. Ear stoppers, obtainable at drug stores, have saved many a night's sleep at noisy hotels.

Most hotels in Europe do not furnish soap. Take one cake of your own and replace it on the way.

Items we often forget but have needed: dental floss, Band-Aids, chap ice, corn plasters, eye lotion, cellophane tape, nail files and combs, a toenail clipper, laxatives and dysentery remedy, clinical thermometer. Granted that one can buy these abroad, but finding the

(*Please turn the page*)



Hand polished?
No–just new instant
calgonite®
in the dishwasher



Recommended by Waste King Universal, makers of this all new portable dishwasher-dryer with capacity for fifteen place settings!

What? Your glasses aren't as shiny as when you hand-polished them? Then use new Instant Calgonite in your dishwasher. Everything comes out looking as if you'd buffed it with a dry cloth. Calgonite dissolves instantly . . . goes to work at once. Safely gives you spot-free, streak-free glasses and dishes. And there's no chlorine odor. Get Calgonite in the gold and white box.



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Good Housekeeping
MAY- 75th ANNIVERSARY ISSUE
UN-PUT -DOWN ABLE!

WHAT TO TAKE—OR NOT TO TAKE—ON THAT TRIP ABROAD

CONTINUED FROM PRECEDING PAGE

right shop or doctor is not always easy or convenient.

For laundry problems: A braided rubber clothesline is my pet travel accessory. It can be fastened to any window catch, curtain hook, faucet, bed post, etc., and eliminates the need for clothespins. I take two tied together.

A laundry bag of plastic will keep dirty clothes separate until you can wash them.

Envelopes or capsules of soap powder are essential, light, and space-saving. Be sure yours also soften hard water. One excellent one washes even wool in cold water.

For your handbag: A French purse with compartments for passport as well as money is most practical inside your big travel handbag. This can be used alone in the evenings, assures your keeping your passport with you, and eliminates constant transferring of money.

A pocket money converter is indispensable for saving you the headaches of figuring out what a price means in *your* language.

If you smoke, carry a lighter. You can get fluid abroad and can usually cadge a refill from the hotel concierge, but in Europe matches are not freely given away.

A folding shopping bag or nylon net or string bag is another "must," for carrying small packages. Take plenty of purse-size paper handkerchiefs. They are usable as toilet paper, too. A cloth case keeps them clean and whole in your handbag. Perfume is most safely carried in a small purse-size atomizer.

A small flashlight which needs no battery is often handy. If you will be reading maps in a car you may want a pocket magnifying glass, too.

Saturated paper face-and-hand-washing cloths in envelopes are a joy to use on trains or busses before reapplying make-up.

By all means carry a notebook, indexed by countries, listing shops, hotels, restaurants, etc., gleaned from friends and travel books. I also list sizes of tables for which I might buy linens; glove sizes and preferences for gifts; children's measurements from shoulder to shoulder and so on; and a table of European versus American adult size codes. I also paste small samples of wallpaper, curtains, and upholstery fabrics into this notebook for reference when I am buying something for our house. By keeping a small spring-back measuring tape in my bag, I avoid tedious arithmetic from the metric system!

Special tips: To save time when mailing picture postcards home, buy sheets of perforated gummed paper, marked off into thirty-three labels, and address these to your friends before you leave. When you're sending a batch of postcards, just tear off the labels and paste them on. This saves your looking up addresses, assures that you won't forget anyone, and saves writing time. I also address some of these to myself at each stopping point en route and leave them with desk clerks for forwarding my mail.

Several 8″ x 10″ heavy manila envelopes are handy for the accumulation of souvenir postals and booklets, menus, and other printed matter you'd like to keep. Tuck these trophies into an envelope each night and when it is bulky, mail it home. No need to clutter your suitcase throughout the trip.

A few sheets of wrapping paper and a small bag of string are worth their small space when you want to make a small package to mail home.

Tiny calling cards with your name and home address are a convenience when you make new friends, or ask shops to send purchases back to America.

Take a large envelope in which to keep: forms and membership data for hospital insurance claims (Blue Cross can be used abroad); travelers' insurance data; prescriptions for your glasses and necessary medicines; any other information you might need in an emergency.

If you expect to do much driving in Europe, get Esso maps here in America. Reinforce creases with cellophane tape. Maps are not handed out everywhere abroad as they are at home. Since Baedekers use paper as thin as Bibles, we pasted index tabs on to facilitate easy reference. A great convenience is a traveling alarm clock (hotel clerks abroad are as human as those over here). Not at all essential, but frequently useful are small folding opera glasses and a small scale to weigh your luggage if you keep adding souvenirs and are traveling by air.

If you are long-legged or cool-blooded, you may be more comfortable in European beds if you bring a light-weight throw or thin

lap robe to supplement those short eiderdown bed poufs which don't cover top and bottom all at once.

Many of the items mentioned were ordered by mail, several through the "Window Shopping" pages of HOUSE BEAUTIFUL. Some are the kind of thing not generally available in local shops so I append this mail-order guide.

"Celebrity" plastic toilet cases, open flat, #6074, $6 plus tax, from Bloomingdale's, New York, N. Y.

Inflatable plastic dress hangers, 79¢ each or 3 for $2.25 postpaid. The Camerons, 3004 Haley St., Bakersfield 3, Calif.

Braided rubber clothesline, #146, $1 ppd. Edith Chapman, Nyack, N. Y.

Plastic zippered sweater bag, N472, 2 for 84¢ plus 25¢ postage and handling. Dorothy Damar, 169 Damar Bldg., Elizabeth, N. J.

Clear plastic zippered shirt-and-blouse case, A260, $1 each or 3 for $2.95, plus 15¢ postage and handling. Downs & Co., 816 University Place, Evanston, Ill.

Traveling atomizer, $2.25 postpaid. Artisan Galleries, 2100 North Haskell Avenue, Dallas 4, Texas.

Folding shopping bag in case, X1751, $1 plus 25¢ postage and handling. Helen Gallagher, 413 Fulton St., Peoria, Ill.

Small plastic boxes in assorted sizes, #9086, 10 for $1 postpaid. Purse-size wave-set hair spray, #0794-4, 65¢ postpaid. Luggage Pack Organizer, five plastic bags, assorted, #9140, $1.98 postpaid. All from Miles Kimball, 41 West Eighth Ave., Oshkosh, Wis.

Miniature calling cards with address, 3" x 1 9/16", 100 for $2, in plastic box. Midget Card Co., 3920 Broadway, N. Y.

No-battery or bulb pocket flashlight, #19313, $1.49 plus 25¢ postage and handling. Air Travel Scale, pigskin case with three gold initials; #64908, $6.95 plus 50¢ postage and handling. Both from Page & Biddle, 1038 Lancaster Ave., Bryn Mawr, Pa.

"Europe in a Suitcase," booklet, full of practical tips including European clothing size chart. $1 postpaid. Money Computer for 14 countries, $1.05 postpaid. Both from Muriel Wilson Scudder, 225 Abbey Road, Manhasset, N. Y.

Men's quick drying white handkerchiefs of Dacron and cotton; 3 for $2.95 postpaid. Weber & Heilbroner, 49 West 45th St., New York 36, N. Y.

Cold-or-hot water laundry powder in envelope packs: "Trav," 21 for $1, at drug and department stores; "Woolite," 20 for $1, department stores and many yarn shops.

Moist face and hand towels in tiny envelopes: "Wash-'n-Dri," 21 for $1.10, at drug and department stores; "Wet-Nap," lemon-scented, 24 for $1, at supermarkets; Nice-Clean, bouquet-scented, 22 for $1.10 plus tax, B. Altman, Saks-Fifth Ave., Macy's, New York.

Janie Spot Remover, stick form, 50¢ plus tax, Bloomingdale's, N.Y.C.

...and, of course, Harry has been growling like a lion about all the money we're spending for decorating — but I love it! Oh, by the way, I found some lovely shades for those living room windows (see swatch). Isn't it pretty? Not expensive either. It's the Breneman-Hartshorn Cloybourne texture and it comes in all sorts of colors. They really make unusual shades.



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How to leave home and like it

By MARION GOUGH

A few of our favorite things

In reply to those who ask, "What in the world do you like best?" we offer a highly personal list of a few of the hundreds of places that might qualify as favorites



PHOTOGRAPH BY GEORGE SZEBERENYI

New York's Central Park on a misty day, a favorite quiet place in a busy town.

● "What did you like best?" Nothing can throw us into more acute agonies of indecision than this eager question, posed by interested friends and relatives upon our return from a trip. If only they would ask us something simple, like our analysis of Tendai Buddhism or the economic future of Nepal, or even what we liked *least!*

It develops that we like all kinds of different places and things with equal ardor, and if this be fuzzy-mindedness, let our questioners make the most of it. For the more we travel, the more we realize that the world is full of wonders to be enjoyed on a whole gamut of different levels—scenically, architecturally, sociologically, gastronomically—depending upon the interests the individual traveler brings to it. The season, the weather, the company, and the state of your own morale or digestion can all color your reaction to any place or situation.

It is not always places themselves but the little vignettes of experience they offered that stand out in our memory as something special, like the almonds in a bowl of mixed nuts. And sometimes these are such one-of-a-kind moments of insight or fun, that it's hardly possible to guarantee the same enchantment to anyone who might be moved to cover the same ground on our say-so. So, bearing in mind that one traveler's meat is another one's poison, we answer the knotty question of what we like best with a few—and a very few—of our favorite things.

We remember the Taj Mahal on a misty night, just as the moon came out, its pearly dome seeming to float lightly above the ground fog—so ephemeral, so lovely, so unreal, it was like a vision of all the fragile, unattainable beauty that ever was. There were crowds all around us but no one spoke above a whisper. We scattered rose petals on Mumtaz Mahal's tomb. Any lady who could inspire this deserved them.

The Cave of the Dragon in Majorca, an underground complex of stalactites, stalagmites, and a subterranean lake, where you sit in Stygian blackness, (*Please turn to page* 148)

even if you're well-to-do where can you outdo this?

Nowhere will you find a car more mindful of your needs than a new Chevy. Whatever model you pick, you'll find it gives you more room where you want more room (be it for baubles, baggage or beagles)—with a higher entrance height, wider seating and (in the case of wagons) wider cargo area than any other car in its field. Chevy's also the only leading low-priced car that gives you the comfort and quiet of Full Coil springs at all four wheels. Be sure to come in soon and let your dealer show you all the ways Chevrolet aims to please without once losing sight of your budget!

Roomier Body by Fisher *with a lower and narrower transmission tunnel that gives more foot room.*

Pride-pleasing style *(you'll like the way it combines good looks with good sense, take a look at that convenient one-piece tailgate, for instance).*

New Economy Turbo-Fire V8 *(makes friends fast by getting up to 10% more miles on a gallon of regular).*

Widest choice of engines and transmissions *(24 combinations in all—to satisfy the most finicky driver).*

Hi-Thrift 6 *(built, of course, with Chevy's ever-faithful dependability).*

Coil springs at all 4 wheels *(with the extra cushioning of newly designed body mounts, you've never had it smoother than you do in Chevrolet).*

Quicker stopping Safety-Master brakes *(quicker stops with less pedal pressure, another reason Chevy's the kind of friend you can count on).*

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Chevrolet Division of General Motors, Detroit 2, Michigan.



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Air Conditioning—temperatures made to order—for all-weather comfort. Get a demonstration.

A FEW OF OUR FAVORITE THINGS

CONTINUED FROM PAGE 146

listening to the music of Grieg played on a faraway violin. You watch until slowly, slowly, a tiny lighted rowboat comes into view bearing the musician and the oarsmen, then as slowly disappears, leaving blackness again as the music dies away. It's an unspeakably sweet, touching performance. In a place which anywhere else in the world might have become a tourist trap, we felt this as a simple and sincere people's gesture of hospitality to their visitors.

We like to remember the fresh early-morning rides through pine forests and meadows of wild flowers in Jackson Hole, Wyoming. We remember the unaccustomed sense of serenity we felt, when simply to breathe the air was like drinking spring water, and our amazement that the sky was bluer and the Grand Tetons more sharply defined against it than ever was hinted at in a postcard picture.

We have our favorite ruins—the golden-ochre Greek columns of Paestum, a short drive from Salerno in Italy, and the mighty elegance of Baalbeck in Lebanon, awesome ancient beauty you can feel on intimate terms with, because there's no blatant commercialism to ruffle your temper and break the spell.

Simple experiences, invested with some peculiar magic which made time stand still—a long rainy-day lunch, full of quiches Lorraines, white wine, and the laughter of a few friends in M. Jolicoueur's Chateau Lac Beauport, at Lac Beauport outside of Quebec City; a lakeside walk in Lausanne on an October afternoon when the rose gardens bloomed bright as summer and the terraced vineyards of Vaud ringed Lake Geneva like green gold; then there were five whole days in Mexico when time seemed to stand still at the Hacienda del Chorrillo in Taxco, a private fiesta of good Mexican food, Finnish saunas, and congenial company when we were not off on buying sprees of silver jewelry and custom-stitched clothes. A spur-of-the-moment bicycle-picnic in Bermuda on a private world of a tiny half-moon beach called West Whale Bay, luxuriating in sand and sunshine, with an occasional swim and a search for coral; coffee on a terrace in the Borghese Gardens on a mild November afternoon, with a view of Rome silhouetted against a sky that looked like opals; a broad-daylight and before-dinner fishing excursion at 9 P.M. in Bariloche, Argentina, where it took no more than 10 minutes to land two salmon trout from a mountain lake.

Ours is a curious collection of "firsts" which we recall with special delight: our first sights and sounds of Denmark—terra cotta and mustard farmhouses seen from the air and the sweet tinkling of clocks in, of all places, the Tuborg Brewery; the toy-town look of Reykjavik in Iceland; the rugged snowy majesty of Mt. Blanc, unexpectedly noted through a washroom window on an airplane; the private terrace of a room at the Montego Beach Hotel in Jamaica, the first hotel we'd ever known to give its guests a view of the sea they could call their own.

Restaurants that come immediatelly to our mind as special loves are the Grappe d'Or in Lausanne, the Grand Vefours in Paris (not to be wondered at, for it's been an acknowledged great for nearly two centuries), and New York's Café Nicholson, a place where zaniness touches the décor but nothing can touch the chocolate soufflé. The greatest pizza we ever ate in our life was not in Naples but in a restaurant called Jerry's in Jersey City; the best snails in Au Nid de l'Aigle on Rue Montorgueil, near the market in Paris. The most magnificent combination of food and scenery we've ever experienced—a real, this-is-the-life bit—resulted from that heap of Iranian caviar Air France serves with champagne while the plane sails past the snowy Caucasus en route from Teheran to Tel Aviv. One of the tenderest omelettes we've ever tasted on land, sea, or in the air (where anything eggy is usually inclined to remind us of wallpaper paste) was aboard a Canadian Pacific Britannia, flying from Vancouver to Tokyo.

And, mind you, these are just a *few* of our favorite things.

First Class

We are militant supporters of any travel arrangements that make it economically possible for more people to go more places, and hence get better acquainted with the other peoples in the world, but the time has come, we think, for someone to say a kind word about First Class travel. Not that we hold with the theory that if you can't go

(*Please turn to page* 216)





IS THE SUNLIGHT MORE BEAUTIFUL AT YOUR HOUSE?

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House Beautiful
MAY • 1960

Is Privacy your right or a stolen pleasure?

As the postwar phenomenon called "outdoor living" becomes an almost universally-accepted way of life, the traditional approach to land use needs to be re-examined. New considerations arise.

The first is legal: Do your deed or community restrictions hamper the new things you want to do with the land on which your house stands? The second is social: Do neighborhood attitudes freeze you in the status quo?

In short, is your land yours to do with as you wish, or is it yours only within prescribed (and often narrow) limits? And do these limits hamper your full development of the land and prevent you from enriching your life in the new postwar way?

The next 28 pages examine some of these problems. After you read them, draw your own conclusions.

Does Your Front Lawn Belong to You



PHOTOGRAPH BY RUDOLPH LEPPERT JR.

—or the whole Neighborhood?

The United States is split into two factions over this question—an ideological split just as real as the Republican-Democratic divide. Where do you stand? Are you aware of the pros and cons of the issue?

By ELIZABETH GORDON, *Editor*

● You have time to think about this, unless you are about to sign up for a piece of land or an already-built house. But unless you think about it—now—you may be committed to a number of things that may become irksome before the 1960's have passed.

The front yard is a symbol—the best symbol—of the whole issue of whether your land is yours or whether it belongs in part to the neighbors and the neighborhood. The issue really boils down to whether or not others have the right to look at or onto your land. Is each man's property his, or is it visually his neighbors'? Have you the right to eat breakfast on the terrace in your pajamas, or is that committing a community nuisance? Have you the right to wire your garden for music, or is that too committing a nuisance?

It gets down to things as concrete (and as controversial) as that. Can you live some of your private life outdoors, or is the outdoors the common property—visually—of others? I would say immediately: If *they*—the neighbors—can hear your garden speaker, or if *they* can see you in your pajamas breakfasting on the terrace, it is a community nuisance. And if your children—or guests—keep a neighbor from napping in the afternoon, it *is* a nuisance.

But *must* they see you or hear you? Is it their *right* to see you—and you them? Is this the goal of life? If you can extend your living habits beyond the walls of your house and so enlarge the usable space and the kind of activities in your daily life, should you not do so? And are there not ways of doing so without committing a nuisance, even to a single neighbor? What did you buy a house for? Shall the kind of life experienced in a house be no different from that in an apartment?

Thinking analytically about such questions means freeing your mind of preconceptions, the preconceptions born of custom and habit. In the summer of 1959, HOUSE BEAUTIFUL interviewed homeowners in areas where outdoor privacy is not known and where it is commonly held that a neighbor's land is common property visually. We got reactions such as "I want people to see what my house looks like"; "I want to know what my neighbors are doing"; "people want to see (*Please turn to page* 232)



Aerial view of a typical row of front yards. Park-like feeling is not achieved, due to narrow lots. Such lots suffer from the handicaps of restrictions originally meant for lots of an acre or larger.



Street scene immediately above shows how a neighborhood may look when the house owners want protection from traffic noise and lights, plus privacy from each other. Since lots were relatively small (only 60 x 100), getting every bit of use out of the lot was important. By joint action, and by having a plan for the whole street, they got unity, yet with enough variety to be interesting. Details of the landscaping are given below.

How Ten Neighbors Reclaimed Their Front Yards for Their Own Use – and Attractively

● The lower aerial photograph shows what can be achieved when land use is approached from the dual points of view of common good as well as individual interest. The front-yard landscaping of this group of houses was realistic about the need, yet sensitive about the individual rights of each household.

The street on which these houses face is a heavily-traveled one. So buffering traffic noise and screening the flicker and flashing of headlights was so desirable as to be almost a necessity. With the blessings and assistance of the real estate developers (The Belvedere Land Company), Landscape Architect Thomas Church was hired to make the front yards private from the street and each other, with screening and plantings that would be aesthetically acceptable to all.

He did so, without monotony, even though in plan the solutions were identical. Six-foot-high fences of grape stakes had low hedges planted in front, diminishing the visual height. Each property's fence angles twice, preventing any resemblance to a barricade.

Three different planting color schemes were used, varying with every third house. (*Please turn to page* 235)

Privacy – is easy with community action

– is costlier if you have to go it alone

PHOTOGRAPH BY ROGER STURTEVANT



A "blow-through," "look-through" scre
can be attractive and effective

The front yard of the Heckendorf house is the desirable side for outdoor living. So they enclosed the space with a six-foot louver fence. On the street side a clipped hedge reduces the apparent height of the fence. The eye "reads" height of fence as only that part which is exposed above hedge. Vines clamber over it, further softening its appearance. Much of people's resentment about fences is because they associate them with unaesthetic types seen around factories and other commercial installations. Obviously the cold, utilitarian types are not for residential use, unless heavily draped with vines and climbing plants.



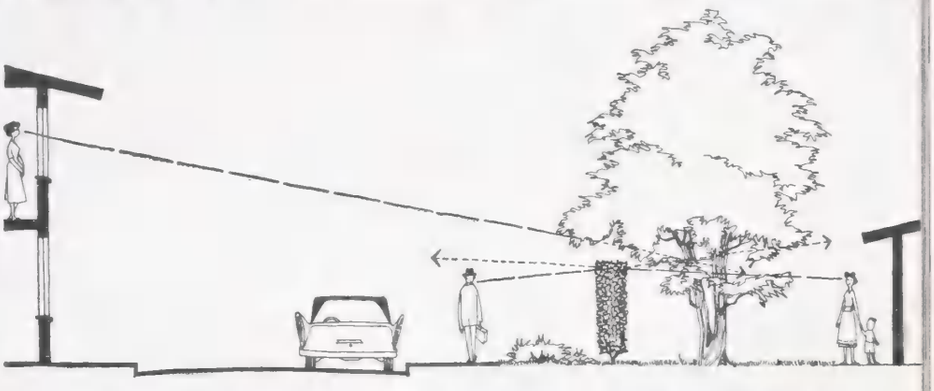
PHOTOGRAPH BY MAYNARD PARKER

Fences on both sides of the street
open up possibilities for
d use that would be in bad taste otherwise

When everybody wants privacy, there is no social stigma attached to screening devices. Between the two fences, seen in the upper photograph, there is a street. Each family has blanked out the street in its own way. For one family it made possible a swimming pool, which would not have been possible elsewhere on their lot. The pool is on the sunny south side of the house, the best location. Yet swimming pool life in full view of neighbors and traffic would be socially unacceptable. Property in foreground is a corner lot, making exposure more pronounced without screening. Katherine Imlay Stedman was the landscape architect.



TWO PHOTOGRAPHS BY PHIL FEIN

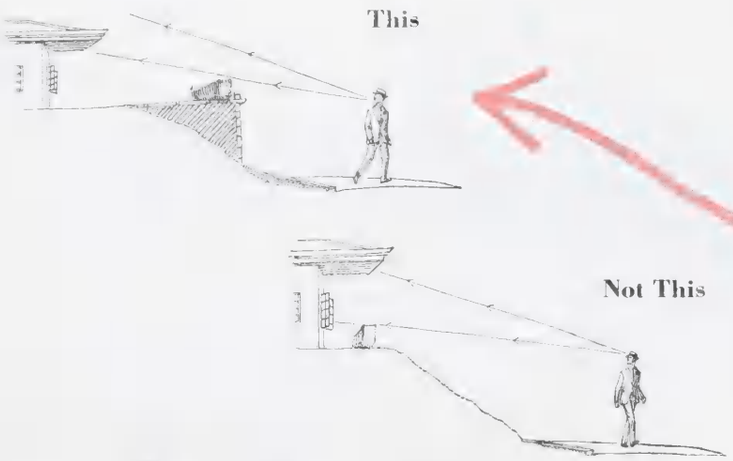




If you are the only one who wants
privacy on your street,
here's one way to do it, beautifully

When privacy is not a common community goal, and you really want it, your strategy should be to create such landscaping beauty that all who see will admire and commend you. That you have achieved the by-product of privacy they may miss entirely while they marvel at your lush bower of beauty. This is the socially-acceptable way to achieve what you want without seeming to go against the local mores. The street-side planting explained above is a fine example of how it may be done. Two hedges, clipped differently, and a row of flowering trees were all it required. The low mounded hedge belies the true height of tall hedge. Luxuriant growth of all adds to attractiveness. Thomas Church, landscape architect.

When the ground slopes— the Privacy Game has new rules



• The reason it is hard to develop privacy on a slope is that you are always in someone's direct line of sight—diagonally upward or down. Building a vertical barrier has very little effect because the diagonal bypasses it so easily. The key to the problem lies in the effective use of the *horizontal* barrier. It cuts directly across the diagonal view. For example, on this slope you can see how much protection is gained when the same three-foot hedge is moved away from the house on a horizontal plane. The horizontal distance that is so valuable can be created in a variety of ways, depending on the pitch of the slope and whether the horizontal surface is to be living space or merely a barrier.



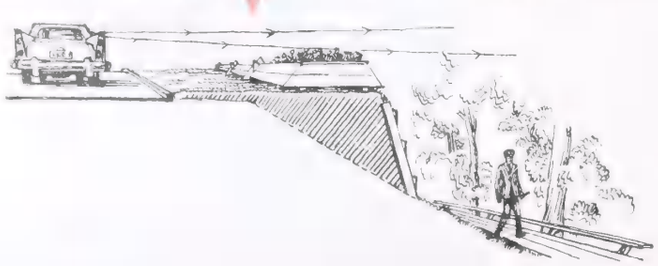
FOUR PHOTOGRAPHS BY WM. NARO PALKER

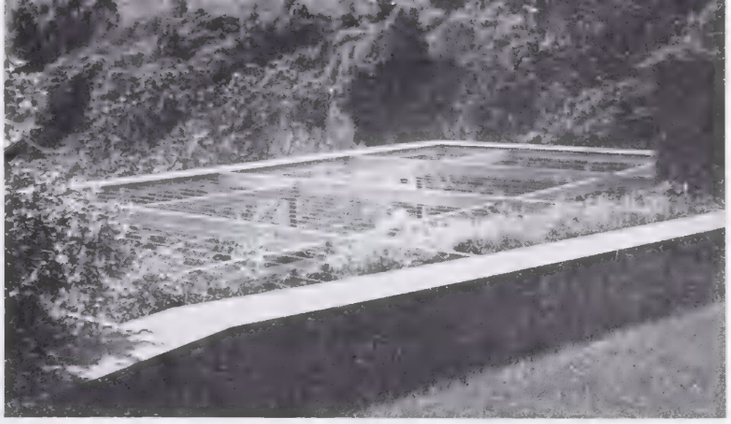
When the slope is not too steep, surprising results can be achieved by filling and re-grading. Here, along the street side of a house placed well below the street level, effective privacy for the entry walk was achieved by filling and leveling back from the curb about twelve feet. With this extra depth, only a low parapet on the retaining wall was needed to protect the entry walk from passing cars.

The same kind of result can be managed by filling and regrading if you are above street level rather than below it. When the slope is gentle, you can often push out the crest with fill so that it cuts into the line of sight of the



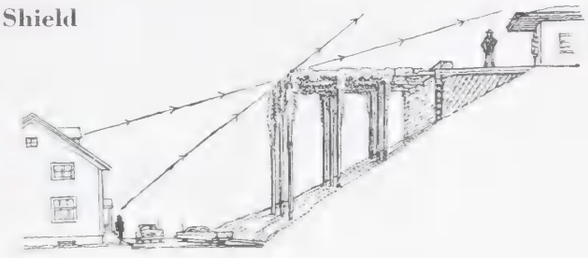
Grading Protects Below the Street







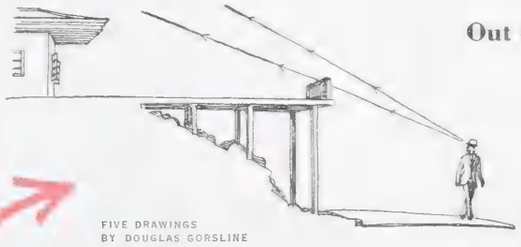
A Trellis Works as a Shield



viewer from below. In return, you are protected from seeing what goes on down there. To be really private when you are above the street or your neighbors, keep outdoor living well back from the edge of the crest.

When the land slopes too sharply down, regrading becomes too expensive a solution, and structural measures are called for. If the basic purpose is to shield rather than to add living space, a vine-covered trellis like this one will serve admirably. The large grid supported on posts is laced with strong wire, which will rapidly be covered by fast-growing vines.

A Deck Creates Privacy Out of Thin Air



FIVE DRAWINGS BY DOUGLAS GORSLINE

If the downward slope starts close to the house, the best way to gain the protecting horizontal barrier is with a deck or wide walkway of some kind. Once this is done, a low vertical wall will usually be enough to complete your privacy, and the normal safety railing at the edge of the deck, if filled in, will do the job.

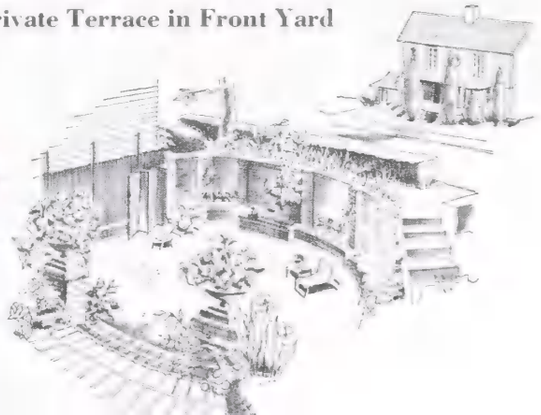
Structural elements like these do not serve as well when the house is below street level. However, a vine trellis or other overhead shading device can be just the horizontal barrier you need to baffle the view from above (see "You'd Never Know They Are on a Busy Corner" on pages 162-163).



PHOTOGRAPH BY DEARBORN-MASSAR

A more common solution when an outdoor living area is below street level is shown here. The slope was actually dug away and a retaining wall built so that shelter was obtained against the wall. A nominal hedge at the street curb then had the effect of a vertical barrier many feet higher.

Cutting into Slope Makes Private Terrace in Front Yard



Planning for Privacy Begins with the Land



ALL PHOTOGRAPHS BY EMELIE DANIELSON NICHOLSON

If you buy the right property, you may have a combination of conditions that makes possible built-in privacy. If you are buying in an area with tight restrictions, examine the property with a cagey eye for unorthodox ways of achieving privacy

In the drawing below one sees how a terrace was given privacy by cutting into the sloping ground to drop it out of view and below the line of sight and sound. From the street the top of the stone retaining wall appears to be only a low, unobtrusive wall and does not block the view toward the golf course.

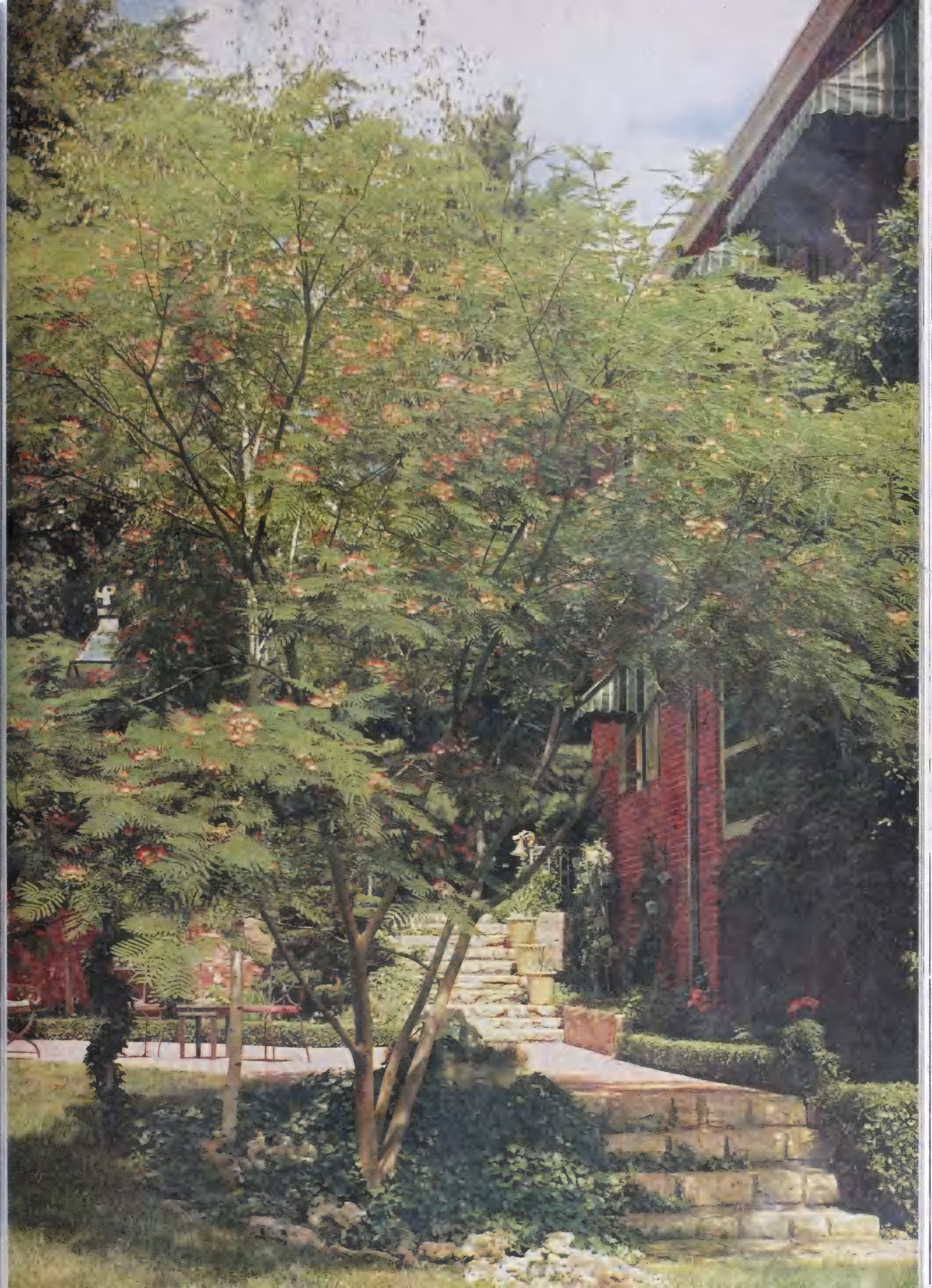
● A sloping lot has good, built-in opportunities for creating privacy with a minimum of screening devices which may violate local restrictions.

In a community with rather tight limitations upon what, where, and how a thing may be built, Thomas Church, landscape architect, unearthed privacy for the David Mackies of Kansas City by digging in right on the front building line of their property, which slopes down from street level. The sunken terrace, thus created, is rather romantically hidden from the street, but still elevated enough above the ground on the downhill side to have an outlook over the golf course which adjoins the property.

It might be pointed out here that, on a site which rises from the street, the reverse of this idea, a raised terrace, will also provide privacy if it is surrounded with a low, translucent or opaque rail.

(*Please turn the page*)



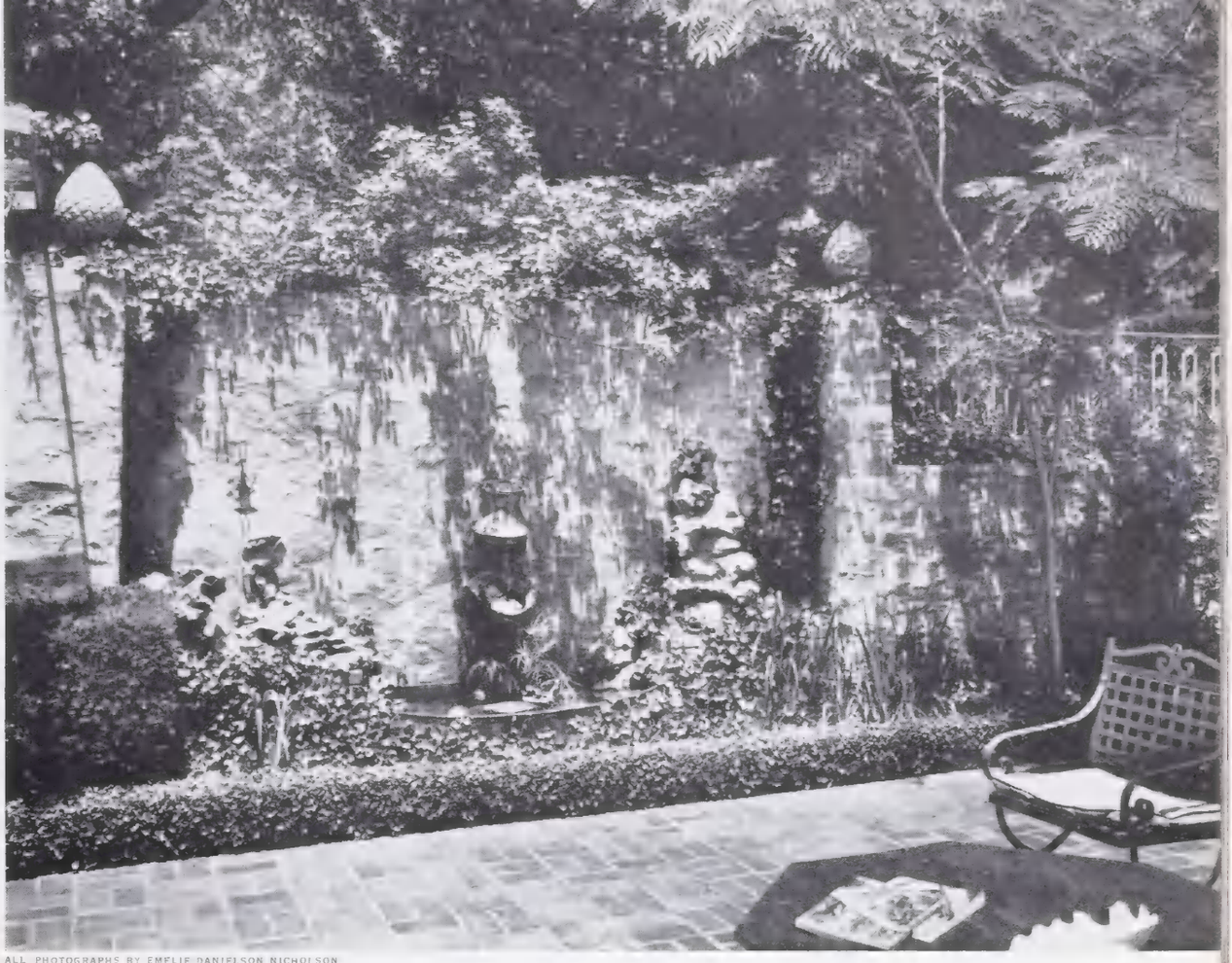


This view, one that is not seen by a person in the street, was taken with the camera on the roof of the bar (see plan on opposite page). Here one can see how the secluded terrace, enclosed on three sides by walls, is opened on the fourth to "borrow" both a view and added space from adjoining golf course. The large tree at right of center of photo is on golf course grounds.



This view from the porch, seen at the left of the upper photo, shows how the terrace is tucked into the sloping ground. The roof over the bar and the stone walls are just above ground level at this corner. Evergreens were planted to screen roof of bar from street view. The tall silk tree shields patio from house next door (background). Its use shows that, knowing what plants to use, you can have tropical color and lushness even in an area with wide climatic extremes.

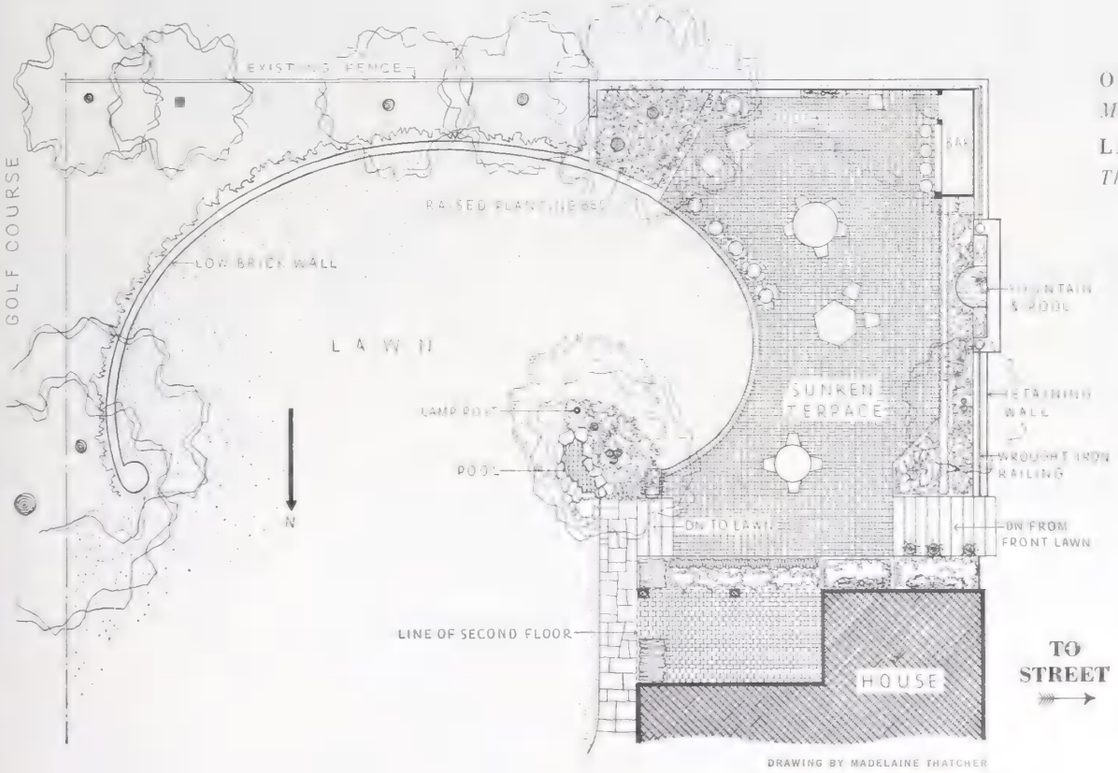




View toward street shows how well it is hidden by foliage and height of wall. A fountain and pool, placed against the retaining wall, turn this necessity into a delightful summertime feature. The masonry with its rough coating of plaster has the qualities of old stonework, giving the garden the atmosphere of having been established and cared for for some time. Just out of sight at the right of the photo are the stairs that lead down to the terrace from the front lawn. They are shown in the plan below and in photograph on page 159.

ALL PHOTOGRAPHS BY EMELIE DANIELSON NICHOLSON

This delightful sunken terrace, built right on the front set-back line, demonstrates how imaginative thinking plus a challenging combination of conditions may discover privacy for you in the place where you least expect to find it



DRAWING BY MADELAINE THATCHER

OWNERS:
Mr. and Mrs. David Mackie
LANDSCAPE ARCHITECT:
Thomas Church

The plan of the garden is an imaginative solution to the problem of privacy. The customary approach to the problem, since a high screen could not be built, would have been to place the terrace at the back of house away from street, leaving the area south of house a steep lawn, maintained but not usable. At the side of the house the sunken terrace is secluded from street and away from the golf course.





You can barely see the road from here (at service entry), even though this was photographed in fall when most trees were bare. The terrace itself does a good screening job. With trees in leaf, privacy is almost complete. Note how terrace roof blocks view of the road.

Set into the slope, as it is, with the stone wall all around, and the translucent plastic roof, the terrace has a sense of seclusion that belies its location between two roads. The barbecue grill is used for both charcoal cooking and open campfires. Electrical outlets set into the wall are used for small appliances and extra night lighting.

ALL PHOTOGRAPHS BY EZRA STOLLER

You'd never know they are on a busy corner

Strategic placement of the dining terrace and dense plantings of trees and shrubs brought privacy to an overexposed site

● To create a pocket of privacy right on a busy corner calls for every trick in the book. And, in this case, the terrace, the slope of the land, shrubs, trees, fences, and walls are all used with good effect to help screen the sight and sound of roads on two sides of the property.

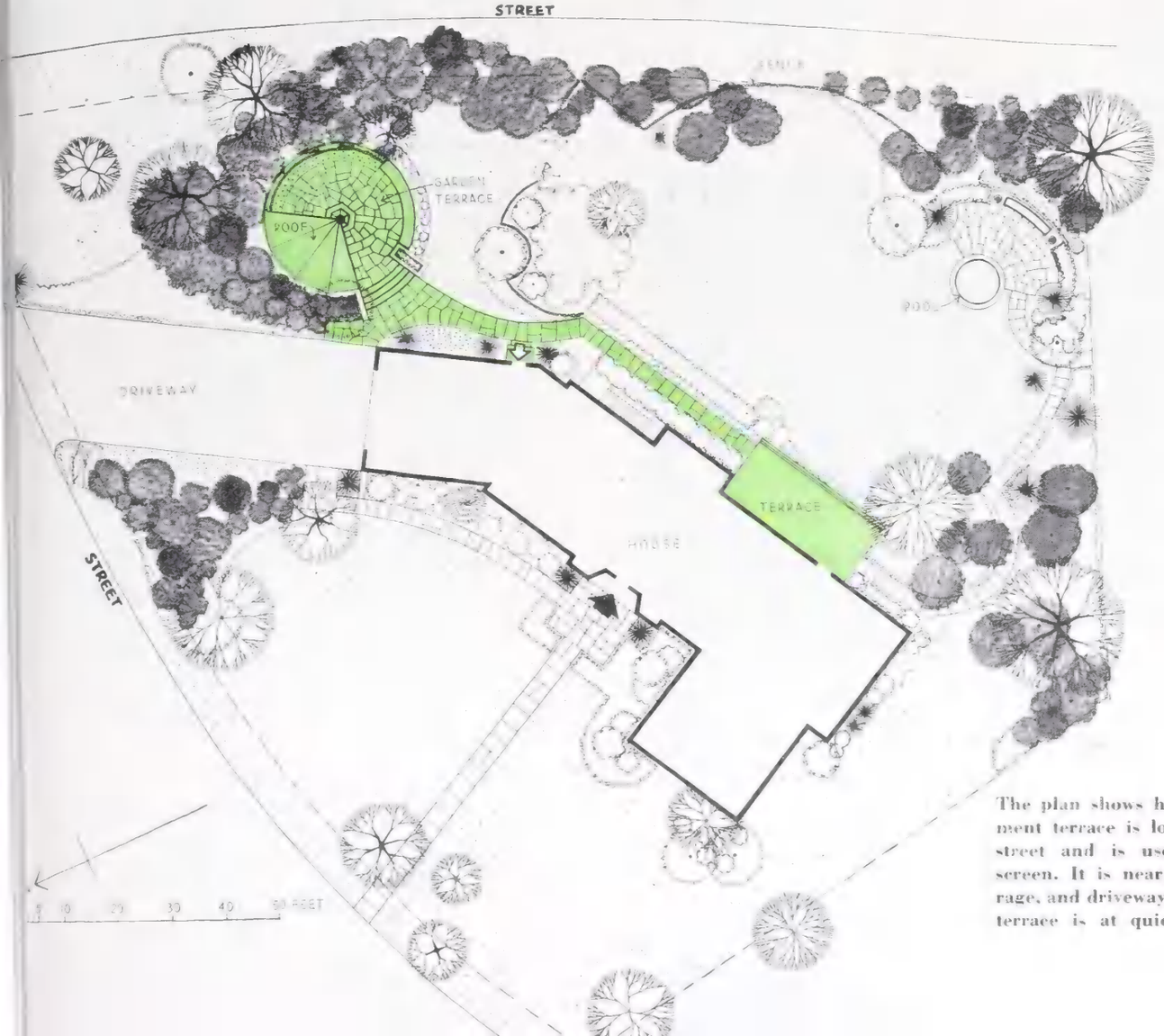
The terrace, used mostly for entertaining, is located where it serves as a buffer between the corner and the house and where it is convenient to the kitchen and driveway. The sloping triangular roof helps block the view from the street. The terrace set into the slope, with a bank on the high side and a wall on the low side, also aids in screening. The fence is both a shield for the terrace and for much of the house and yard. Informal plantings of trees and shrubs block specific lines of sight. Their function is definite, but not too apparent. The family terrace, at the quiet end of the house away from the road, is off the living room, with a pleasant view of the lawn, the garden pool, and the formal hedge.



OWNERS:
Mr. and Mrs. Benjamin Krisiloff

LANDSCAPE ARCHITECT:
Clayton Steen

The pie-shaped roof of translucent plastic blocks view but not light, gives intimacy to the fireside, also protects the furniture from showers. The fence gives complete protection from the corner, and seat wall eliminates need of additional chairs here. The aluminum furniture is from Arvin Industries.



The plan shows how the entertainment terrace is located toward the street and is used as a privacy screen. It is near the kitchen, garage, and driveway, while the family terrace is at quiet end of house.



LANDSCAPE ARCHITECT:
Gene Schrickel

OWNER:
C. D. Tandy, Fort Worth, Texas

What neighbor could object to a privacy screen if it presented as pretty a face to his windows as this? It might mean, though, that you would have to do the initial planting on his side. And you would have to be aware that his side of the wall has an opposite climate to your side, and that it might call for a completely different group of plants.

How to arrange for Privacy

in spite of— but not to spite— close neighbors

A landscape architect discusses the social problems involved in fencing in one's property—and how our needs today differ from those of long ago

By JUNE MEEHAN
Landscape Architect

● It's just a question of semantics. Call it a spite fence, and it creates neighborhood friction. Call it a screen fence, and it fosters neighborliness and mutual consideration.

Undoubtedly there was once a cave dweller who dreamed of a cave of his own, only to be considered antisocial or even suspect. Yet, communal adjustment did take place and the single family dwelling is the norm today in America. We no longer question every man's right to live in the house of his choice—be it a cave, a castle, or a camp. Society even accepts his right to pull down the shades at night to ensure privacy for his family life.

And the one-family garden—safe, secluded, and serene—will also be accepted throughout the land without causing the neighborhood crisis it precipitates in some sections of the country today.

In many parts of the United States, the six-foot-high screen fence along property lines, or within the garden areas, has already become as standard as the walls of the house itself. In other regions, it is called a spite fence and is seldom found. But every community can now look

THREE PHOTOGRAPHS BY MAYNARD PARKER



The Floyd Gerow back-yard fence was too low for complete visual privacy. So he trained ivy up to an 18″ horizontal strip of chicken wire, placed atop the fence. Fertilized generously, it soon filled in, made a froth-green screen.



More than half the problem of making a fence socially acceptable is softening it with foliage. Make it seem as if it is there to hold the vines, or form a background for flowers. Leland Kaiser residence.

back on "the good old days" and remember when privacy, the many splendored thing that it is, was not as necessary as it is today; when traffic was an event instead of a menace, and every house had enough land to put distance between neighbors.

The question of whether to fence or not to fence has been forced on us by social developments of the last 30 to 40 years. They have created problems that have nothing to do with spite and that are not adequately solved by a 3-foot look-through, "neighborly" fence, which is the limit that many communities allow.

As property becomes more valuable, lots become smaller, resulting in houses being built closer together. Often you hear the neighbors' bacon sizzle before you can smell it. This is especially true in sub-divisions where mass-produced dwellings are filling up our wide open spaces. With minimum side-line restrictions, houses may be only ten feet apart. However, with screen fencing between, there is the chance to provide a pleasing background for a mosaic, an espaliered vine or tree, a climbing rose or a piece of sculpture. Even unadorned by leaves, a well-designed fence is more pleasing than a view into another house or drying yard, particularly in the mornings when it may include another wife, complete with curlers. Pin curls and burnt toast should remain a family affair. And ignoring aesthetics, the neighbor's radio or your baby's crying will seem farther away if there is a fence of substance between your houses.

Whether automobiles become (*Please turn to page* 252)

Make a privacy screen into an important architectural incident and it stops being a barrier and becomes an embellishment. Raised seat wall, privet hedge, and fence are good-looking enough to be placed at sidewalk.



PHOTOGRAPH BY GOTTSCHO-SCHLEISNER

Five Basic Screening Rules for Good Neighborliness

Translucent fence will not rob your neighbor's plants of light and sun

A screening fence must be socially acceptable on both sides, which means you must put yourself in your neighbor's shoes. Be thoughtful about what you do on your north property line (if it is a sideline). This is your neighbor's south exposure, so do not rob his plants of sun. Use translucent materials, which let through light and sun. Katherine Imlay Stedman, landscape architect.



PHOTOGRAPH BY ERNEST BRAUN

1. Design it so it does not look like a barrier, but like an architectural embellishment that will upgrade the whole neighborhood. That means it will probably need to be professionally designed, if it is structural, or professionally designed and installed if it consists entirely of plant material.

2. If it is structural, soften the edges with plantings. If space is narrow, do it with vines. If you have the depth (and the money), do it with shrubs and small trees.

3. If it is to be a fence (and your neighbor is not a partner in the project), don't put it right on the property line. Leave room for your neighbor's shrubs to grow, and for him to get in along the side line to spray, prune, and fertilize. Don't make him feel hemmed in or shut out. Leave a path open or use a gate so the two properties can communicate.

4. Make your privacy screen equally good-looking from both sides, whether it be structural or planting. Consult your neighbor about what he would like: what materials, what color-finish, whether he wants to grow vines or espaliered trees on it. You may find he would like to build storage lockers against it, or a green house, and would welcome something to back up to. Maybe he would be happy to make it a joint project, each family developing some wanted garden asset. No matter how you solve it, don't make it seem you are turning your back on him.

5. Take special care if you screen your north property line. It is your neighbor's south-exposure, and therefore his best exposure for plant life. (A translucent material is ideal there—a plastic or a vinyl-coated screening.) This principle of thoughtfulness applies equally to what you do on the side where the good and bad winds come from. Your neighbor should welcome your blocking the worst winds, but he won't forgive you if you block the desirable breezes. Just remember, side and rear property lines have quite opposite climatic values—for you and your neighbor.



ALL PHOTOGRAPHS BY EMELIE DANIELSON NICHOLSON

The best place for outdoor living here is on the south side of the house, which happens to be in the front yard—as it is in every house on the north side of a street. The problem of privacy was boldly solved by setting the house back on the lot so a fence could be built as part of it. Vines will soften appearance of fence.

The hardest problem of all:

When the South side is the Street side

Every house on the north side of a street shares the problem that was solved here

By CARROLL C. CALKINS

● The lucky people are those who live on the south side of the street with the front of their house facing north. For them the sun shines on the back of the house and into their back yard. They can have big windows and glass walls, inviting the sunshine deep into the house in fall, winter, and spring. For them spring comes earlier and fall stays later. With the right planning they can have three more months of outdoor living than the people across the street.

But for every house on the south side of the street there is one on the north whose front faces south toward the street. These people cannot open up their rooms with glass without becoming goldfish. And, climatically, the best part of their property is between the house and street, too public for dining, entertaining or sunbathing. Must they throw away this front third of their property and live without the heart-warming floods of indoor sunshine in winter?

Unless they are willing to break with the prevalent neighborhood patterns in most areas, this must be their fate. But more and more people everywhere are willing to break traditional patterns and enclose some of the land between the street and house so they may have an abundance of winter sunshine indoors and a longer season for outdoor living. If the land is flat, as it is through most of the Midwest, (*Please turn the page*)



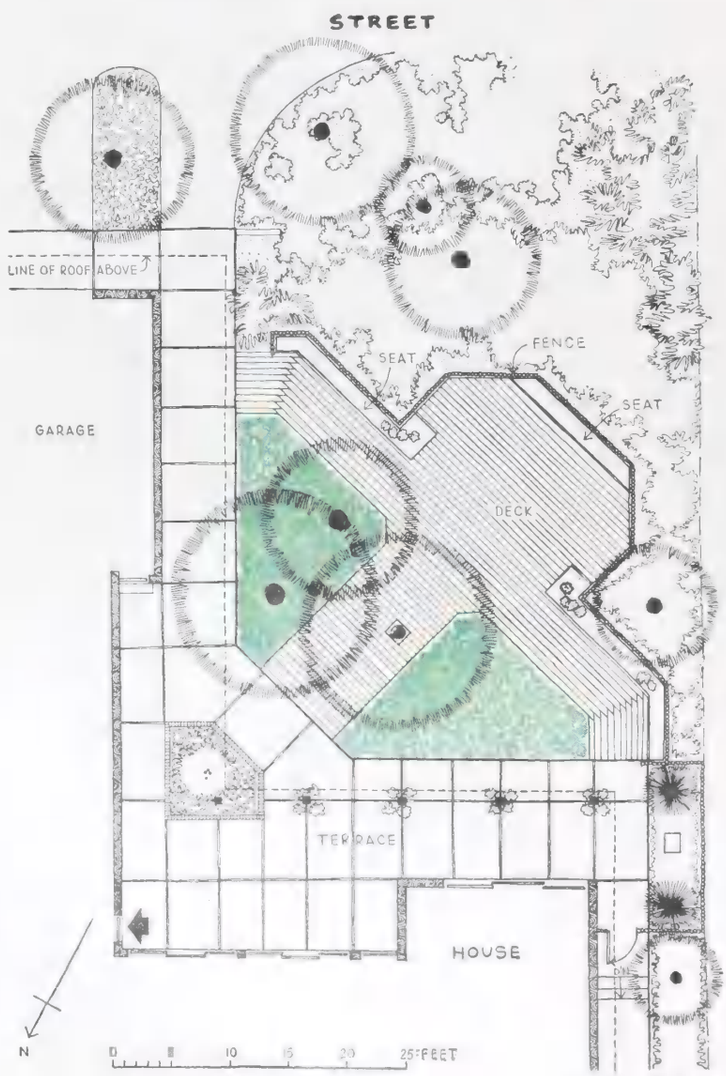
ALL PHOTOGRAPHS BY EMELIE DANIELSON NICHOLSON

OWNERS:
Mr. and Mrs. Charles S. Salzenstein, Sr.

ARCHITECTS:
Verkler and Tinsman

LANDSCAPE ARCHITECT:
Thomas Church

The delightful light, airy, and open quality of the living room and the inviting aspect of the front garden are indicated in the picture on the left and the color picture on the right. The roof overhang—an extension of the inside ceiling—prevents direct sun from reaching into the room in summertime. The deck is large enough for entertaining. Built-in seats provide plenty of places to sit as well as a stage for potted plants. Visually, seats help reduce apparent height of fence.



they cannot use any of the clever devices that can be manipulated when there is a change of grade. (See an outline of this on page 156.) And, unless money is no object, they cannot screen with enough evergreen plant material to give them privacy in a glassy house, even in the winter.

Shown here is a Midwestern example of one way privacy is being attained when the street is on the south side of the house. In the Peoria, Illinois, home of Mr. and Mrs. Charles S. Salzenstein Sr., the front yard was fenced with saplings to make a complete outdoor enclosure. The L-shaped house makes the other half of the enclosure. Consequently they could completely open up the south side of the living room with walls or glass, even though it faced the street.

Their house was set far back on the lot, and the fence was put forward as far toward the street as the law allowed. This creates a generous space in front of the house (on the sunny side), which can be used as an outdoor living room. It also provides the opportunity for a wall of glass on the (*Please turn to page* 252)

Plan, left, shows relationship of street to house and why glass walls in the living room would have been impossible here without the fenced front garden. Note how axis of garden is set at an angle to the living room wall, and how a long straight run of fence is avoided. All of this helps minimize the rigidity of the fence.

Picture at right shows view from entry walk. Diagonal line of sight, directed by walk and terminated by statue, gives maximum illusion of space. Low flowering shrubs, bulbs, and ground cover supply interest at ground level. Shape of deck and openings contribute to design.







PHOTOGRAPH BY THEODORE OSMUNDSON

Equally eye-pleasing to owners and neighbors is this garden on a busy residential corner in Piedmont, Calif. The perfect balance of sunlight and shade, plus complete privacy for a street-side garden, were achieved by this translucent shelter. The panels of Factrolite glass give a greenhouse quality of light to plants such as azaleas, primulas and ferns. Slatted trellis gives pattern of broken shade, rather than heavy shadow. Another ingredient that makes you "think cool," even on hottest days, is the two-depth water garden. One end has shallow bog area for water canna, water primrose, and umbrella grass.



A Corner Lot makes you a goldfish —in a bowl

By CAROLYN S. MURRAY

● We all deplore the idea of being sandwiched in between two other houses, full of two other families. We like wide open spaces, and the corner lot seems to offer that possibility at least on two sides.

Unfortunately, the apparent advantages of a corner lot can back-fire and become real problems in the development of the site for good family living. We forget that, instead of one potentially friendly neighbor on each side, we have a long line of total strangers walking and driving past our house, looking into our windows and back yard. We have the attendant disturbances of an intersection—shrill car horns, grinding brakes, and the constant hum of traffic. The owners of the house shown on these two pages realized the problems facing them, and with professional advice they achieved a wonderfully insular, private world on a busy corner.

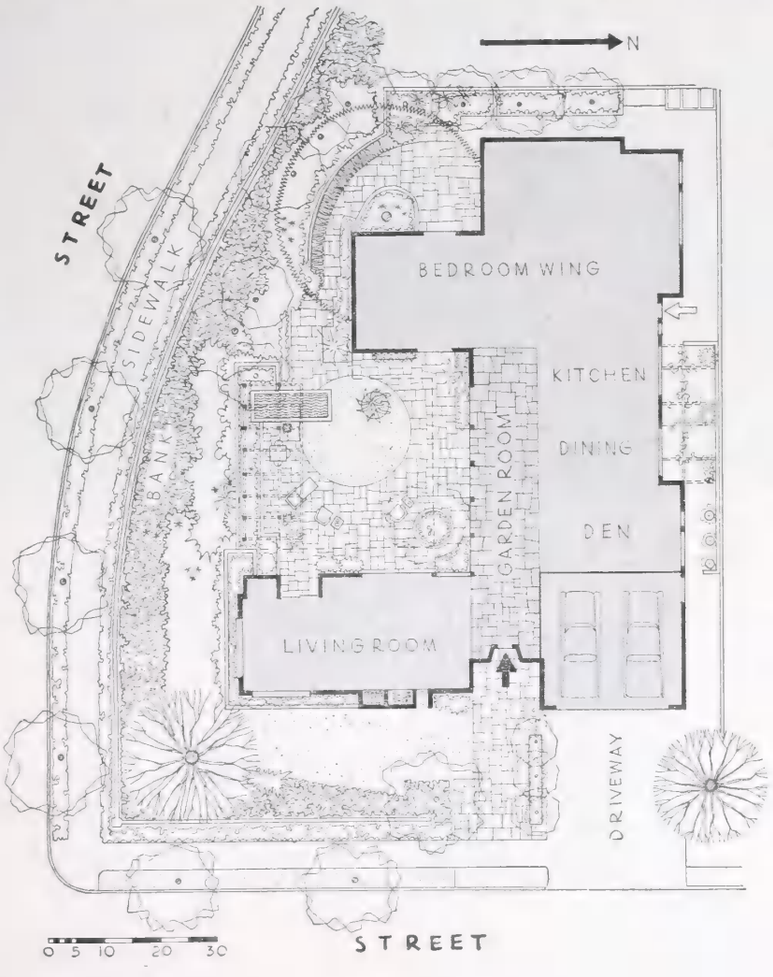


DRAWING BY MADELAINE THATCHER

Such sweet seclusion is rather hard to believe when you know station wagons, delivery trucks, and neighbors are passing constantly. The large circle of grass with its fine specimen Raphis Palm is a pleasing form and an eye-saver in the glare department. One fault of a light-colored terrace is its reflection nature and tendency to "bounce" light right into your eyes, or to radiate heat if it is too dark. Here landscape architects have made a happy distribution of cool green grass and light-absorbent green slate.



THREE PHOTOGRAPHS BY MAYNARD PARKER



ARCHITECT:
John Hans Ostwald of
Confer & Ostwald

LANDSCAPE ARCHITECTS:
Osmundson & Staley,
San Francisco, Calif.

The southern exposure on this corner property faced a busy street. Rather than give the garden a second-best orientation, the designers felt they could create the necessary immediate privacy for the owners by constructing a permanent garden shelter. Then, as plants began to grow, there would be their additional help as sight-and-sound barriers. Seven years later we find here a veritable little island in the city.

PHOTOGRAPHS BY MAYNARD PARKER

BEFORE



Looking toward the end of the property that was not formerly enclosed (left), you see how the new flower bed backed by a grape-stake fence serves to screen it now. Judicious use of small trees adds height to screening yet does not completely block the line of sight. Vines growing up from the other side of the fence increase the protection of the board fence (upper left) and at the same time relieve the starkness of the fence on the neighbor's side. Circular island in the shallow end of the pool serves as a play table for the children, a sun-bathing spot for adults (it catches sun all day).

BEFORE



Existing board fence seen in photograph above was retained, but diagonal lattice-work added. Set out from the dark-painted fence so that its shadow creates additional pattern, the white lattice makes the fence less forbidding. The far corner of the deck is shaded from the sun by roof set on pipe supports. It was raised above height of fence to prevent trapping hot air in corner.



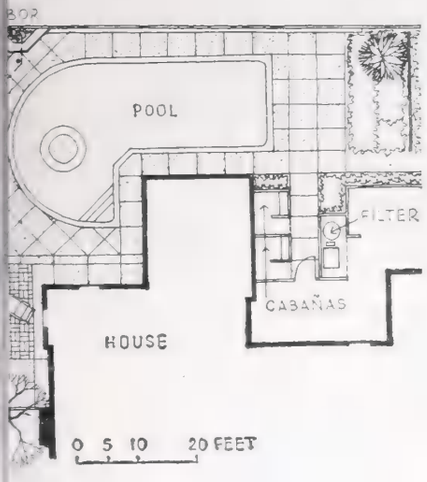
Where it's needed most:

Privacy around a pool

Neither the owner nor the neighbors want a swimming pool exposed to view. At this house, real seclusion was achieved even in a crowded area and on a minimum lot

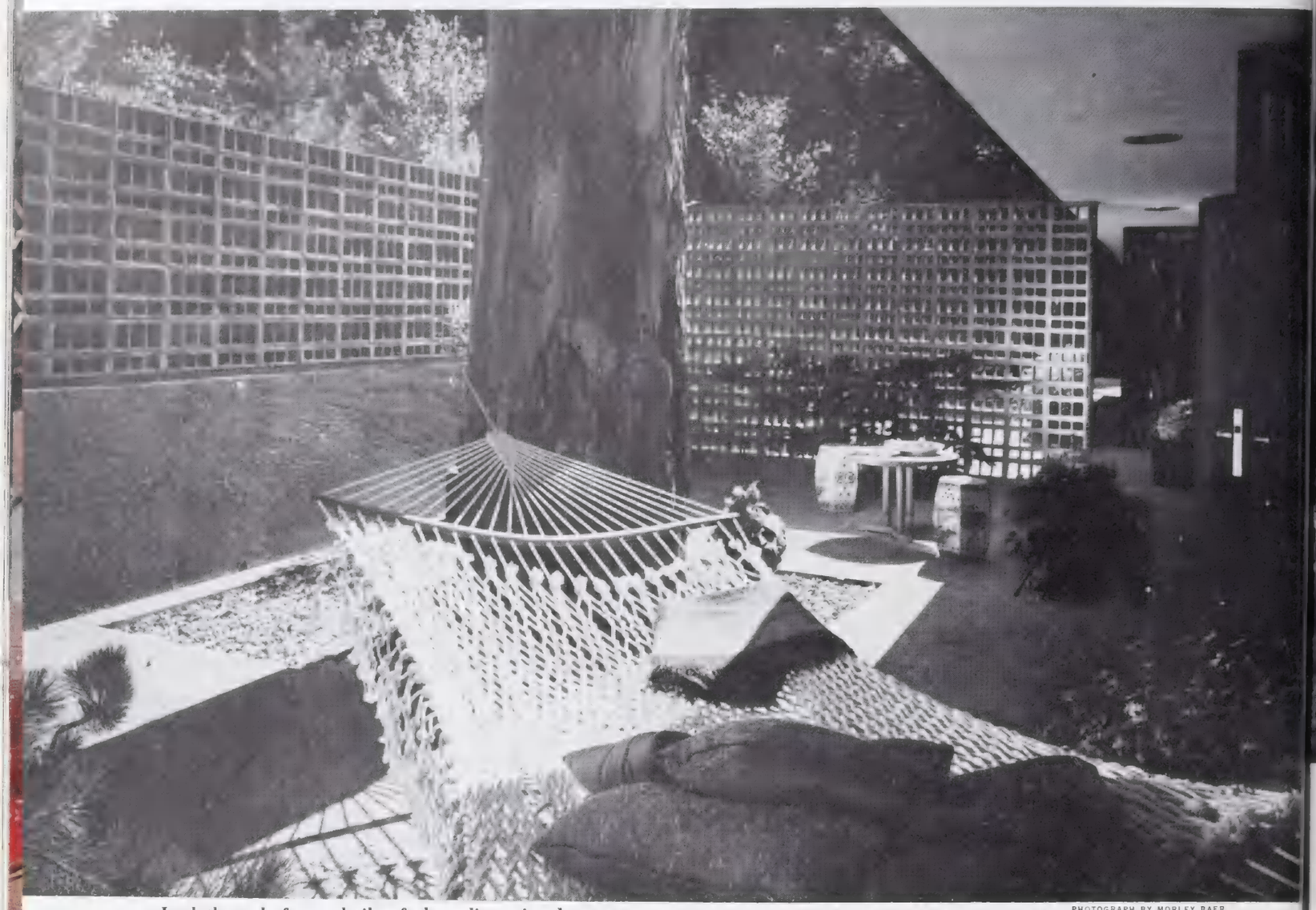
● The relaxed informality of life around a swimming pool may be quite fitting for those enjoying it, but common courtesy dictates that the sights and sounds should be screened from non-participants, whether neighbors or passers-by. In return, the pool-owning family is freed from the restriction of being on its best behavior. This mutual interest was successfully served by Landscape Architect Thomas Church in his design for this pool at the home of Mr. and Mrs. Dickson Pierce.

The Pierce lot was small, with most of the usable space wrapped around one side and the rear of the house. "Before" pictures show clearly how close the house was to the rear property lines. This area was already enclosed on two sides by a forbidding board fence. To make it less of a grim barrier, the fence was painted dark and lacy white lattice-work added between a new base and cap. To (*Please turn to page* 208)



New pool wraps around the corner of the house following the shape of the only usable space on the property. Whole area is fenced, but note direct access from street through doorway.





PHOTOGRAPH BY MORLEY BAER

Look-through fence, built of three-dimensional materials, can be oriented to control views. Above, 4″-thick hollow-tile fence permits limited vision straight through (at right end) but completely blocks the view through at an angle (as seen at the left). Lloyd Flood was the architect.



When tradition rejects a solid fence

A look-through fence can create the seclusion you need without offending your neighbors. And you'll get extra bonuses of more breezes and more light

Under a protective roof, checkerboard wall of solid rectangles and empty spaces creates an outdoor feeling not possible with a solid wall. Dwight Gibbs, architect. Fred Lang, landscape architect.

THREE PHOTOGRAPHS BY MAYNARD PARKER



Trellis-work may be all that is needed to break up vision and screen one area from another. In time vines can transform it to an impenetrable barrier, visually attractive from both the owner's and the street side. Home of Dr. Raymond Marcus. Garrett Eckbo, landscape architect.



Openwork wall of oversized bricks blocks sight, allows passage of air, is equally handsome on both sides. Cost of wall like this may be shared by neighbors. Home of Mrs. Fletcher McNeny. Marie and Arthur Berger, landscape architects.

● People bound by the traditional concepts of open public property between and around houses often take a strong dislike to the idea of a solid fence. They may not be able to understand the benefits a privacy screen will create between lots, and may regard any such attempt at screening as an old-fashioned "spite" fence.

In dealing with such a strongly-rooted tradition, the look-through fence can be a great help. It respects those looking from the other side, for it does not seem to turn its back on the neighbors or the neighborhood. In a few areas of the country, a look-through fence even satisfies legal requirements—the code may allow it while prohibiting a solid fence (check your neighborhood restrictions for this possibility).

From the homeowner's viewpoint, too, an open-work fence has advantages. If properly designed (see examples on these pages), it does provide the necessary privacy, but does it without a feeling of confinement. And it allows passage of summer breezes in hot climates where air circulation is important. (*Please turn to page* 218)

On designing fences for privacy: The thinner the horizontal depth, the denser the fence must be; the thicker this depth, the more open it can be.

For a story on hollow-tile screens, see page 214

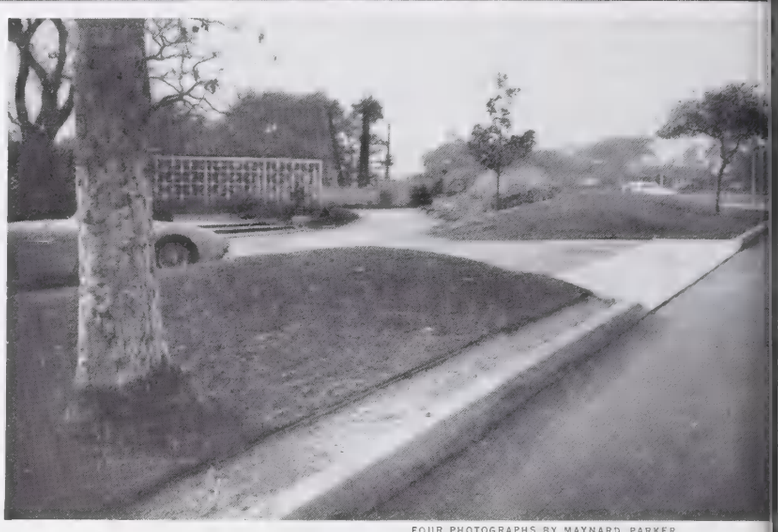
PHOTOGRAPH BY C. W. ACKERMAN



Concrete grille blocks can be used to build a wall of sufficient thickness to block the view from most angles. The thicker the wall or the narrower the openings, the less you can see through. The bold rhythmic shadow patterns further break up the view.



Where fences are forbidden, mounding up earth in an artificial hillock, sometimes called a berm, can insure privacy even on flat ground. For naturalistic look, berms need gentle slopes and must occupy considerable lot depth to gain a protective height. Because they are solid earth, berms deflect sounds up and away better than most fences. The street-side view (above) shows how well house is hidden from passing cars. Inside the lot (right), wide berm creates eight-foot protective shield.



FOUR PHOTOGRAPHS BY MAYNARD PARKER

How to make a low screen perform like a tall one

You can prevent a privacy device from appearing forbidding by combining a fence with grade changes. Even mounds of earth alone can do wonders

● If fences tall enough to stop the eye are not socially acceptable in your neighborhood, there is still something you can do. Shown on these two pages are ways you can lift the level of the earth into raised beds or big mounds.

Big hillocks (sometimes called berms) are frequently seen along heavily traveled streets as you pass through fine neighborhoods. They are better buffers of traffic noise than any other known device and, of course, they stop the flicker and glare of headlights from cars passing at night.

The higher the berms are, the greater width they take. So they are not feasible in tight conditions. However, they can be made most attractive, treated as rock gardens or planted with low shrubs and ground covers. In flat country, their rolling contours make a pleasant change for the eye.

Acquiring the earth for this sculpting of the ground may be done by watching for signs near construction projects offering "free fill," meaning your only cost is the price of trucking. If you are building, you would save the earth from the basement excavation. After general grading of the mound has been done, you would buy fine top soil to guarantee the luxuriant growth of plants used.

If you don't have the width for a berm (which is rolling), you can use retaining walls on one or both sides of the elevation. This uses less horizontal space, and the retaining walls can be pleasant landscape attractions, becoming the basis for rock garden or seating. Elevations no higher than eighteen to twenty inches fade into the landscape almost as though they did not exist. Fences of four-foot height, set atop such raised places, then suffice to block vision from cars and pedestrians.



Fence attached to house, as above, is sometimes permitted where a free-standing fence is not. This fence forms a secluded forecourt, protected from deliveries or guests arriving in driveway. Set on a low brick wall, the fence gives height needed without having it tower forbiddingly above the landscape.



When a raised planting bed becomes the base for a fence, it can make a low fence do the work of a much taller one. The horizontal line of the lower wall breaks the vertical space into two visually separate parts. The eye then measures only the exposed height of the fence, not the total *protected* height.

PHOTOGRAPH BY GOTTSCHO-SCHLEISNER

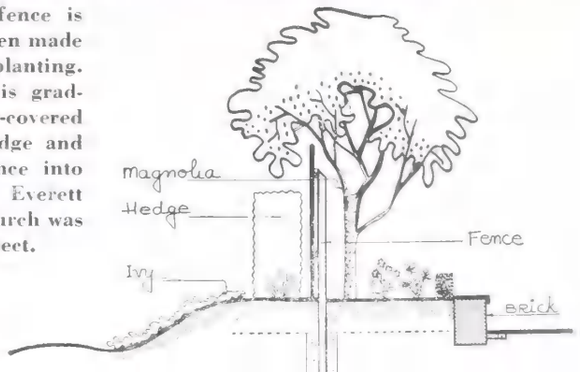


Foliage of plants projecting above seat-wall reduces apparent fence height by almost one half. Patterns of vines and shadows further prevent monotony on surface plane of fence. This kind of naturalizing is needed on both sides of any privacy screen. Home of Maurice Cheek. Gene Schrickel, landscape architect.

For more two-step screens, see page 211



For extra height, fence is raised on mound, then made inconspicuous by planting. From outside, eye is gradually led up ivy-covered bank, past high hedge and narrow strip of fence into treetops. Home of Everett Turner. Thomas Church was the landscape architect.





Landscaping was begun on this house only six years ago. The careful use of green materials in the front has paid off in year-round good looks. Taken in the fall, this picture (left) reveals the graceful branch structure of apple and dogwood trees outlined by the white brick of the house and the garden wall.

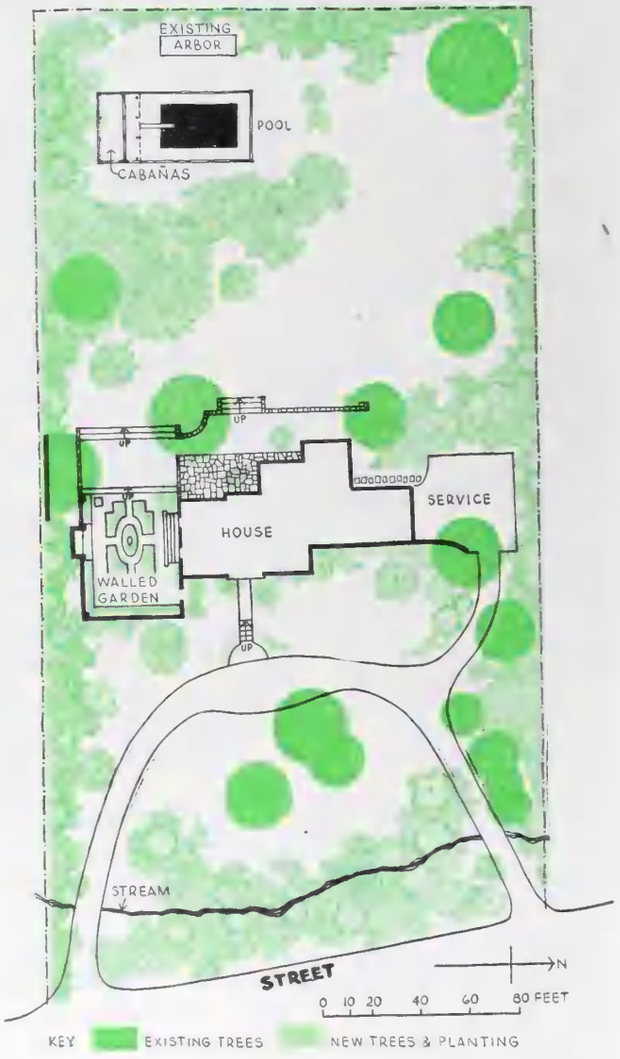


BEFORE

Planting makes the most beautiful screen, BUT...

To install an effective barrier of trees and shrubs, you must be able to afford mature evergreen specimens and have enough space to plant them in depth

● The traditional method of screening property—using a thick planting of trees and shrubs—can still be classified as best. Done properly, it hides all man-made structures around the boundaries and suggests that fields and woods lie just beyond the green barrier. This kind of screening has two basic requirements: mature evergreens and the space to plant them in depth. Neither is cheap. But unless you are willing to wait years for trees to grow and thicken (see page 221 for a story about this), you must use nearly full-grown materials. And unless you are willing to settle for summertime protection only, you must use evergreens. Deciduous trees will leave you completely exposed when their leaves drop. The results, however, can be magnificent, as seen here at the home of Millard Rothenberg, Scarsdale, N. Y. The planting, designed by Landscape Architect Robert Zion, is only six years old yet completely separates the property from the rest of the world.



Though the Rothenberg property had a fair number of trees (see "before" pictures), nearly all of them were deciduous, and the bare branches gave no wintertime privacy. Heavy plantings of evergreens were made along all the boundary lines and as a screen between rear terrace and swimming pool.



A large lot needs screening just as badly as a small one. Below, see how exposed the house was to the neighbors. Left, the same view taken six short years later shows how the house next door has disappeared behind a wall of planting. This shows vividly how tall trees must be underplanted with shrubs. All these should be evergreen.



BEFORE



From the terrace you look up across broad lawn to a sweep of evergreens that come in from the left. There is no sign that this planting obscures the pool seen below. Thicket of trees and shrubs also serves to cut down noise from pool.

ALL "AFTER" PHOTOGRAPHS BY HOWARD GRAFF



Up at the pool you can just barely see the top of neighboring house. Below, you get an idea of what it was like before landscaping was done. This planting screen runs from 15 to 30 feet in depth, with thick pines doing the major job. Conifers, with their multiplicity of needles, are best sight-and-sound barriers.

BEFORE





This secluded corner, adjacent to the kitchen, equipped with telephone and electrical outlets, is one of a series of river-viewing terraces at the Pace Setter where small meals and afternoon tea are often served.

How the 1960 Pace Setter faces up to the realities of mealtime

Because the owners recognized their own habits so well, their house can cope appropriately with all mealtime needs from a banquet to a picnic lunch

PHOTOGRAPHS BY EZRA STOLLER



The dining room, seen here from the living room and terrace, is also accessible from the entry hall and, of course, the kitchen (far left). The kitchen also opens on the terrace (top photo) and the grille-screened drying yard which is a delightful spot for early morning breakfast. Family meals are generally eaten in the dining room shown here, and while this area flows into the open plan, it can be entirely closed off by walnut panels, grille screens or curtains, so that setting and clearing the table can be unobtrusive. Dining at this table, wherever you look you see beauty. Buffet is a stock cabinet piece, built into the semi-wall. Table, placed at right angles to it, makes service simpler. On the following page, see how this table can become a formal dining table, extended to full length on the long axis of the room. Ceiling lights were planned to light the table whichever way it is placed. For larger gatherings, dining table may be used as a buffet and guests seated at smaller folding tables in the living room.

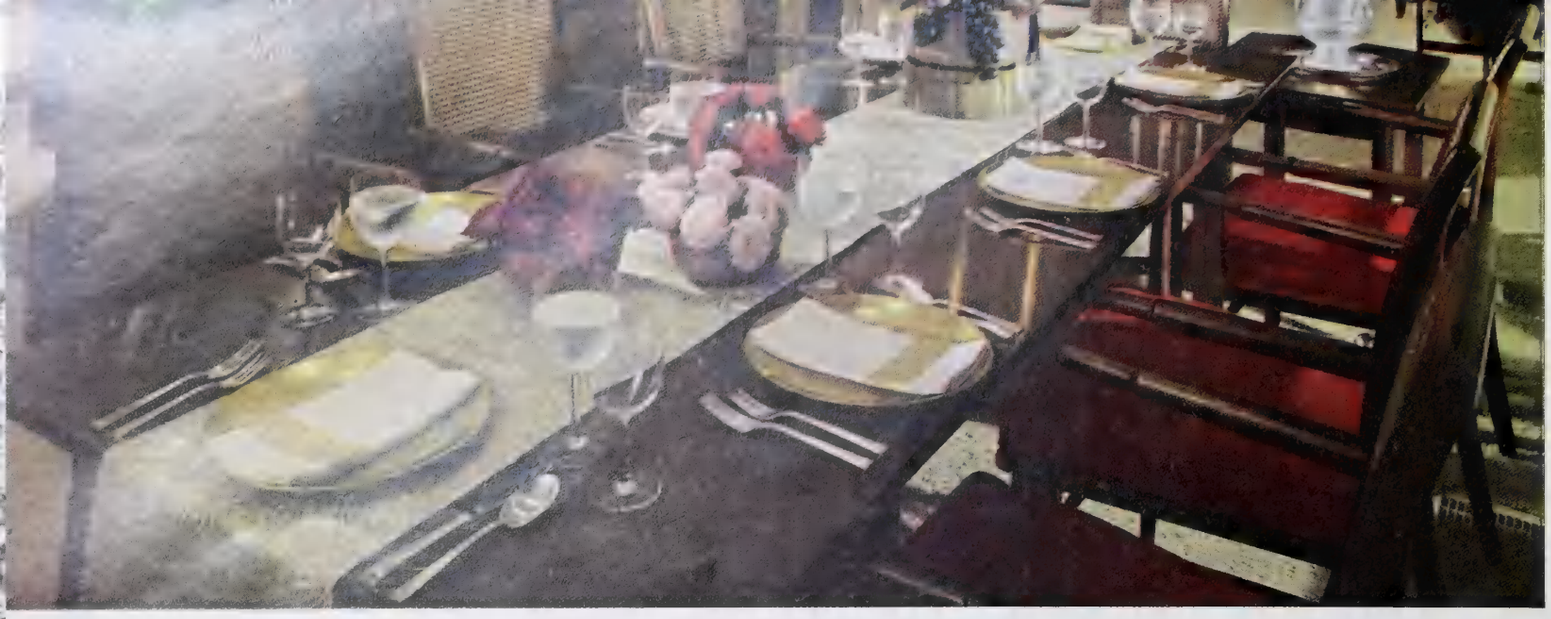
More table-setting photographs on the next two pages

On these four pages the diverse and lovely provisions for meal service in the Pace Setter reflect the many-layered interests of the owners which require frequent and varied kinds of entertaining. The man of the house heads an international business which means he is constantly offering his hospitality to visitors from all over the world. His wife, an accomplished musician, is a dedicated patron of the musical arts. Both are active sponsors of their community's cultural endeavors—symphony, church, art museum. They feel it their civic responsibility to make their home available for the board meetings, the teas, suppers and receptions associated with these interests.

This is in a sense their public life and their house is geared to it in a most practical way, for they can entertain 100 buffet supper guests in their living room, using as a buffet the same dining table where they take their simple private meals. Both share the conviction that every act of daily life should be infused with grace and variety, so the house was planned to give them many possible eating areas. They have chosen a wardrobe of fine tableware, so, whether they dine alone in the dining room or on the terrace, or breakfast in the kitchen or in the grille-screened drying yard, every meal becomes an event instead of another trivial act in the day's routine.

For information on accessories, see page 246





PACE SETTER
FACES UP TO
MEALTIME REALITIES

continued

For formal dining, walnut panels between dining and living areas fold back, and the dining table extends full length into the living room. This is an untraditional arrangement, yet dining is a provocative experience in visual and tactile beauty. Tableware echoes the glint of gold through every course, from the service plates on an antique obi to the fruit service (right). A small rolling serving table is designed to move within easy reach of the host. When not in use, it tucks under a corner of the table.

PHOTOGRAPHS BY EZRA STOLLER





At left, meals may be graciously eaten in the kitchen or in the lacy courtyard beyond—an example of making functional space beautiful. The delights of breakfast in the cool of a summer morn are equal to those of a sumptuous feast. Note, too, how beauty with utility is possible in everyday tableware.

Luncheon on the terrace might be a simple meal for the family or a gracious gesture of hospitality to a visiting business associate. The magnificent view brings a new dimension to the pleasures of the table. Since the owners find gratification in the use as well as the possession of fine objects, the tableware for terrace use has a refinement usually associated with indoor dining, in fact, is harmoniously at home in the dining room. Below the parapet the lawn slopes to an old garage site, now turned into a big platform destined for barbecue parties for as many as 80 or 100. You can see how in the planning of meal service every available opportunity to create beauty has been used.





PHOTOGRAPHS BY WILLIAM HOWLAND

Sheltered setting, left, suggests perfect spot for informal meals. Cool, wire-mesh chairs need no cushions. Generous discs on feet let the low, 42″-diameter table stand firm on spongy carpet of palm-leaf shreds. "Sculptura" by Woodard. Screened patio, right, invites lounging in solid comfort amid the beauty of hanging orchids. Subtle color of furniture never contends with the sometimes insistent color of blooms. Finely drawn print on chairs is fortified against dampness with a vinyl coating. Pedestal table looks important indoors, too. "Florentine" wrought iron by Woodard. Palm garden, left, and orchid room, right, both at the home of Mr. and Mrs. Frank May.

The right furniture makes your garden a living room

By LAURA TANNER

When your garden furniture suits your climate and your needs, outdoor living becomes a pleasure

Gardens are too often just a visual pleasure, not a place for meal-taking, relaxation, and living. Why? Because of that *bête noire*, the care of outdoor furniture, or its jarring effect on your garden, or its never being set out where and when you want it. You can change all this by knowing your needs and the limitations of the furniture for your particular climate and situation.

Have light pieces to move about as wanted; plan permanent locations for the heavier ones. Choose cushions that really dry quickly, or eliminate them. See that the feet of chairs and tables are fitted with substantial discs to keep them from digging unevenly into soft terrain, or have sleigh-type runner construction. Request Florida finishes on metals for extra damp climates. Screen at least a part of your garden as an extension of indoor living, and see how quickly you move outside. The right furniture can turn your outdoor areas into charming settings for carefree summer living, as these photographs and those on the next four pages attest.

(*Please turn the page*)



In warm climates screen part of your garden and enjoy it more months of the year



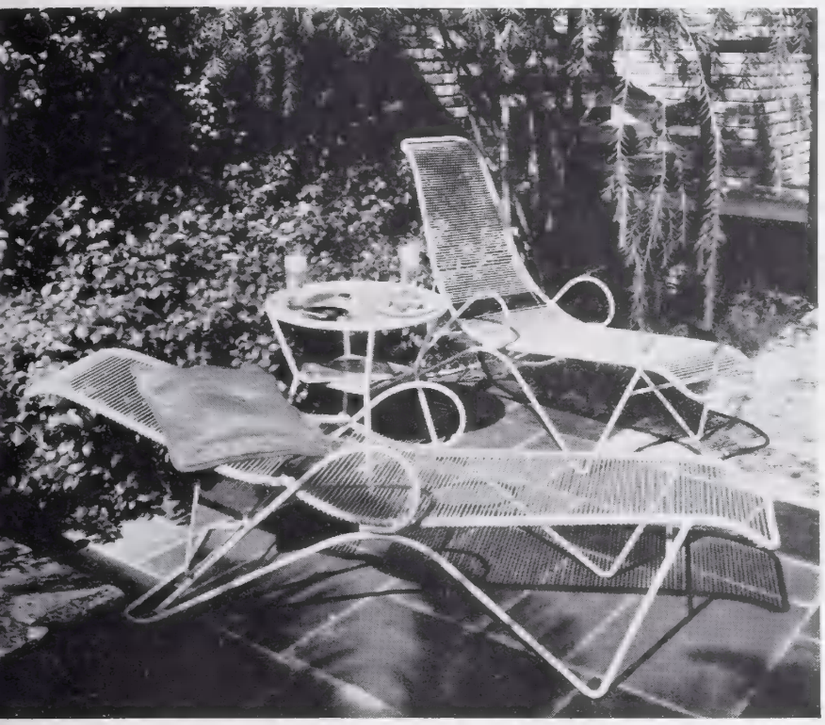
For use in this lush screened garden, above, pendent with ferns and tropic rarities, the furniture must resist moisture, be easy to clean, fast to dry. Lacings of plastic webbing on tubular steel make cool seating. Chaise lets down for sun bathing. Furniture by Molla. Patio of the Robert Wilsons.



By screening the garden, beyond a limited terrace, an outdoor living room was created to use most of the year. Furniture, above, is aluminum with porous Saran. Table top of iridescent Fiberglas is as gay as the fringe on the chairs. Pavilion group, designed by Herbert Saiger for Troy Sunshade. Plates and crystal from Camden Hall, Inc.; flatware from Samuel Kirk & Son, Inc. Patio of Lee Hardesty.

Sheltered extension of the Wilson patio, below, is furnished with rattan, suitably harmonious against the pandanus matting wall. Finish is teak; cushions are white Naugahyde. Table tops and 72″ triple bench are of Formica. Pagoda group is by Willow & Reed.





This pair of adjustable chaises, corded in flexible plastic, are cool adjuncts to any summer garden. In the South their airiness is a special virtue. Frames, of enameled tubular steel, have bases that sit firmly on grass or flagstone. Furniture designed by Karl Otto for Lloyd Manufacturing Co. Garden of Charles Braznell.



Contoured chaise, above, is made of lightweight aluminum that lets you carry it about with ease for loafing in your favorite spot. Foam rubber pad covered in Lume-Puf makes very comfortable lounging. Triangular tables, 19″ x 19″ x 19″, can be used singly, in pairs, or in groups; they also stack. Part of the "Americana" group by Afco.

ALL PHOTOGRAPHS BY WILLIAM HOWLAND



Where the garden living room has such tropical exotica, and where each plant is to be noticed and enjoyed, quietness in the furniture is of the essence. The furniture, right, of white tubular steel with seats and backs of slatted oak in driftwood finish, blends unobtrusively into the background yet provides sturdy, pleasant seating. Both wood and metal are treated to resist the rigors of tropical climates, are especially fine here where overhead leafage tends to drip moisture after rains. Furniture by Molla.

More furniture on the next two pages

There is comfortable furniture designed to fit different areas: open lawns, screened rooms, sheltered porches, even garden rooms inside the house



PHOTOGRAPH BY VINCENT LISANTI

City gardens, enviable but sooty, need furniture easily cleaned. Chairs, above, of square, bronze-plated steel, have cushions covered in washable Naugahyde, are by Howell. Bronze pedestal table is by Chicago Hardware; china by Wedgwood; flatware by Celsa Corp.; coffee service by Oneida. Leslie Larsen home.

To be able to leave the adjustable chaise, below, under your favorite palm in any kind of weather is to have an invitation to repose always at hand. Rains run through "Drain-Dri" cushioning in Saran covers. Wrought-iron chaise by Woodard.



THREE PHOTOGRAPHS BY WILLIAM HOWLAND



Place weighty furniture in a spot where it will serve so well it need not be moved. Open iron mesh seating group from Gallo, above, has detachable back pads and cushions of quilted Boltaflex. Screened garden of Charles Braznell.

PHOTOGRAPH BY EZRA STOLLER

An atrium planted with tropical lushness is a garden that can be enjoyed the year around. Chairs of wrought iron, above, have seats of foam rubber in Naugahyde covers, are sensibly shod with rubber discs. By Meadowcraft. China, green glaze and white by Wedgwood; crystal, Fostoria; silver, Oneida. Home of the Leo Pavelles.



To have a glassed-in sunporch is to have the sense of summer even in winter. Here potted plants will flourish no matter what the temperature. White rattan furniture has linen covers, is by Vogue Rattan. Glass lamp is by Habitat. Velvet and embroidered pillows, Charles Bloom. At home of the John Breslins.

More furniture on page 254



Senior Prom —*so what!*



Ted McCandless has a hard time understanding women, especially when they're in his own family. It's bad enough when they're feminine and giddy, but when they're being "sensible," look out!

By THELMA DOUGLAS

● I don't see what's so special about a senior prom. It's just a day like any other day, except that it's the last school dance for the seniors.

Wouldn't you think that everyone in their right minds would know that any dance, even if it is the senior prom, couldn't be so darned important, for heaven's sake? But not the women in *my* family. The atmosphere at our house was supercharged ever since Easter vacation. You see, it was this way:

Stan Wesley, senior class president, had been going steady with Liz Talbot all through high school. Then on our Washington trip, during spring vacation, they had an Atlas-type blow-up. Everyone knew about it.

We had no sooner gotten back home and cooled our aching feet than Stan called my sister Carol for a date. That's cockeyed enough, but when she said he asked her to the senior prom, I couldn't believe my ears.

The president of our class, who could get any girl in school to go to the prom with him, asking a sophomore. It just didn't make sense. And when that sophomore turns out to be my wacky sister, I know the guy's gone crazy. Oh, she's pretty and streamlined, but she's so young and so dopey. Stan Wesley always seemed a bright enough guy, otherwise.

From that time on, rockets to the moon, the summit conference, or anything else of importance didn't exist so far as my family was concerned. All that mattered was Carol and her dress for the prom. Why, she and Mom actually worked themselves into a lather over it.

"I'm going to get a long, tight, slinky, black velvet dress." Carol declared, right away. "Long in back, short in front."

"Not velvet in June," Mom said.

"Well, satin, then," Carol said, "sleek, black satin."

"Don't you think black is a little old for a sixteen-year-old?" Mom asked.

"That's what I want, Mother. Don't you realize that I'm going with a senior—the senior president? I've *got* to look old and sophisticated."

"How about powdering your hair, or bleaching it?" Allan said. "A solution of hydrogen peroxide and ——"

"You keep out of this, Allan MacCandless," Carol yipped. "What does a ten-year-old boy know about senior proms?"

Mom was talking again, "I think pale pink or blue would be most becoming."

"Oh, MOTH-er. You want me to look like a baby, only babies don't wear pink and blue any more. Haven't you noticed all the smart ones wear yellow."

"Oh, really?" Mother said. "I guess Susie wasn't smart enough to choose yellow. Poor thing, here she's been looking stupid in pink and blue for most of her four years." You have to know what a darling Susie is to get the bite in Mom's remark.

"HON-estly," Carol hissed. The way she says *honestly* is worse than swearing. Then she wheeled around and went upstairs stamping on every step and mumbling something to herself.

She cooled off eventually, and she and Mom took a whole Saturday for Carol's shopping. Mom looked just plain beat when they came home that afternoon just in time to cook dinner. I'd been in a track meet that day, but you'd have thought it was Mom who'd run the half mile. Carol was a regular thunder-cloud.

"Well," Dad said, "how are my two girl friends? Let's see what the president's lady is going to wear to the inaugural ball."

"Humph," Carol snorted. "Didn't get anything."

"That's too bad," Dad said, "Not any you liked, huh?"

"There are a million darling dresses, but Mother is too old-fashioned to admit it," Carol said.

"I agree that there are several very becoming dresses that we can afford, but those are the ones she refuses to wear. I am not going to have her make a fool of herself and be the laughing stock of the party in a dress meant for a woman thirty years old—and not the type of woman I admire either."

"Oh MOTH-er, HON-estly! You see what I mean, Daddy?" Carol started to cry something awful and ran to her room and didn't come down to dinner so I got stuck helping with the dishes.

"Mom," I said. (*Please turn to page* 247)





There stood Mom in a slinky dress, slit up to her knee. Dad gave a wolf whistle, but his face got red down to his collar. Carol just stood there sputtering, "MOTH-er, HON-estly!"

DRAWING BY MARYLIN HAFNER



At the mix center (above and at right) you can sit comfortably at work. In upper cabinet at your left are filed all basic essentials for mixing and baking, arranged in easy-to-reach space. Folding doors can be left open entire time work is in progress. Under-counter cabinet stores casseroles, etc. on revolving half-circle shelves. Sugar and flour canisters (shown on counter) are fitted with handles and caster-equipped platforms for pull-into-position use.





Pull-out board immediately below mix counter may be placed at any of three heights, for sitting or standing. Knee space permits working comfortably seated on adjustable posture stool, within reach of necessary supplies.

Juicy remodeling ideas from your U.S. Government

● These are great if you are tearing out all or part of an existing kitchen and you want to remodel with a minimum of construction work. Based on findings of a continuing research project conducted by housing specialists with the U. S. Department of Agriculture, these work centers and storage units are designed to reduce walking, standing, reaching, and bending, and to make household tasks easier.

Study the arrangement of each work area's supplies and equipment. Take special note of arrangements within storage cabinets, and the staggered depths of the shelves, placing the contents in plain view and easy reach as (*Please turn to page* 251)

For working sketches of how to build these kitchen conveniences, order U.S.D.A. Leaflet No. 463 (price 5 cents) from the U.S. Government Printing Office, Washington 25, D.C.

Folding doors pull across and conceal storage cabinets when table is set and meal preparation concluded. Rolling cart saves steps in serving and in cleaning up afterwards. Top of cart is electric warming tray to receive dishes from oven, transport food to table, and keep it hot as long as desirable. Note the proximity of dishwasher, at right of sink, to both table and china storage.

ALL PHOTOGRAPHS BY WESLEY BALZ



At back of counter, 5-inch-deep cabinets with sliding doors hold salad-making supplies. At right, dishes for daily use store on L-shaped shelves of cabinet shown. Deep counter is useful for serving. Appliances may be "stabled" on pull-out shelf, beside metal-lined bread drawer; could be operated from outlets there.





This quiet little shingle façade gives no hint of the life within, nor the drama of its natural setting. Just four years ago when the house was purchased by Dr. Donn Beeman, there was no easy entrance from the street, but only an impenetrable mass of ungainly plants and brush.



The first touch of elegance and sense of order is evident in the plant materials just inside the front gate. Two trim clumps of *pittosporum tobira* flank the railed steps to the door. Pre-cast concrete paths wrap around both sides of the house and expand, to become the new large terrace that is located on the view side of the house (seen below).

Urbane living behind a cottage front

If houses were to have a caste system,

this small two-bedroom house

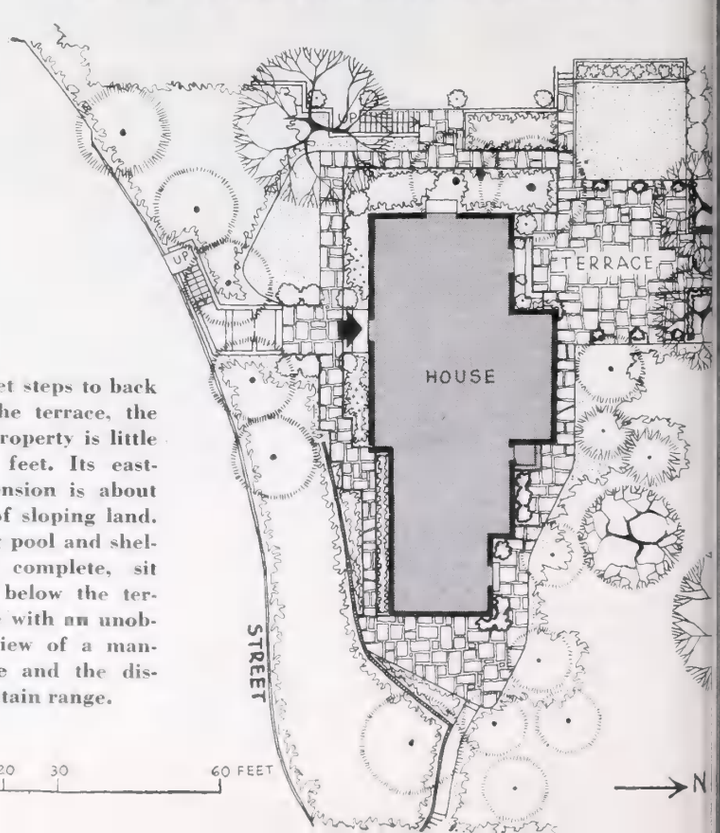
would now be a lot closer to the top



● Behind the modest façade of this shingled cottage lies a world of refined elegance that has been created during four years of changes. Without disturbing the simplicity of the structure, the garden and house itself have developed, under restrained decorating and landscaping, an elegant, almost formal atmosphere.

When Dr. Donn Beeman began the rejuvenation of the house, it was suffering from an overabundance of wild greenery and inexpert site development. It had the advantage of views in nearly all directions, but there was very little chance for the owners to appreciate them.

With such dramatic backdrops around the house, the landscape architects, C. Jacques Hahn and J. Charles Hoffman, kept the exterior colors to gray, white, and green so as not to compete with the grandeur of the scenery. In the photographs on these pages, the formality of the garden terrace with its sparkling little fountain and traditional furnishings is evident. *(Please turn the page)*



From street steps to back edge of the terrace, the Beeman property is little over 104 feet. Its east-west dimension is about 200 feet of sloping land. Swimming pool and shelter, now complete, sit nine feet below the terrace grade with an unobstructed view of a man-made lake and the distant mountain range.



ALL PHOTOGRAPHS BY MAYNARD PARKER

Very strict color control was maintained in the permanent planting and construction materials. A light charcoal gray coloring agent was used right in the concrete mix. Furniture, urns, roof and house trim are all darker charcoal. Vibrant color will be a seasonal indulgence, with batches of potted bloom. As bloom fades, pots can be quickly whisked away out of sight.

Stately native alders frame view to the north. Landscape Architects Hahn and Hoffman felt it would be ridiculous to compete with such majestic scenery, so they just borrowed.



Originally, the land fell away rather sharply here on the edge of the terrace. With some fill and a rough retaining wall there is now room for this enchanting little night-lighted fountain.



Rich Fortuny damask, French velvets and pure silk fabrics are not just window-dressing for the living room, but are repeated throughout the house and are a reflection of the fine taste of Dr. Beeman. The only major change in the house was restyling of the fireplace wall. Below, floor to ceiling windows give you a glimpse of the artificial lake.



PHOTOGRAPHS BY MAYNARD PARKER

URBANE LIVING BEHIND A COTTAGE FRONT
continued

There was no need of enlarging the house, but the living-room fireplace wall was completely re-styled by the decorator, James Pendleton. There is a new arrival from the street to the front door, with gently rising steps and landings that are night-lighted to prevent accidents. The garage is being moved from its position on the west side of the house to the upper end, so there will be easy access from the car to the service and kitchen entrance. At this writing, the swimming pool and shelter are already a reality.

Throughout the house, the selection of sophisticated furnishings indicates the high quality of the life lived here. And surprisingly, they do not seem out of place within a house with as modest an exterior as this.

→

This little dining room can be mighty spectacular in early evening, so Decorator James Pendleton chose to skip using draperies in favor of shutters which can be closed yet "open" in a way draperies can never be. The most elegant dinner parties, with food equal to the environment, are served on the beautiful marble-inlay expandable table, shown at the right.





The Lure of the Wild Mushroom

Under the penetrating study of a modern naturalist, the art of mushroom hunting has lost much of its mystery but none of its fascination. Using the first satisfactory field guide, Americans can now safely participate in this unique gourmet-nature experience

● Have you ever tasted a fresh wild mushroom? Nothing can prepare you for it—certainly not the flavor of the cultivated type. It is as if you had eaten nothing but vanilla ice cream all your life and were suddenly confronted by the 28-different-flavors menu of the modern drive-in. A door opens and you find yourself in a completely different world.

Out of ignorance, most Americans are missing one of the truly great gourmet experiences. The hunting and eating of wild mushrooms, a commonplace to the peoples of Europe, has until recently been limited to a small dedicated cult in this country. Now, as more and more Americans try wild mushrooms in their travels abroad (and at pioneering restaurants like The Four Seasons in New York), they are realizing what lies beyond the blandness of the cultivated mushroom. And with the publication of the first simple-to-use, well-illustrated field guide by Dr. Alexander H. Smith, of the University of Michigan (right), Americans are freed from the superstitions of the past and can hunt their own mushrooms, as Europeans have done for centuries.

One thing must be clearly understood, however: Mushroom-hunting cannot be taken casually; it is not for the dilletante or the dabbler. If the Europeans seem to take it less seriously, it is only because years of experience have given them confidence. To bring our knowledge up to their level takes real effort. The edible mushroom *can* be safely separated from the poisonous varieties, but it takes intelligent application of the data supplied by the field guide. The book should be followed religiously, with all its warnings and restrictions.

Is all this effort really worth while? Does the wild mushroom fresh from the picking have something unobtainable elsewhere? The greatest gourmets in France seem to think so, for they will get up before dawn to haunt the market at Les Halles so they will be there when the day's pickings first come in. And every day in spring, summer (*Please turn to page* 224)



ricot-colored chantarelles (*Cantharellus cibarius*) fill a lucky picker's sket. These fragrant mushrooms cluster on the forest floor during e summer or early autumn, depending on region. They add an inde-ribable flavor to salads, soufflés, and sauces. Basic book (right) is The Mushroom Hunter's Field Guide" by Alexander H. Smith (Uni-rsity of Michigan Press, Ann Arbor, $4.95), available at bookstores.

OR PHOTOGRAPH BY JAMES VILES

High windows at the sides of fireplace hood let in enough sun for a glamorous play of light and shadow, but not enough to cause an afternoon heat problem.



The secret to eye comfort:

Light from

The key to comfortable day-

lighting is not more or bigger windows,

but light from more directions

A specially designed fixture over the dining table provides a well-distributed and flattering artificial light, diffused and casting no harsh shadows.

The music alcove, with ample natural light for a person at the piano, has an area, out-of-sight from the room, for sound reproduction equipment and storage of records, etc.



ALL PHOTOGRAPHS BY MAYNARD PARKER



The living room has a wonderful feeling of lightness. Natural light enters it from all sides to recreate the feeling of being surrounded by light one enjoys when in the shade outdoors.

By CURTIS BESINGER

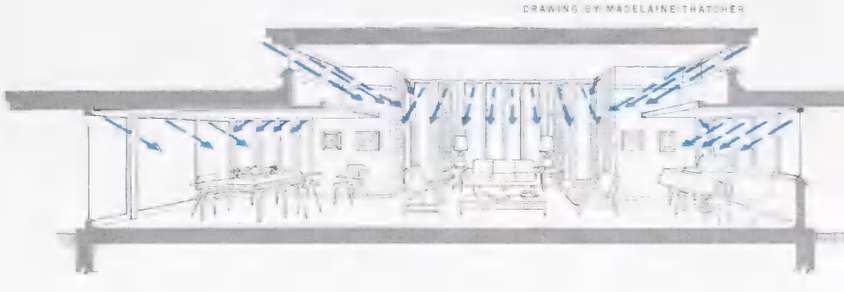
all Directions

● Strangely enough, what constitutes good sense may also constitute good design. And, although good sense alone will not produce good design, good design will not be found apart from and contrary to good sense.

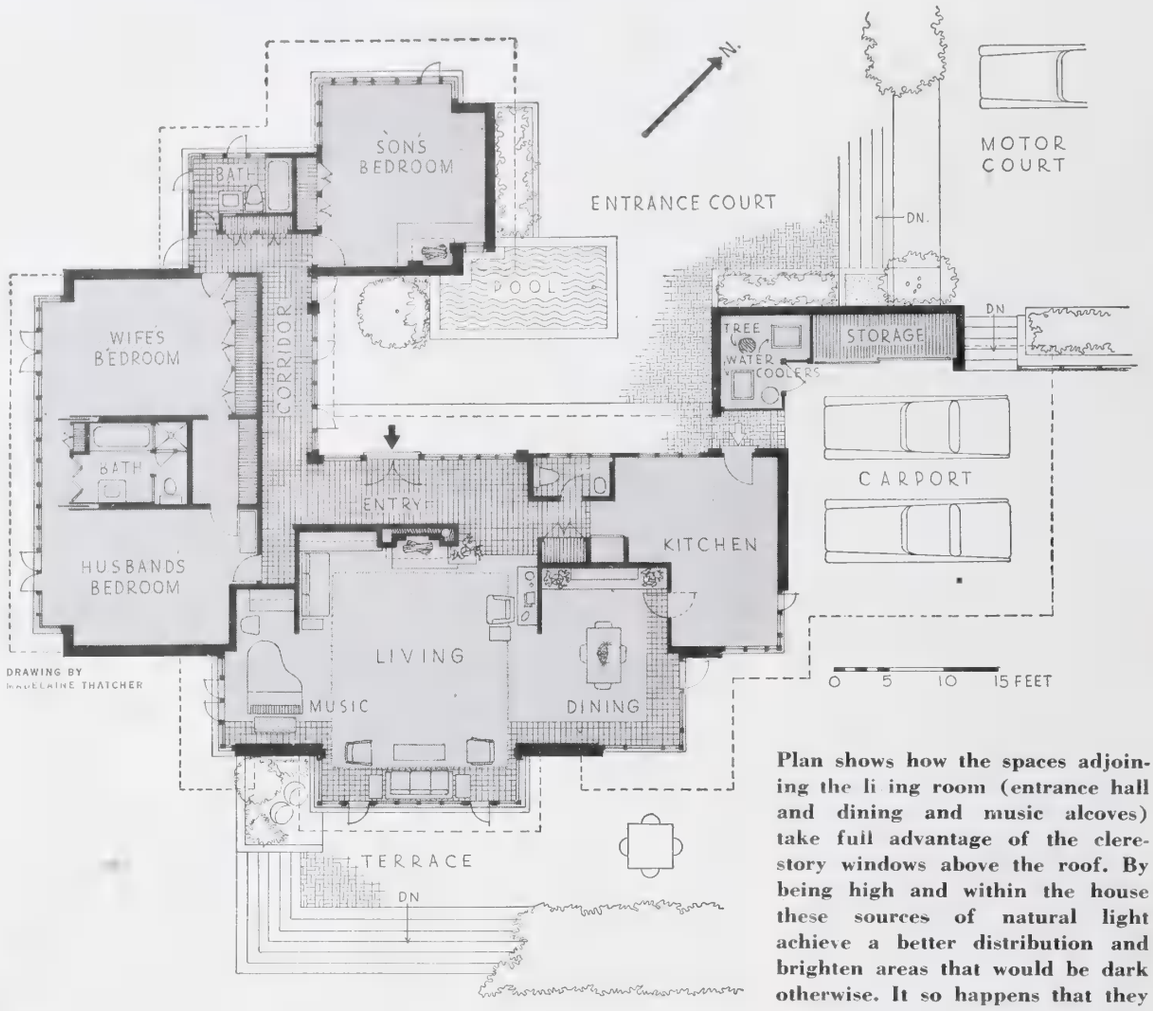
This very broad generalization can be illustrated by the living room in the house designed for Mr. and Mrs. Joseph H. Grand by architects Bernoudy, Mutrux and Bauer. Whether the designers started out to achieve a pleasant environment and, by coincidence, arrived at one having a well-balanced natural lighting, or whether they started out to achieve balanced lighting and arrived at a pleasant atmosphere is not too important here. What is important is that both were achieved.

The method used was relatively simple and also gave an added interest to the space within the house by a contrast of high and low (*Please turn the page*)

DRAWING BY MADELAINE THATCHER



Natural light within this living room is never one-sided. Although at certain times of the day the light from one side of the room will be more intense, strong contrasts of brightness and darkness are reduced by light from other sides of room.



DRAWING BY MADELAINE THATCHER

Plan shows how the spaces adjoining the li ing room (entrance hall and dining and music alcoves) take full advantage of the clerestory windows above the roof. By being high and within the house these sources of natural light achieve a better distribution and brighten areas that would be dark otherwise. It so happens that they also create more interesting space.

ALL PHOTOGRAPHS BY MAYNARD PARKER



The exterior of the living room on the side of house away from street is directly expressive of the high and low interior spaces, which make possible the even distribution of light. By comparing the section on the preceding page and this view of house you will see how the tall windows with their clean, vertical lines not only give an elegance to the house but are an exterior expression of the high, inner space.

THE SECRET TO EYE COMFORT:
LIGHT FROM ALL DIRECTIONS
continued

space. The flat roof over the main living area was lifted above the roof of the surrounding rooms and a band of clerestory windows was inserted into this space between the roofs.

The major source of natural light in the living room is the tall, projecting bay of windows on the east side of the room. Sensibly this bay is faced away from the street and toward a view. In the lower part of the room this source is augmented by windows in the dining and music alcoves, facing north and south respectively, and by windows in the entrance area, facing west. In the upper part of the room the clerestory supplies still more light with openings on the north, west, and south sides of the room. Light enters the room from all sides, creating the balance that gives eye comfort.

These high windows give a wider distribution of natural light over the whole area of the room. Since they are directly below the ceiling, they do not have the customary wall space above them casting a shadow on the ceiling. The ceiling, itself, is brightened with light reflected from the lower roof surfaces (*Please turn to page* 256)

Approaching the house across the auto court (upper photo) and going down the few, easy steps into the entrance patio (lower photo), the arriving guest is aware of the higher roof, raised to insert the clerestory windows. This higher element, marking the main living area, leads him to the entrance door. The changes in level add interest to roof.





The thing about your grandfather was... he was never in a hurry

WRITTEN BY ELIZABETH ENRIGHT—PHOTOGRAPHED BY JOHN ENGSTEAD WITH MARVA SHEARER

The thing about your grandfather was that he was never in a hurry. He had time and he took it. He walked wherever he was walking without hurrying. He read his newspaper from the first word on the first page to the last word on the last page without hurrying. He stirred his coffee slowly, smoked his cigar slowly, was very slow at polishing his glasses or putting on his shoes. It was a comfortable thing. Having lived a long while, he knew a lot and took plenty of time to answer your questions. And you were nothing if not a question factory: A question a minute was the average output.

It was your grandfather who taught you how to fish. He was very fond of fishing, since it is a sport which does not require much in the way of haste, and sometimes one can fall asleep while doing it. Even you, sitting on the pier beside him, were able to be still for long minutes at a time, lulled by the creaking of gulls and a smell of crabs; holding the rod in a vigilant grip, breathless for the moment when it would jerk in your hands and tip downward.

As the afternoon wore on, the harbor at a distance was glazed with rosy light, and the boats came home to anchor, each one folding down its wing. Water slapped and sucked at the pilings, which at low tide were seen to wear rough stockings of sea moss. Between the pilings, straight down in the green, shadows that were fish flitted and idled, disappeared. When would one bite? Minnows, a flag of them, swerved and rippled in perfect order. So many of them, so many live things! Did they know how to think?

"Do minnows know how to think?" you asked.

Your grandfather considered this, then he cleared his throat (slowly) and said: "Yes, but I guess they all think the same thought. Watch them."

When finally you felt the longed-for jolt of the rod, and the line tightened and you began to yelp and dance, your grandfather said: "Slow, now, boy, slow! Easy does it, *easy* does it . . ."

And pretty soon the fish was lifted, lurching and arching out of the water, bright as a burning glass, and colder than any live thing you had ever touched. It had a severe, round, staring eye.

You watched as your grandfather worked to free the hook. He held the fish firmly, but it bucked in his hand; its tail thrashed, its mouth gaped.

"Can a fish think?" you asked. "Can it *feel?*" You hoped the answer would be no.

But, after considering again, your grandfather said: "Yes. A fish can think in some way of its own, and it can feel. Yes, that's how it is."

You felt two ways about the fish: proud of catching it, worried about catching it. But later when they gave it to you for supper, cooked and trimmed with parsley, it had turned into the usual kind of fish that people buy in a store and eat on a plate: not a free fish of the ocean, not a thinking fish.

Dare to be Different

Is the conformity-urge of our time creating the "organization woman" too? Can you afford to be different? You must, says this wife and mother

By MARIAN CARTER LEWIS

● "Age cannot wither her, nor custom stale her infinite variety." These flattering words were spoken of Cleopatra, but what woman of any era would not hope they might also be said of her! Yet how can we women in America today driving cars of the same design, wearing tweeds of the same cut, reading the same best-sellers, hope to intrigue even a small child with our variety, let alone a husband? Like a strip of cut-out paper dolls, we seem to have joined hands in a conspiracy of sameness. We dress, think, act, and even decorate our houses alarmingly like our neighbors'. Are we just unimaginative, or are we afraid? It takes courage to be different—courage, resourcefulness, and judgment to unclasp the hand from the security of conformity.

Whether we like it or not, we *are* different. No whorls on a thumbprint are similar; nature strains for diversity within the species. As the wise and thoughtful Montaigne said long years ago, "There never was in the world two opinions alike, no more than two hairs or two grains; the most universal quality is diversity."

Within the limits of judgment and good taste, each of us is happiest and most effective being his or her most self-ful self.

A sense of satisfying fulfillment comes from heeding the precious nudgings of individuality in each of us. But it takes a special courage to carry out these creative urges. On a larger scale the true artist in any field has always had to dare to break with tradition and set forth the thrusts of his imagination for the world to ridicule or admire. What truth and beauty would have been lost through the centuries if genius had not dared! How much richer our living today because Beethoven dared to write music as *he* heard it. Renoir painted life as *he* saw it. Frank Lloyd Wright has designed according to *his* principle of Organic Architecture. Columbus followed the stormy path of his conviction.

These individuals would not stifle the inner voice or sight. It is no coincidence that the Golden Age of Greece and the Renaissance, both eras of flourishing intellectual and spiritual activity, were also times in which the interest in individual development was exceedingly high.

It is this differentness, this "touch of the poet" in each of us that must not be throttled by conformity. As the artist, carrying his dream with him in the material, struggles to wrest from it the likeness of his vision, so must we stand on tiptoe to get a better glimpse of the world of ideas and clarify our own visions and make them a reality to enhance our everyday living. Albert Schweitzer, who has so relentlessly followed his idea of service, said in the memoirs of his early youth: "Grow into your ideas so life can never rob you of them."

Have the courage to say to your child, "Yes, I know what Jane said, but what do *you* think?" If you like Willa Cather, read her serenely while everyone scrambles to discuss Pasternak, or read Pasternak if you are really interested and say what you really think. Take a course in Chinese poetry and satisfy the longing started years ago by Lao-tzu even if there is *no one* to discuss it with you. I have a friend who does not answer her telephone or even get dressed on Tuesdays. This is the one day of the week in which she does not have a commitment for herself or the children. She lies in bed, Colette fashion, and does the family accounts and catches up on her correspondence. Uninterrupted she can accomplish a great deal, not the least of which is a sense of leisure and a real rest.

But do not think her actions go uncriticized, especially by those who hold the other end of her unanswered telephone! Another friend, without benefit of architect, decided to have her washer and dryer put on the second floor thus eliminating the upward and downward haul of the laundry. But rest assured, even her friends have called her queer, for anyone knows (they say) that laundry is a business belonging in the kitchen or cellar.

It is surprising that we should be so shy about being our real selves, as if we were afraid someone might whisper "Madame, your individuality is showing!" Yet in every field, art, science, and even entertainment, the premium is on the performance that is different. In the recent best-seller for the business world, "The Organization Man," one of the most cogent problems discussed was the need to develop and maintain in business an environment in which the creative mind can perform free of the pressures of standardization. As you look back over the years to child- (*Please turn to page* 244)

4 Fresh Italian Dressings no one can buy

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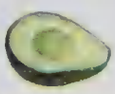
Good Seasons Italian Dressing. So unusually savory, robust with garlic—flecked with onion and sweet red peppers! Takes just seconds to mix. Easy directions are on the Good Seasons envelope. You combine your favorite oil, vinegar and a little water with the Mix. The water, or a substitute liquid, makes the blend smoother. (A continental chef's secret!) You can use many substitutes, vary the dressing to your own special taste. See the recipes below for delicious suggestions.



Italian Tomato-Parmesan Dressing. Like a tomato tang in dressing? Just substitute tomato sauce or catsup for the water. Optional last touch: add 2 tablespoons grated Parmesan cheese. Pour on a salad of greens, artichoke hearts (canned or prepared frozen), and rings of red Italian onions. Magnifico!



Italian Wine Dressing. Prepare the Good Seasons Dressing but substitute red wine, white wine, or vermouth for the water. Makes the flavor even more vivid—a nice sparkle with greens. An excellent marinade, too.



Italian Avocado Dressing. Use half vinegar and half lemon juice. Then, substitute mashed avocado for the water. A bright and garlic-y dressing, but with a mellow base. Delicious with salads that include tomatoes or mixed, chilled vegetables—and very special with sea food or fruit.

Get the new Good Seasons cruet, with measurements marked, where you buy the 7 Mixes: Italian, Classic, Cheese-Garlic, Exotic Herbs, Bleu Cheese, Garlic, Onion.

Recipes recommended by General Foods Kitchens



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HR-43

PRIVACY AROUND A POOL

CONTINUED FROM PAGE 173





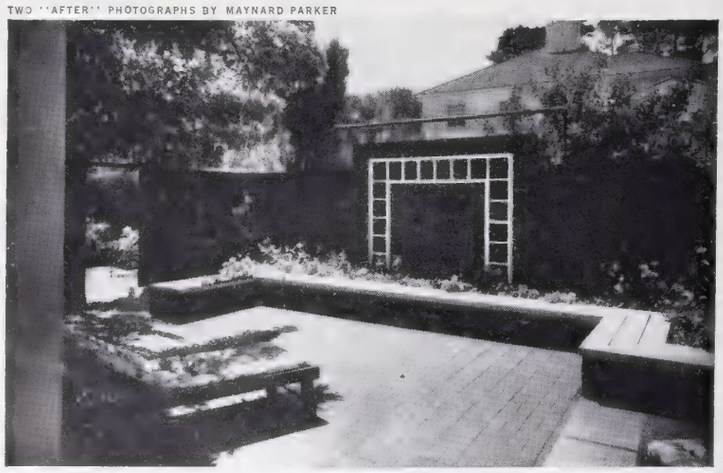
Uneven fence height, before extensive remodeling (right), gave a ragged appearance. Level top cap was added all around. Raised planting bed with built-in seat lines one side, jogs out to enclose hawthorn tree that will eventually shield pool area from neighbor's upper windows.

complete the enclosure, a flower bed, backed by a grape-stake fence, was installed along the open side.

Careful use was made of trees and vines everywhere to add to the privacy given by man-made structures. In some cases, this meant saving existing trees; in others, it meant selecting a tree with the proper foliage, then placing it just where it would do the best job of shielding. The foliage of trees has the happy faculty of blocking the eye without creating any sense of being closed-in.

The natural tendency of vines to grow upward was used to good advantage to add height to the rear fence. Vines are also being trained over wire supports to develop a shaded area near the entrance from the street (photograph below).

TWO "AFTER" PHOTOGRAPHS BY MAYNARD PARKER





Pipe structure seen here supports wires along which vines will grow to provide natural shade for this area. Fence and lattice pattern were built up to follow the line of the pipe, making a neat design out of a former eyesore.

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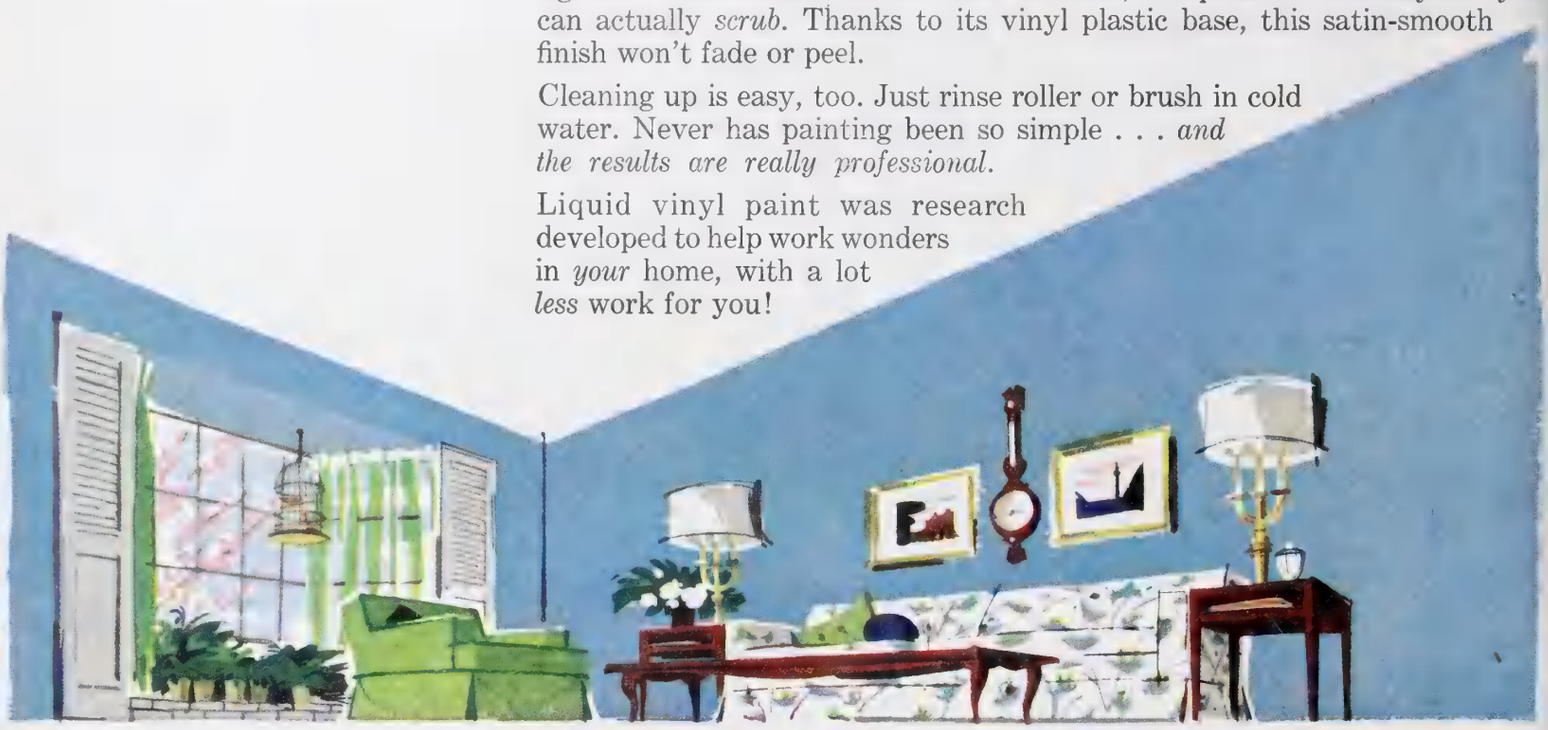
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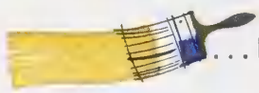
Within minutes, the surface is dry to the touch. There's no odor . . . no sign of a brush mark. In less than an hour, the paint is so firmly set you can actually *scrub*. Thanks to its vinyl plastic base, this satin-smooth finish won't fade or peel.

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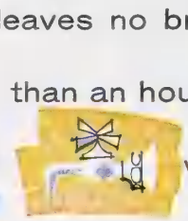
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HOW TO MAKE A LOW SCREEN PERFORM LIKE A TALL ONE

CONTINUED FROM PAGE 177



Contrasting materials further separate the two levels of privacy screens as shown above. Rough stone base seems part of ground. Sensation of height is measured only by wood fence on top. Home of D. Frisbee. Eckbo, Royston and Williams were landscape architects.

TWO PHOTOGRAPHS BY MAYNARD PARKER



Low stone wall in front of higher one of brick, reduces apparent height of total wall. Vast expanse of brick might look forbiddingly severe if fully exposed. Plants in raised bed and in planting pockets in low wall, further break up the expanse of masonry.

Contrasting emphasis of materials used vertically and horizontally increases division between two levels of screen because eye separates them visually. Home of C. W. Swords. Scruggs & Hammond, Landscape Architects.



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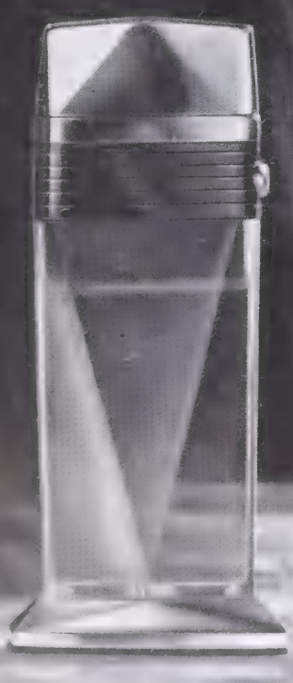
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AFTER



BEFORE

The eye naturally goes first to what is most obvious and interesting. Before the landscaping was done here, the windows caught the eye. Now that the garden is finished, the bold design and handsome plants are first seen; the windows are much less obvious. Some of these eye-catching plants screen the windows, too.



The strong curves of the paved walks capture and move the eye to follow their form, but this is not all. The trees, shrubs and planting beds all have sufficient interest to hold and entertain the eye as well. The plants used here are all dependably hardy, easy-to-care for, and look attractive all year. Landscape Architect: Thomas Church. The owners: Mr. and Mrs. Floyd Gerow.



THREE PHOTOGRAPHS BY MAYNARD PARKER

low to engage nd divert the eye

To make you look where he wants u to is the magician's stock in de. A good landscape architect n practice similar magic with e-catching plants and strong ele- nts of design.

Here, for example, even in the tures, the eye is captivated by handsome plants and bold ms of walks and beds. The effect much more compelling when you the real thing. This pleasant deception is needed here because two important windows face the street. The striking front yard so diverts the eye that you have to look twice to notice the house. The plantings are strategically located to block much of the view into the windows from the street. And this, you can see, is a two-sided advantage—the screen plantings also create beauty the occupants enjoy from inside the house.



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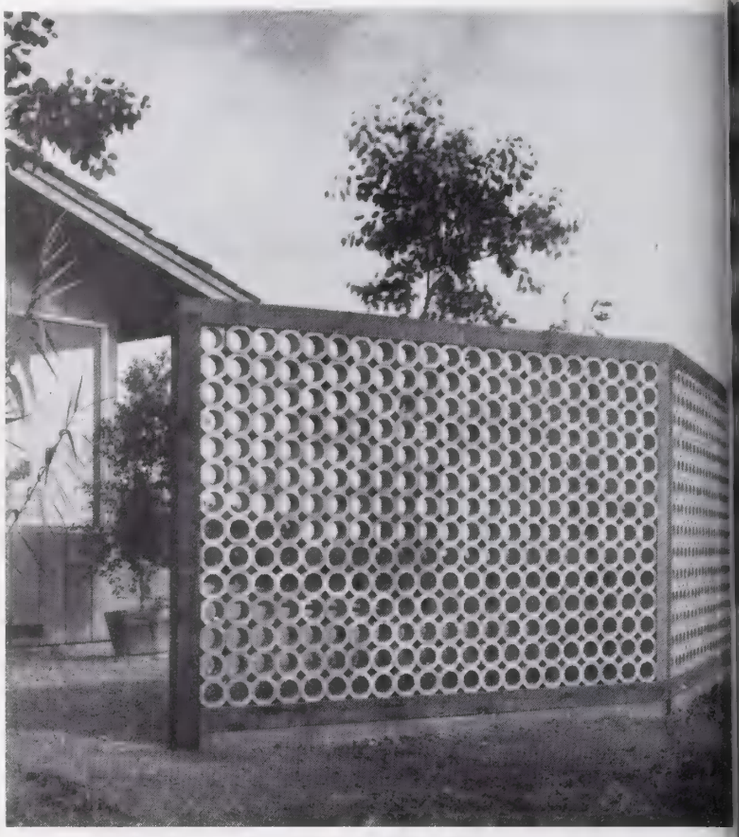
Versatility—a group of 13 tables in many sizes and shapes.
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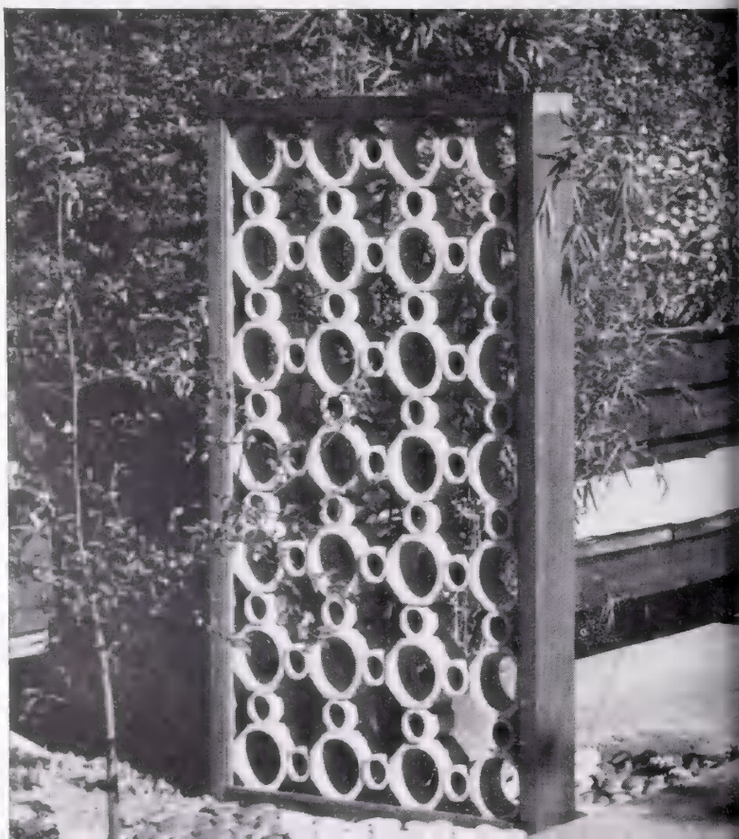
Protection that transmits light is essential when screens shield large glass areas. This is particularly true with streetside bedrooms (as shown) or glass facing nearby houses. Thickness of tile used here obscures view from most angles. Tiles shown are "LaceStone," manufactured by General Concrete Products, Inc., Van Nuys, Calif.

Lace-like screens of hollow 'til

Specifically made for screening,

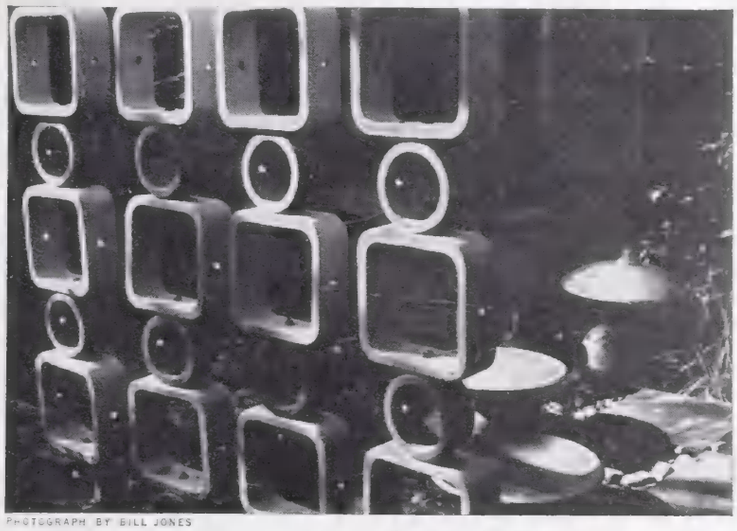
new hollow forms allow almost infinite variety

in the design of look-through fences





Tiles can be combined in numerous ways to make individualized designs. Identical octagons fit side-by-side in tight pattern at far left or, for more open effect, can be laid up in checkerboard pattern above. Manufacturer supplies a special mastic in tubes for cementing tiles together, or regular cement mortar may be used.



PHOTOGRAPH BY BILL JONES

Open screen, decorating while it confuses the eye, is made of custom-fired terra-cotta tiles. Square and round forms are bolted together and supported on a sturdy footing—a necessity for all screens shown here because of the weight of materials. Tiles and screen designs are by potter Ron McKenzie, Niles, Calif. Installation shown here was by McKenzie and Jim Lavara. Cost, about $50.



Various sizes of "LaceStone" tiles may be combined in the same screen for more elegant effect, as at left. Normally a light gray, it is available in other shades on special order. In California, cost of material is about $1.50 to $3 a square foot, depending on size and pattern used. Other manufacturers make different shapes and sizes. Check local brick, gravel, or lumber yards, masons' supply houses. Cost of shipping such heavy materials usually makes local purchase the most practical.



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A FEW OF OUR FAVORITE THINGS

CONTINUED FROM PAGE 148

First Class don't go at all. But just because Tourist Class these days offers so much more for the money than ever before, don't forget that First Class still justifies itself with some mighty acceptable extra added attractions.

On most planes, a First Class ticket assures you more intensive on-the-house wining and dining than goes on in Economy Class. Since even long flights are getting shorter and shorter, this may not seem a crucial consideration. More to the point is that First Class international travelers get a 66-lb. weight allowance for luggage as opposed to a 44-lb. allowance for Tourist or Economy Class. And very, very much more to the point is that First Class seating space is invariably more commodious, and naturally more comfortable, a bit of intelligence that has been strongly confirmed by long-legged men who have tried it both ways.

On ships, First Class passengers usually find themselves in more commodious staterooms, move about against a more elegantly furnished background, and are subject to more elaborate gourmandizing and more services. But one night recently, as we watched a few First Class passengers descending the grand staircase aboard the Holland America Line's lovely "Rotterdam," it occurred to us that in our casual day there are certain less tangible advantages to First Class services which may offer just the kind of vacation a weary psyche needs. Four to nine days of feeling pampered, the grand-manner sensation of dressing for dinner and dining with decorum, a general aura of mannerliness—who's to say that these alone aren't worth the extra tariff?

Certainly, for ourselves, whose breakfasts are usually handmade and whose dinners are as often as not taken on a tray, we'd call it First Class therapy.

Around Africa

The traditional British way to go to South Africa, it turns out, is via the Royal Mail Ships of the Union-Castle Mail Steamship Co. Every Thursday at 4 P.M., sure as Big Ben, one of their ships pulls out of a Southampton dock for Cape Town and Durban, stopping off at Madeira or at Las Palmas in the Canary Islands, and the southernmost African ports of Port Elizabeth and East London.

Trip takes two weeks to Cape Town, 19 days to Durban, either of which you might make your jumping-off place for further African experience. Minimum First Class to Cape Town, about $350; Tourist, about $200. Minimum First Class to Durban, about $390; Tourist, about $235.

Other ships of the line, including the practically brand new "Pendennis Castle" and the "Windsor Castle," scheduled to make her maiden voyage on August 18, will carry you in air-conditioned style from England around Africa and back through the Mediterranean, in nine weeks with stops at the Canary Islands, Cape Town, Port Elizabeth, East London, Durban, Lourenco Marques, Beira, Dar-es-Salaam, Zanzibar, Tanga, Mombasa, Aden, Port Sudan, Suez, Port Said, Genoa, Marseilles, and Gibraltar. Or you can make the journey clockwise, making these ports in reverse order. Minimum First Class fare for this 15,000-mile jaunt, about $900; Tourist, about $550. The "Windsor Castle," among its other luxurious accoutrements, will offer its passengers the kind of tension-relaxing facilities you'd find at a health spa, including physiotherapy, hydrotherapy, wax baths, short-wave diathermy, special diets, a Finnish sauna, and Swedish massage tables. Discuss this with Cunard Line, 25 Broadway, New York, or your travel agent.

If America is ever to have a culture of her own, architecture will be its basic condition.

—FRANK LLOYD WRIGHT

Tours of the Fine Arts

Seems to us the pessimists can stop worrying about the state of America's cultural curiosity as long as specialized art tours continue in popularity.

British Overseas Airways has on the docket a series of five 24-day Grand Arts Tours of Europe scheduled to leave New York by jet Comet 4 during the summer, each under the tutelage of a well-known artist. They are actually reprises of tours formerly open only to art students, but are designed for anyone, amateur or professional, who likes to travel with sketch book and paint box. There's a choice of itinerary: London, Holland, Paris, Switzerland, and Italy; or Spain, Paris, Germany, the Danube, Vienna, and Copenhagen. The all-inclusive price is $1095.

Doris Lee and Arnold Blanch head the first trip on May 6. Will Barnet is the director of the June 3 group; Ernest Fiene will be with the tours that leave on July 1 and August 12; Dong Kingman heads the September 9 contingent.

A more ambitious round-the-world arts tour starts in Honolulu under the direction of Fletcher Martin, and goes to Japan, Hong Kong, Bangkok, India, Cairo, Istanbul, ending in Athens. From here on in, you're on your own for expenses, except of course for your fare home, which is included in the $1999 price. For more information: British Overseas Airways Corp., 530 Fifth Ave., New York 36, N.Y.

Another 62-day cultural excursion will take a group of 12 from New York to Europe on June 11, under the guidance of art historian Anne Garson of Bryn Mawr College. This concentrates on the museums and galleries of London and Paris, allots four leisurely weeks to Italy and a week in Austria and Switzerland. Part of the Italian sojourn is two weeks of sketching and painting in the Positano Art Workshop in Positano, which is close enough to Capri, Pompeii, Amalfi, and Paestum to make field tours. Musical events are also included—opera in Paris and Rome, concerts at the Salzburg Festival, theaters in Stratford and London, and a folk play in Switzerland. Tour is all-inclusive, at $1189 by ship (Tourist), and $1252 by air (Economy). For more information: Transmarine Tours Inc., 500 Fifth Ave., New York 36, N.Y.

Dates and rates are changeable, so be sure to consult your travel agent.



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WHEN TRADITION REJECTS A SOLID FENCE

CONTINUED FROM PAGE 175



Furring strips set on edge form a wood screen to protect front courtyard created by the L between house and garage. Building code restrictions rarely apply in such a case (when the screen is right on the front set-back line). Home of the Del Moores.

The key to the effective design of a look-through fence, which will not have any foliage on it, is the thickness of the material used in its construction. The degree of privacy created is in direct proportion to the area of view which the fence permits.

With the same size openings, a fence made of thick materials will limit the view far more than a thin fence, since the thick dividers will block all except a completely head-on view.

With materials of the same thickness, smaller or narrower openings will have the same effect. Even a thin fence, such as a lattice-work trellis, will break up the view through it to some degree, since objects on the far side will be broken down into less comprehensible squares of light and shadow.

These principles of design can be applied to the barest trellis or to a sturdy masonry wall. With the passage of time, if increased privacy is desired, the open spaces in the fence can be further restricted by planting vines, trees, or shrubs.

TWO PHOTOGRAPHS BY MAYNARD PARKER



Pierced masonry grille, extended to the roof, blocks street-side view into entry and house itself (through glass wall). Though protected, the entry space is still "outside" the house because of the light and air that penetrate through the grillwork.



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Today's small tree—
tomorrow's privacy screen

To take advantage of every year's growth,
start your tree-planting program
as soon as you move in, urges this homeowner

By DORIS WILSON

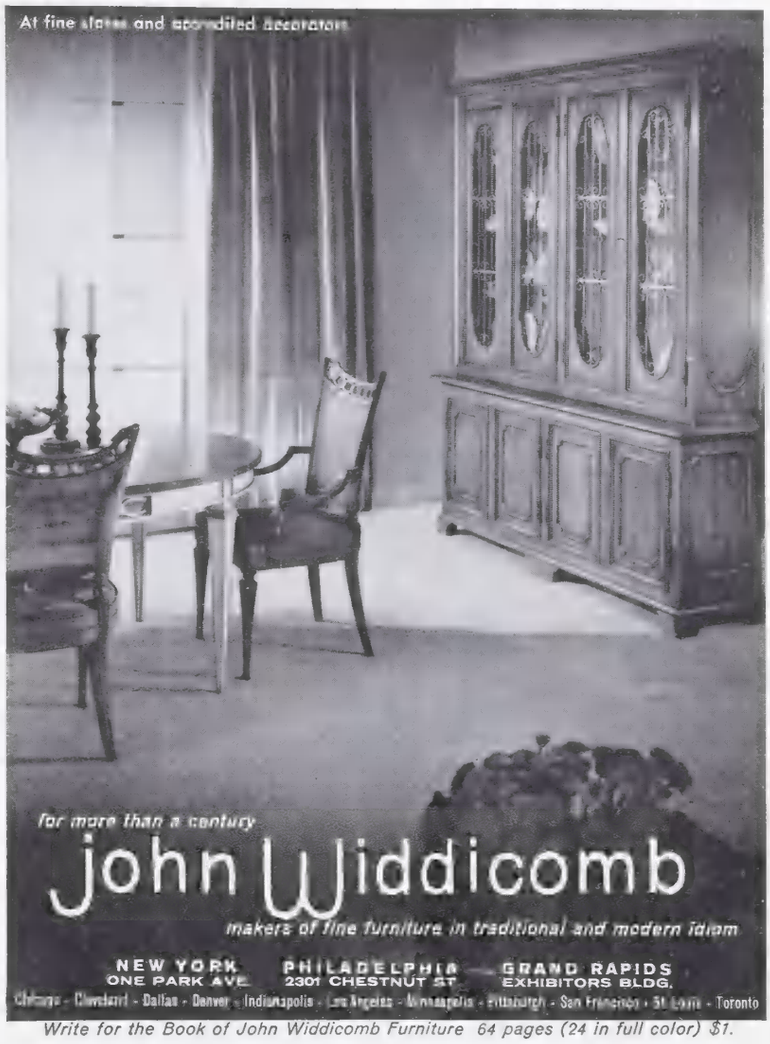
If the charm of your home is dependent on a background of unspoiled wilderness that belongs to someone else, *now* is the time to do something about it, not when the bulldozers arrive. The sad truth is that the enchanted forest just beyond your lot line can be wiped from the face of the earth overnight; all it takes is the transfer of a deed to a developer.

What can you do? Buy it—or some of it—if you can possibly afford it, before a building boom hits your area, and land costs become prohibitive. If you can't buy it, start now philosophically to diminish the area you enjoy to more intimate and permanent proportions. Plant your own woodland or protective screen to ensure control over your own beautiful and secluded garden. A garden is a private place and the most friendly of neighbors cannot help but respect your need for privacy; he has the same need. Some local restrictions forbid the erection of boundary line walls or fences that "impede the view." But these same areas usually have no objections to boundary line plantings of trees and tall-growing shrubs, underplanted with smaller ones. Be content with your natural screen. A fence is less rewarding in any case; it has but one face, and nature changes with the seasons.

When we bought our house, some 14 rooms in a century-old farmhouse we had a breath-taking view of rolling fields and mountains wreathed in a purple mist. There were deer in the woodland behind us. In the fields where wild strawberries were succeeded by wild raspberries and brambles of roses, ring-necked pheasants made their nests. Charming and peacefully bucolic though it was, no one but a lotus-eater would have been lulled into a sense of security. We did not own the broad fields to our left nor the ever-changing view of the distant mountains.

Today, a new village of houses has sprung up next to us and has all but obscured the mountains. No ring-necked pheasant convoys her waddling brood of chicks to peck in the shade of our cypress. There isn't a chance we'll surprise a deer straying out of the woods. Some 20 houses on an equal number of acres to our left have ended all that.

(*Please turn the page*)



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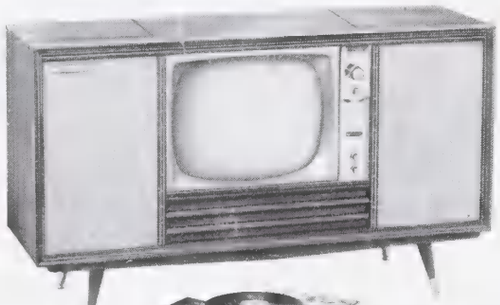


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TODAY'S SMALL TREE

CONTINUED FROM PRECEDING PAGE

We endured a summer of blinding dust storms swirling in from the bulldozer-razed fields. What was probably even more soul shaking was the sight of dozens of uprooted trees going up in flames. What made it endurable was the first line of defense I had put in against the future—a long, brave boundary of 8-foot firs and hemlocks. They seemed pitifully inadequate at first, but my boundary planting grows less inadequate each year.

When I made my seasonal tour of nurseries, woodland and catalogs—literally "tree mad"—my husband would growl, "But we've got to paint the house!" Agonized, I would answer, "We've got to plant trees *first!*"

You can always buy a bucket of paint, but you can't grow a foot of hemlock in less than a year. Every season you *don't* plant, you lose a full year's growth; every season you do, you wish you had the year before. It is absolutely essential to plant as soon as possible the trees from which you expect the greatest growth and the greatest screening value, even if it means putting off something else that should be done around the home. It makes good financial sense. Beautiful grounds increase the value of property immeasurably.

A long, open boundary line, treeless, shrubless, and fenceless, is very discouraging, but it can be licked. At considerable cost a landscape contractor will move in a ready-grown forest—and that can be that. But there are other ways, not as quick, but more fun.

Soil, climate, the character of your land and existing garden, and an individual sense of what is pleasing are the variables you work with. They determine what you plant and for what effect.

THE MOST beautiful screen, giving year-round protection, is made of evergreens. Magnificent summer and winter, they provide an unvarying and rich background for the bloom and leafing-out of the deciduous trees in their ever-changing panorama from spring to fall.

Before you buy many small evergreens to fill a wide-open space, shop around carefully. By going beyond the highway supermarkets it is sometimes possible to buy medium-to-large specimens to fill the same space at practically the same cost. Investigate all the local nurseries, particularly those doing a big evergreen business in "living trees" for the Christmas trade.

In our rigorous northeastern cl mate (we are high on a wind hill), I have put in a basic, sta gered line of white fir. White fir extremely hardy, disease resistan has a beautiful bluish color and desirable conical shape. Even larg firs can be transplanted with goo success because of their fibro root system. They look particular handsome when grouped and a rapid growers.

Perhaps the fastest growing an most beautiful evergreen hedge hemlock. Grown as a single spec men or as a dense and graceft screen, hemlock is amenable to variety of landscape needs. Fo greater density a staggered, doubl line planting is advisable. The thi shoots, called "whips," that a sheared off in the spring will fr quently root if planted in peat mo and soil and kept moist.

NURSERY hemlock ranging b tween 3 and 5 feet, is the be hedge material. Beware buyin hemlock from roadside stands, pa ticularly if you suspect it is uncult vated stock that has been dug fro woodland. This is often reveale because the trees are thinner, le bushy, and have what can only b called a "woodsy" look in contra to the sturdy, thick look of nurse stock. No trees bought in the sprin should show new growth, whic indicates they have broken the do mant period. All should have good ball of earth.

Arborvitae, another tall-growin evergreen, and Japanese yew bot make impenetrable and magnif cent hedges. If you are impatien as I am, for your evergreen hedg to attain the mature luxuriance that only years can give it, you ca backstop it with forsythia or othe fast-growing tall deciduous shrub

Forsythia grows quickly, pr duces a lovely summer screen pale-green foliage and is a strikin foil for evergreens with its beaut ful early spring blossoming of pal yellow sprays. Forsythia will gro into a thicket, if permitted, an serves additionally as winter pr tection for your more valuabl evergreens in the foreground. You friends in older homes may hav great clumps of forsythia that wi be grateful for thinning. These ca supply all you need.

Privet, another tall-grower, *almost* an evergreen; cuttings fro an existing hedge will root wit incredible ease. Although som what brittle, Chinese elm plante

as a hedge is very fast-growing and will attain a height of 20 feet. Bush honeysuckle, spirea van Houttei, arctic willow, and the barberries develop intense growth and range from medium to tall.

I am not a fan of the widely-touted multiflora rose hedge. It has a single and brief flowering season and is essentially a formless thicket. Roses have other and unsurpassed decorative functions.

Masses of evergreen shrubs, including such flowering varieties as azaleas, rhododendrons, and mountain laurel, provide a balancing base and lovely serenity to your major line of screening. A clump of birches; a flowering crab, plum, or cherry; or a delicate and poetic willow are delightful counterpoints in an evergreen background. The interesting shapes of stones can be used sculpturally and simply. They need not suggest a rock garden.

TO PLANT trees and shrubs successfully, there is more to be learned than any catalog or book can tell you. As a matter of fact, the more dedicated the gardener, the more pleased he will be with success that transcends all the rules he has broken.

I have been through shelves of books and magazines. I have listened to plumbers, little old ladies, produce men in supermarkets, a Cherokee Indian with wild theories that could only work for *him*, science teachers, and farmers, but most of all I have looked at trees growing—in my own area.

There are times when you should not plant, even though your printed planting guide says go ahead. You can dig a tree in the right month, but it might be in the middle of a dry spell when the soil falls away from the roots like dust. You can plant a rhododendron near an old lilac and wonder why its leaves turn brown. You can hose an evergreen to the point of drowning because its needles are turning, when it really needs a dusting of sulphur to control spider mite (but not if the temperature is much over 70 degrees). You get to a point where you can almost sense what ails a tree or shrub.

Then there are the rules it is the better part of wisdom to observe. Move trees in the proper season, when they are dormant, and avoid doing it during a dry spell or when the ground is too wet.

Move trees as quickly as possible. If they cannot be planted immediately, make sure the root ball is kept moist and protected from drying winds and sun. This can be done best by heeling them in. Plastic bags or sheets, tied securely around roots, are also effective in retaining moisture. If the trees are to be delivered from a distant nursery, check the reliability of the carrier, particularly the local agent.

If you dig your own trees, make sure you get as large a root ball as possible. Deal gently with roots; they form a multitude of fingers that will reach deep for food and hold your tree firmly in place.

Make sure the holes you prepare for your trees are deep enough and wide enough and preferably worked deeper than necessary with slow-acting fertilizer and peat moss to induce root growth. If the root ball is in burlap, set the tree in position before loosening the burlap. It will be easier to straighten the tree or turn it effectively.

It is then necessary to establish the closest and firmest contact between roots and earth. Fill the hole with water and, when this has seeped through, fill in a layer of *good* soil, tamp down firmly, and water again. Successive layers of firmed-down soil and water should be worked until there is a slight saucer-like depression around the base of the tree, a catch basin for rain and subsequent watering. However, give it only as much water as your soil can handle.

In subsequent watering, remember that a tree needs a great deal more water than you would squirt at a petunia. Soak newly-planted trees religiously and water copiously for several seasons.

Keep the roots from moving by staking your trees. It takes quite a while for them to get a really firm grip in the soil.

IF YOU have a wood lot and want to move a rather large tree, root-pruning insures a greater degree of success. It has to be done the season before actual transplanting. Dig a circular trench 12 to 15 inches wide and twice as deep around the tree to be moved. The trench should have as its radius the desired width of the root ball you will eventually take with the tree.

We have among our family anecdotes the tale of The Dogwood, the first tree I ever hauled out of the woods. I had never transplanted a seedling, but I was determined to move this fine forest giant, visualizing its crown of creamy white blossoms in the spring. It turned out to be a maple. Oddly enough the silly old "dogwood" took, and today it gives very lovely shade. Whether you start from such a bumbling beginning or not, start! Your privacy screen or enchanted forest will grow lovelier each year.



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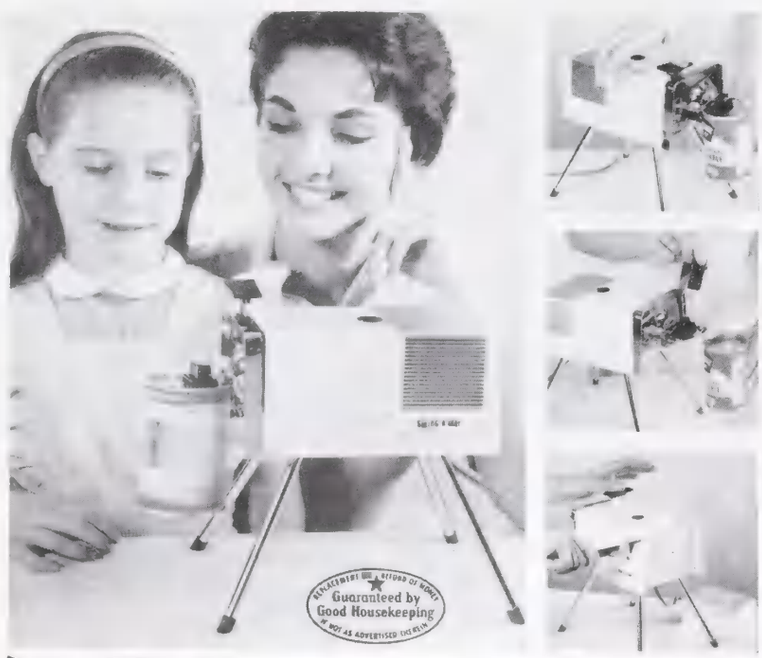


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THE LURE OF THE WILD MUSHROOM

CONTINUED FROM PAGE 199



Agaricus campestris. This is the common field or meadow mushroom from which our commercial strain was developed.

and fall that wild mushrooms are on the menu at The Four Seasons, an average of 55 orders are served, at premium prices.

But taste alone is not the answer. Springing up all over the country are mushroom-hunting classes and expeditionary groups. Here the reward is shared equally by the hunt itself, in which you get close to the heart of nature, trying to unravel one of her most miraculous secrets. Each step in the experience plays its part: the misty spring morning, the search of the forest floor and under the fruit trees, the exhilarating discovery, the problem of identification, the esoteric nomenclature and classification, the confirmation of species, the return with basket filled, and the triumphant breakfast of mushrooms browned in butter, cooked before their fragrant juices have even begun to dry.

How to start mushroom-hunting

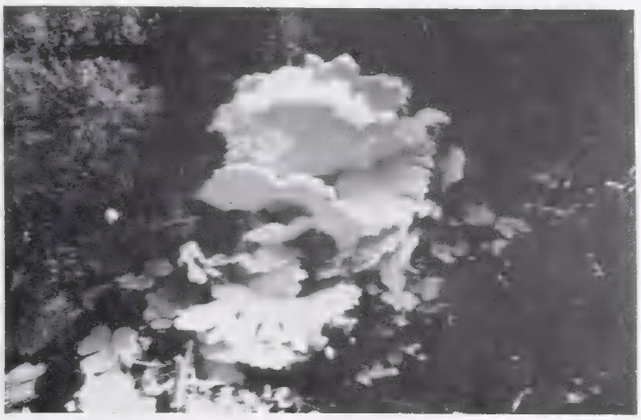
Before heading out to find mushrooms, you must first learn something of their habits—how and where they grow. Get the Field Guide and start your homework. You should become well acquainted with the structure of the mushroom itself so that you are fully familiar with terms like veil, cap, ring, gills, spores, stalk, etc. Only then can you put to work the seemingly complex, but actually simple classification system that the book has set up. Like other botanical classification systems, it is based upon a key —an orderly system arranged in a progressive manner so that you can, by a series of choices eliminating the kinds you do not have, arrive at the group or single species to which the mushroom you have found belongs. Unless you can make this positive identification, through the excellent photographs and list of characteristics given in the book, no use should be made of the mushroom. If possible, your first expeditions should be made with experienced hunters who will not only direct you to proper hunting grounds but who will also help with identification of your finds.

Mushrooms grow abundantly

THREE PHOTOGRAPHS BY MARGARET MCKENNY



Morchella crassipes. One of the morel or "sponge" mushrooms, this is among the choicest edible varieties.



Polyporus sulphureus. Known as "sulphur shelf" mushrooms, these form bright orange-yellow layers on tree trunks.

throughout the United States, but the species vary somewhat from region to region. The mushroom types mentioned in Dr. Smith's book are found primarily in the north temperate zone of the country, and more especially in the Northeast, the North Central (Great Lakes) region, the Rocky Mountains, and the Pacific Northwest. Unfortunately, though some of these species do appear in the South, there are also many other varieties, and as yet there is no complete guide to them. Later this year, another book of interest to the mushroom hunter will be published. *The Zestful Wild Mushroom* by Margaret McKenny and D. E. Stuntz (University of Washington Press, Seattle) will deal with 97 species, but these too will be primarily those found in the temperate regions in the northern part of the United States. Including many recipes, the book will be designed particularly for those who are planning to cook and eat the mushrooms.

To give you some idea of the variety to be found in wild mushrooms, HOUSE BEAUTIFUL has selected seven species, all of which are fine eating and are easy to identify satisfactorily:

1. *Agaricus campestris.* This is the common field mushroom from which our commercially grown strain was supposed to have been developed. It resembles the store-bought mushroom very closely (photograph on page 224). It is found in meadows and pastures during the summer and fall and is likely to push up quickly after a rain. It can be prepared for eating in any recipe calling for commercial mushrooms, but its fresh flavor will put them to shame.

2. *Morchella crassipes.* This is one of the famous morels, sometimes called sponge mushrooms. It is among the earliest mushrooms to sprout, starting as early as April in the East and running through June across the country to the Northwest. It has a crinkled, sponge-like head (photograph on page 224) and comes up out of the leaf mould in oak, beech, and maple forests. As

(*Please turn the page*)

PHOTOGRAPH BY E. HARPER THOMAS



Coprinus comatus. These "shaggymanes" must be used very soon after the picking for they liquefy in short order.





PHOTOGRAPH BY E. [illegible]



Pleurotus ostreatus. Called the "oyster" mushroom from its shape, this one is a widely sought-after delicacy.

PHOTOGRAPH BY MARGARET MCKENNY



Boletus edulis. Useful in various recipes, the "cepe" is one of the few wild types regularly available in cans.

THE LURE OF THE WILD MUSHROOM

CONTINUED FROM PRECEDING PAGE

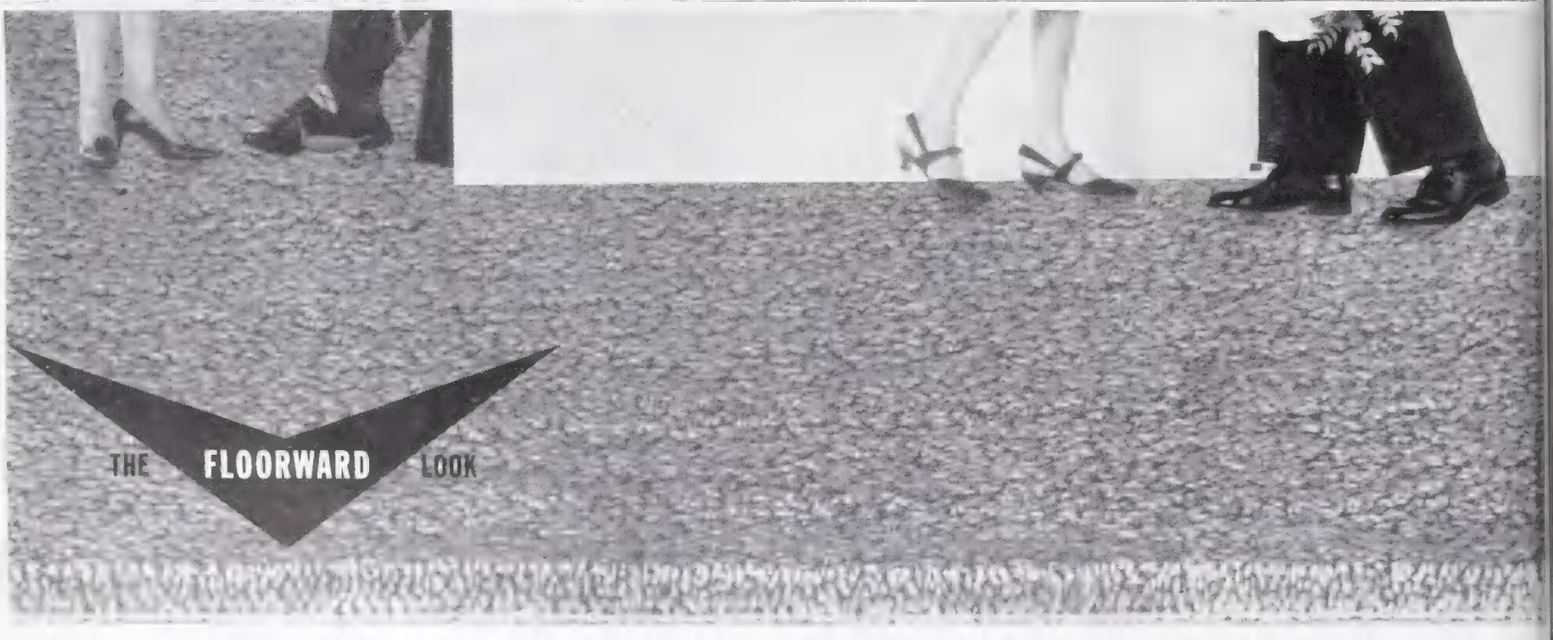
they are cooked, they release a haunting fragrance. Morels are especially good stuffed, braised, or in a sauce.

3. *Polyporus sulphureus.* These sulphur "shelf" mushrooms appear as bright orange or yellow layers on the trunks of living or dead trees (photograph on page 225). They can grow quite large, fanning out as much as 10 inches from the tree trunk and layering up in clumps that might weigh several pounds. Only the outer growing inch or two is really good eating, but some people clip even the big old growths to stew longer, or to use for fantastic flower arrangements, filled with moss and small flowers. Sulphur polypores have a distinct chickeny flavor and can simply be braised in butter, with a little wine added.

4. *Cantharellus cibarius.* Long a favorite in Europe, this chantarelle variety has a distinctive shape, growing like an umbrella blown wrong side out (color photograph on page 198). It has a rich yellow color and a rare, flowerlike fragrance. It ranges widely across the country during summer and early fall and is likely to be found in both coniferous and hardwood forests. If you are fortunate to come across this gourmet's choice, you have a memorable salad or sauce.

5. *Coprinus comatus.* These are the famous shaggymanes, with their cone-shaped caps (photograph on page 225). They are likely to appear anywhere, often where the soil is packed hard, as along the edge of a highway. They are one of the "inky cap" group, which means that as the mushroom matures, the cap slowly dissolves into a liquid. As a result, it is the young of the species that is picked for eating. Even these do not keep very long, and it is best to cook them quickly for a soup or a stew.

6. *Pleurotus ostreatus.* Called the "oyster" mushroom, this variety fruits both in spring and fall—even in the summer if it has been cool and wet. It takes the shape of the oyster (see the photograph left) and grows in clumps out of fallen logs of many types. It is one of the many wild mushrooms likely to



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reappear with some regularity in the same spot. Frying in butter is recommended for preparing.

7. *Boletus edulis*. This is the famous "*cepe*" (photograph is shown on page 226) which is sometimes found in specialty food shops in cans imported from Europe. It is a fat, stubby mushroom, rather unpredictable in its fruiting habits, but likely to be found in the northern conifer forests and in abundance, if at all. It is useful in a variety of good recipes.

Equipment for the hunt

Very little equipment is needed to set off on a mushroom hunt, but you should have a sharp knife to make clean cuts, a partitioned basket or several paper bags, and a clean cloth. You should never mix two or more kinds in a basket or bag. They must be kept separately, not only for identification purposes, but also because only one kind should be used at a time in preparing a dish. In this way you will learn to distinguish between the flavors of the various types. If you make a find, never assume that all the mushrooms growing in the same patch are of the same species. Use the system of identification on each one.

If you are mushroom-hunting in earnest (and we urge you not to do it unless you are), a good practice to follow is to keep notes on what you find and where you find it. Some mushrooms reappear year after year in the same spot, and at least you know that the conditions were ripe at one time for their growing there.

A few general precautions

Dr. Smith's list of general precautions in regard to eating mushrooms is as follows: "(1) Eat only one kind at a time so that if any difficulty should develop the cause is known. (2) Eat only young or freshly matured specimens free from insect larvae (worms). (3) Cook the specimens well. (4) Eat only small amounts when testing a species you have not tried previously. (5) Do not overindulge under any circumstances. There is always danger of indigestion from eating too much of any food. (6) Have each member of the family test each new kind for himself or herself."

Getting ready to cook

There is much that seems magical about wild mushrooms: the way they sprout, rootless, overnight, for one thing; the unpredictable nature of their appearance and disappearance, for another. Perhaps the most bewitching quality of all is the way wild mushrooms accent the flavor of other foods, seeming to heighten your own perception of tastes. To achieve this, the mushrooms must be cooked with dispatch. First, wipe them gently with a damp cloth (more thorough immersion and washing is necessary for morels, or for other types where spongy surface or soft gills may trap insects). Unless the surface is damaged, *do not peel*. If you want to check the quality of the interior, split stem and cap down middle.

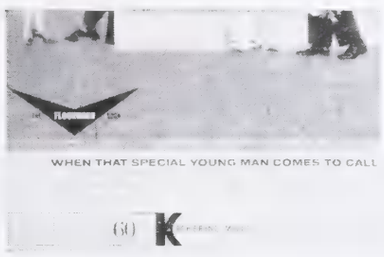
Wild mushrooms make the most delicious breakfast in the world. Set sweet butter to sizzle gently in a pan, slice the mushroom stems where necessary and add, then place the heads stem up in the butter to brown lightly. Season with pepper, but do not add salt until after cooking, to retain juices. You may also brown the mushrooms with minced bacon, or add a diced shallot. Turn to brown all sides and cover for a few minutes if you want juices to collect. Start breakfast with plump, warm, unrefrigerated berries, then spoon the glistening mushrooms over hot toast, or across a fine dish of scrambled eggs. This is worth the hunt.

If you carry home a large basket of mushrooms, they are reason enough for a dinner party. Or, if you want to hold them when you find a large supply, they may be frozen as they come from the field. Trim the stems where necessary, wipe clean with a dry cloth, and wrap in freezer foil or plastic freezer bags. Dry-frozen in this way, they may be cut or cooked while still a little frosty, with fresh flavor intact. This is a far simpler and more satisfactory method than old-time canning in brine. You can open a package of dry-frozen mushrooms a year after freezing, cut them, and catch the aroma of the woods as they begin to defrost.

Substituting, if you have to

If you want to cook some of the dishes that follow, and wild mushrooms elude you (or if they don't turn up on the day of a dinner party), you can substitute the dried or canned morels, chantarelles, and cepes imported from France, Switzerland, Denmark, Germany, and Italy. There the wild-mushroom gatherers are enterprising producers. Add to this list the wood-grown dried or canned mushrooms from Japan, called *shii-take* and *matsutake*. These two varieties are superb with shrimp, pork, or poultry. Of the two types, the dried wild mushrooms have more flavor than the

(*Please turn the page*)



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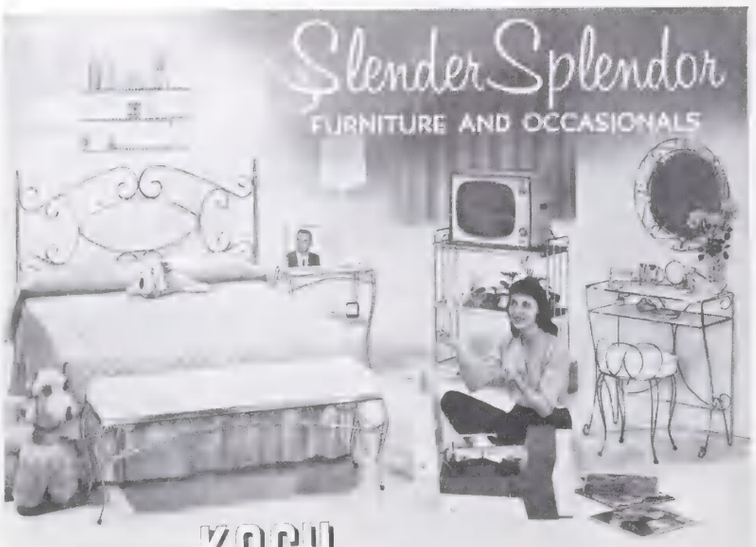
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THE LURE OF THE WILD MUSHROOM

CONTINUED FROM PRECEDING PAGE

canned. Soak them and use them where the mushrooms are called for. You won't have that rare fresh flavor but it will give you an intimation of the wild mushroom taste.

Mushroom Antipasto

2 cups small chantarelles
½ cup white vinegar
½ cup hot water
About ½ teaspoon salt
8 tiny carrots
Celery heart cut in four
5 stuffed olives
10 white cocktail onions
1 clove garlic, slivered
6 peppercorns
¼ teaspoon tarragon
¼ teaspoon chervil or oregano
½ cup olive oil

Wash mushrooms, split if necessary. Place in pan, barely cover with cold water, bring to boil, and boil five minutes. Drain well. Put back in pan. Cover with vinegar, hot water, and salt. Boil fifteen minutes, adding cut carrots and celery hearts the last six minutes of boiling. Drain. Place mushrooms and vegetables in jar, adding sliced stuffed olives and pickled onions in attractive pattern. Add seasonings and pour boiling hot olive oil over the vegetables to within ⅛ inch of the top of the jars. Seal with sterilized lid. Mrs. M. Pearsall of McCleary, Washington makes this relish each year, and allows it to season about 4 weeks before using. We are not that patient!

Deviled Mushrooms Flambé

1 pound small meadow mushrooms
2 tablespoons butter
4 green onions, chopped
Pepper, salt
½ cup cream
1 tablespoon tomato purée
1 tablespoon horse-radish, grated
1 tablespoon Worcestershire sauce
2 teaspoons tarragon vinegar
⅛ teaspoon nutmeg, grated
2 teaspoons prepared mustard
1 tablespoon lemon juice
¼ cup gin or vodka

Wipe the mushrooms and cut the stalks level with the caps; melt half the butter in a skillet, sauté half the onions for a few minutes then add half the mushrooms and sauté over a very hot fire for 2 to 3 minutes. Lay the mushrooms in a casserole, stem side up, sprinkle liberally with salt and pepper. Repeat with remaining mushrooms and onions. Whip cream stiffly, beat in the seasonings and lemon juice. Spoon this sauce over the mushrooms, and bake quickly, uncovered, in a preheated hot oven (375° F.) for 5 to 10 minutes. Warm the gin or vodka. (Vodka will add dramatic flames without altering the delicate mushroom flavor.) Set alight and pour over the mushrooms. Serve as an appetizer, or as an hors d'oeuvre.

Stuffed Mushrooms Polonaise

8 large morels or meadow mushrooms
2 tablespoon shallots, chopped
3 tablespoons butter
4 chicken livers
½ cup bread crumbs
Salt, pepper
¼ teaspoon thyme
1 egg yolk
4 tablespoons sherry

Wash and dry morels, or wipe other mushrooms dry. If dried morels are used, boil three minutes, discard water, dry. Remove stems, chop. Soften shallots in half the butter, add stems, then add chicken livers and cook 10 minutes, stirring often. Remove the livers, chop finely, and return to the pan with half the crumbs. Season with salt, pepper, and thyme. Stir in egg yolk. Fill mushroom hollows with stuffing. Brown the rest of the crumbs in the remaining butter and sprinkle over the mushrooms. Place in well-buttered casserole, sprinkle with sherry, and bake in moderate oven (350° F.) for 15 minutes, until the top is crisp and the mushrooms cooked. Serve on warm rounds of toast or pastry, with their own delicate liquor.

Cold Cream of Mushrooms

2 tablespoons butter
2 tablespoons flour
3 cups chicken consommé
1½ cups chantarelles
1 cup light cream

Melt butter, add flour, pour on the consommé, and bring to a boil. Stirring constantly, cook 3 to 4 minutes. Wash mushrooms quickly but do not peel. Cut up and puree in electric blender with a small amount of the chicken consommé, or press through a fine sieve. Add the pulp to the soup with the cream, simmer 3 to 4 minutes then pour into a bowl and cover. Whisk occasionally while cooling, chill thoroughly before serving to 4.

Mushroom and Onion Soup

½ cup onion, chopped
2 tablespoons butter
1 cup shaggymanes or meadow mushrooms
1 can beef consommé (or 2⅓ cups stock)
Bayleaf, salt, pepper

(*Please turn to page* 231)





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HE LURE OF THE WILD MUSHROOM

ONTINUED FROM PAGE 228

slices French bread, or circles cut from white bread
ablespoons grated Parmesan cheese

Soften the onion in the butter for minutes. Add the mushrooms to pan and continue cooking 5 to minutes, until the onions and ushrooms are dark. Add the consommé, and seasonings and simmer 15 minutes. Remove bayleaf, adst seasonings, and pour the hot up into individual tureens. Place bread on top, sprinkle with ated cheese and brown under the oiler. Serves 3.

Mushroom Chicken Salad

ablespoon oil
ablespoons onion, finely chopped
ablespoon curry powder
easpoons tomato paste
cup red wine
cup water
bayleaf
lt, sugar, pepper
lices lemon
easpoons lemon juice
ablespoons apricot preserve
ups mayonnaise
cups sliced small mushrooms
ablespoons butter
easpoons lemon juice
ups cold, cooked chicken, cut in chunks
atercress for garnish

Heat the oil, add onion, cook gen- 1 to 2 minutes, add curry pow- r and cook 3 to 4 minutes. Add mato paste, wine, water and bayf. Bring to boil, add salt, sugar, pper, the lemon and lemon ce. Simmer with the pan uncovd 5 to 10 minutes. Strain and l. Beat into the mayonnaise by grees with the apricot preserve. djust the seasoning, adding a lit- more lemon juice if necessary. ok the mushrooms in the butter d lemon juice for 10 minutes. l. Arrange the chicken on a rving platter, drain the mushms and spoon over the top, reving a few slices for garnish. at the chicken with the sauce ny extra may be passed separate- and arrange the reserved mushm slices on the top. Garnish th "bouquets" of watercress ves. Serves 6 to 8.

Chantarelle Soufflé

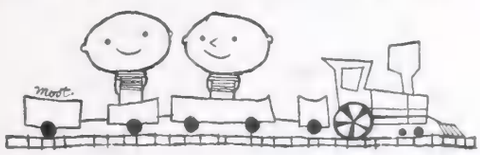
ups chantarelles
shallots, finely chopped
small cloves garlic, mashed
4 tablespoons butter
3 tablespoons flour
½ cup hot consommé
½ cup milk or light cream
¼ cup sherry
¼ cup sour cream
Salt, pepper
Dash cayenne
Grated nutmeg
2 tablespoons Parmesan cheese, grated
4 egg yolks
5 egg whites

Butter a 1½ quart soufflé dish, and tie a collar of waxed paper around it. Wash and cut finely the chantarelles. Reserve one fine specimen and snip around the top so that it may be opened out for garnish. Brown the shallots and garlic in 2 tablespoons butter, add the chantarelles and sauté together until golden. Remove from pan, set aside the one for garnish. Add flour, stir until golden, then add the additional butter and mix to a smooth paste, add the hot consommé, and milk. Cook, stirring constantly, until thick and smooth. Add sherry and sour cream, without boiling. Add seasonings, cheese and chantarelles. Cool, then add the slightly beaten egg yolks. Beat the egg whites stiffly and fold in lightly, half at a time. Fill into the soufflé dish and bake in a preheated hot oven (450° F.) for 25 minutes. Open the door gently, place chantarelle garnish on the top, and close door for about 5 minutes. Serve at once.

Veal and Mushrooms in Cream

1½ pounds veal rump, cut in thin slices
Pepper, salt
Mace
2 tablespoons butter
1½ cups morels, well washed
2 tablespoons brandy
1 cup whipped cream

Cut veal into smallish pieces. Season with pepper and the lightest dash of mace. Warm butter in a broad skillet, add veal pieces and brown slowly and lightly. Place to side of pan or on warm plate, and add morels, cooking them just until tender. Spoon over the veal, and season to taste. Add the brandy to the pan, warm and ignite, then add the whipped cream and boil for a few minutes to thicken. Pour over the mushrooms and heat in a moderate oven 5 minutes. Serves 4.



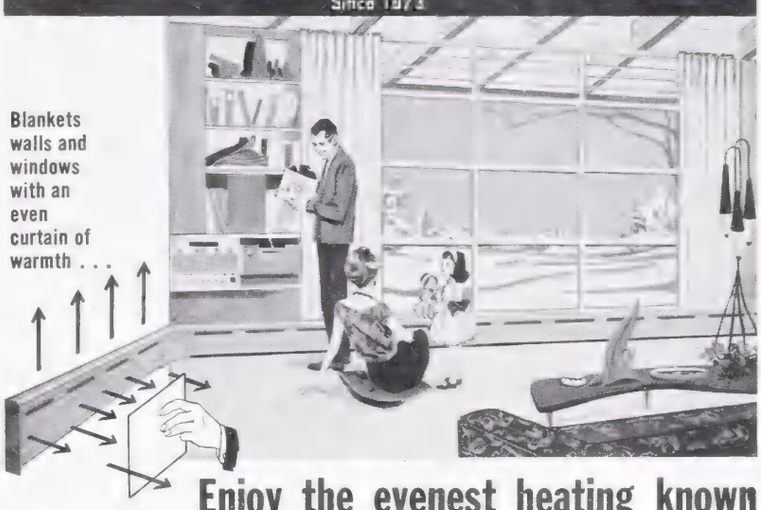
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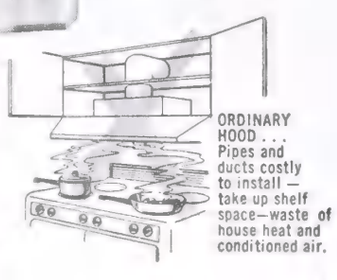
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DOES YOUR FRONT LAWN BELONG TO YOU—OR THE WHOLE NEIGHBORHOOD?

CONTINUED FROM PAGE 152

PHOTOGRAPH BY MAYNARD PARKER



Houses across street are blocked from owners' view by artfully pruned tree screen. Cutting out lower growth exposes park-like vista of lawns across street and creates "lordly acres" feeling. But tree tops completely conceal any sight of the houses.

the open vistas across the yards"; "I like to look out and see what's happening"; "it's prettier to drive through a street with wide front lawns"; "it's the custom in our town." We found what might be called "the front-porch psychology"—wanting to see and be seen.

We found that people who held such beliefs had no idea what the alternatives might be if each man's private property was used in some other way than as a community park. They had not considered whether there might be some other and greater reward than knowing what the neighbors are doing or that there might be some more enjoyable use of one's time and attention if one's focus was not outward-bound but inward-bound. It might be called the "doing" psychology instead of "watching psychology."

New approach to land use

The question to ask oneself about land use during the 1960's is: "Could it be that the new life you might develop (if you could get more use out of your land) could more than compensate for the loss of watching others and their watching you?"

What is this "new" life that comes with a different kind of land use and has privacy as its core?

First of all, it is as though you had a larger house, for the outdoors starts performing more as rooms. Your house seems bigger because it works bigger. When you build patios, terraces, and any kind of semi-enclosed place, you change the climate. Walls, fences, hedges, and such become windbreaks (if you want and plan them to be) and the places so protected become sun-pockets, if oriented properly. A sun-pocket lets you live outdoors much earlier in the spring and much later in the fall. Thus you would add several months to the outdoor living season. In the regions pestered with insects, these are the months when there are none around.

Manipulating the climate

Walls, fences, and other garden structures can solve other problems—always providing you are allowed by local restrictions to use your land. You can screen out the hot setting sun if you have a bad, unshaded western exposure. You can create shade where none is now, without waiting for a tree to grow. In short, you can manipulate the climate immediately around your house to a very substantial degree.

You can develop commodious easy-to-get-into storage lockers, so the garage can be a garage instead of a storage room for tools, sports equipment, and maintenance materials. And such conveniences can play the double role—if properly designed and placed—of being screens against street traffic, neighbors, deliveries, wherever you would rather not see (or be seen by).

Well-planned terraces and decks, if planned so they are level (or nearly level) with indoor floor levels, make indoor rooms seem immensely bigger. This is an addition, optical though it is, which has psychological dividends twelve months a year.

The cold winter months don't make you feel as shut in, when your rooms seem as big as the garden. Your mind "reads" the room as big as the eye sees. If there is an

tractive wall, fence, or screening evice way out in the garden. the e "reads" it as the far side of the om. As houses get smaller, due to sing costs, this optical spaciousss is increasingly desirable.

ew living uses for space

Once you get used to thinking of ur land outside the walls of the use as something to use and dellop for living in (instead of just oking at), immense possibilities en up. For instance, a private tio for the master bedroom, cometely enclosed visually, can be a y. One family put a small plunge their private bedroom garden, g enough for two to dunk in comrtably. When not in use, it looks e a reflection pool. But it is great r cooling off on hot summer eveings, and it cost only a fraction of e traditional swimming pool. ice it used only a circulator, did t need a filtering system, and did t require much excavating or nstruction.

One family built two terraces: a eakfast terrace which gets the rly sun, and another, shaded from e late afternoon sun, for dinner. e dinner terrace is too cool for rly morning use—hence the need two. Both of these meals had to eaten indoors previously because was either too hot or too cool.

Such are the things people do en they are allowed to regard ir property as totally and pritely theirs, and when they are rmitted to build structural addins that are not part of the house. erever they are best placed.

So this brings us to that word ermitted."

The majority of the established idential areas in the United States are ruled by deed restrictions or zoning ordinances (or both), which say what you must or must not do with your land. They say how far back from the street and the sidelines the house must be. And they prescribe whether or not fences may be built and, if so, how high and of what materials, and even how dense; for example, whether they must be see-throughable, etc. Their effect is to keep all the lots on a street open to each other, with a minimum of demarcation of boundaries. Their purpose was to keep the neighborhood's over-all look park-like.

These restrictions generally have a time limit, ranging from as little as ten years to as long as forty years. Some are self-renewing unless the homeowners take action among themselves. Others are written so homeowners have to take action if they want them renewed. In short, they are not in effect forever. But very few householders are aware of this or even know the time limit and conditions of their own particular set of restrictions.

What can you do?

A great many older residential areas have restrictions which expired in the 1950's or will expire in the 1960's. You should find out the status of those affecting your property. Perhaps you may now do things you did not know you could. Or you can organize your neighbors so that by the time your restrictions expire in the 1960's, your neighborhood can take joint action to free yourselves of these limitations, if you all choose to do so. And during this time of neighborhood discussion you can get over

(*Please turn the page*)

PHOTOGRAPH BY GEORGE DE GENNARO



enty cars a min- drive down busy on other side rtificial hillock (or m) protecting this nt yard. Berm is de by bulldozing dirt from house lavation or "fill" m other sources. de, gently sloping und creates good tection for a flat like this.

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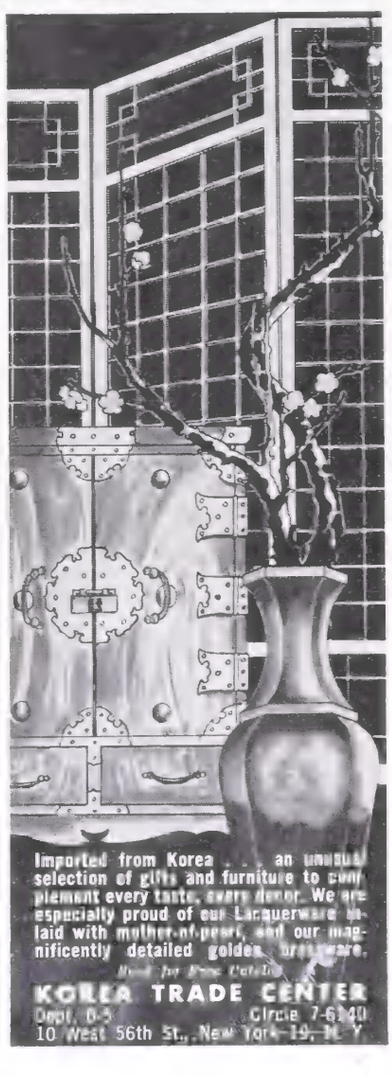
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DOES YOUR FRONT LAWN BELONG TO YOU?

CONTINUED FROM PRECEDING PAGE

the main point: that prohibition of privacy devices is invading man's rights; that what matters is that the devices used to obtain privacy shall be *good-looking from all sides*, and that any structures or plantings installed to gain this end shall be natural-looking and appropriate to the land-scape so they will not give offense, aesthetically.

How to cope with the rules

But what if you find that your neighborhood has restrictions that will run for ten to twenty more years? What can you do then?

The ordinances are usually municipal and under the supervision of the town planning commission, the building inspector, or a special city department, commission, or committee. This varies from town to town. Just call the city or town hall and say you want to build a fence. You'll find out soon enough whether or not you can.

If the zoning ordinance forbids a fence more than four feet high and you want a six-foot fence, you can request a variance. There's always a board of appeals. Usually the request for a variance in zoning must be published in the local papers, and you must attend a hearing at which you state your case, and any objections are heard. The board of appeals, perhaps made up of four or five members of the planning commission, will hear your side of the story and a majority vote decides the case.

In most cases you can only get a variance if the regulation causes you exceptional difficulty or undue hardship and does not significantly change the character of the community. This is hard to establish in the case of a privacy fence. In fact, the point of hardship and character change is easier to make by anyone opposing a fence.

If you lose your request and feel you have a good case, you can (in some states) appeal it to the County Court of Common Pleas. Sometimes the fencing regulations are carried as local administrative provisions to the Building Code. But regardless of the agency of control, the legal aspects are the same. These are enforceable regulations, but you have the right of appeal.

The ordinances can be changed. Some legal body, such as the planning commission, or the board of appeals can hear objections to an existing regulation and vote to continue, amend, or revoke it. If change is your intention, the more public support you have for it the better your chances of success.

The deed restriction

The other type of control is through deed restriction, euphemistically called a "protective covenant" or a "benevolency." The two are the same thing. (One man's protection, another's restriction.)

Covenants cover such things as the kind of house you can build on the property and whether or not fences can be built and, if so, how high and what kind. They may also specify the kind of people to whom you can sell your house. This is written in the deed and is an effective means of control. About the only way it can be avoided is by tacit agreement among neighbors to ignore it. This happens when the restriction seems more of a detriment than an advantage. Of course there's always the risk of being called to the letter of the law and, in the case of a fence or hedge, being asked to take it down.

Covenants often run for a stipulated number of years, and are sometimes automatically renewable. But, in some cases, property owners can vote to remove the restrictions. Often this vote must be held within a short period of time.

PHOTOGRAPH BY WILLIAM APLIN



Permitting light to penetrate privacy fences reduces the feeling of enclosure. The use of translucent plastic (above) brightens what would have been a dark outdoor living area.



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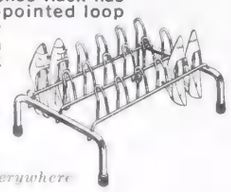
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and often one or two years before its expiration. This is to prevent hysteria and alarm when the covenant *does* end. A decision made two years ago is less inflammatory than one made yesterday. The point is: Find out all about the deed restrictions on your property, preferably before you buy.

The gentle art of evasion

If you can't get around fencing ordinances legally, there are a few ways to avoid them without breaking the letter of the law.

In some communities, where fence regulations are strict, there is no ban on hedges, trellises, or vines. These can often serve as well as a fence for privacy.

In some cases a low hill of earth raised especially for the purpose, can be used to make a legal four-foot fence do the screening job of an illegal six-footer. (See an example of this on page 233.) They are called "berms," and are springing up everywhere—especially on heavily-traveled streets, where traffic noise is a nuisance.

Sometimes you can legally put a privacy screen well within the property line, or attach it to the house. (For ideas on this see page 234.)

The stark bare look is one of the objections to fences by those who want them as well as by those who don't. And it's true that six feet of bare, unadorned fence is no aesthetic attraction. But fences can be handsome and can add to the looks of a garden.

Understanding the historical frame of reference that brought restrictions and covenants into being throws a great light on whether we want them to be perpetuated for us and our children.

They started with the big real estate developers of 40 to 60 years ago who rebelled against the row-house practices of eastern cities like Boston, Philadelphia, Baltimore, and New York. These real estate men had seen and admired the way the British gentry lived, with their country houses set in beautiful park-like acreage. Three "residential parks" were started in America: Roland Park in Baltimore, Tuxedo Park, N.Y. and Ardsley Park on the Hudson River. These real estate developments sold only large parcels of land, and the deeds carried with them restrictions calling for deep setbacks, and low fences and hedges. In effect, these three residential parks set the pattern for most real estate subdivisions ever since, and especially for the big land developers working with several thousand acres.

For the more acreage you have to sell, the more years it will take to dispose of it. Consequently, the more gracious the look of the community as a whole, as prospects drive through it, the more stable the chance of selling the land at the price you want to get. Thus the emphasis in land development circles came to be put, almost entirely, on "the look" of the neighborhood. "The look" was paramount, and man's use of his land overlooked.

Openness in appearance is all right, if there is plenty of space between houses. But in subdivisions where houses are only 20 to 40 feet apart, homeowners pay a stiff penalty for the park-like look. They forfeit some of the very benefits that should come with living in a single family house—peace and quiet and visual privacy.

Perhaps, in the perfectly proper rejection of row housing, we went too far. Perhaps the land developer's desire to make his land look pretty to the prospect should be tempered by making it more usable after it is sold. For as house costs rise, the area of enclosed space will shrink and the need for more workable outdoor space will be more crucial to the happy home life.

TEN NEIGHBORS RECLAIM THEIR YARDS

CONTINUED FROM PAGE 153

One scheme used hedging with gray foliage. Another scheme used hedges with yellow foliage (golden privet). The third scheme used dark green foliage. Fence color echoed the color of hedge's foliage, being stained in muted colors that echoed the color palette of the plants used.

Each front yard was planted with three trees, one outside the fence and two inside the fence. This device added visual depth to the front yards, and the foliage at this higher level helped muffle traffic sounds.

One nice advantage is that the front door of each house is screened from the view of the next neighbor's front yard, thanks to the return of the fence along the side.

The photographs show five of the houses ten years after the group installation was made. The people living here are highly satisfied with this arrangement and could not think of things being otherwise. Particularly in view of the fact that the houses are only 22 feet from the sidewalk, this is very understandable.



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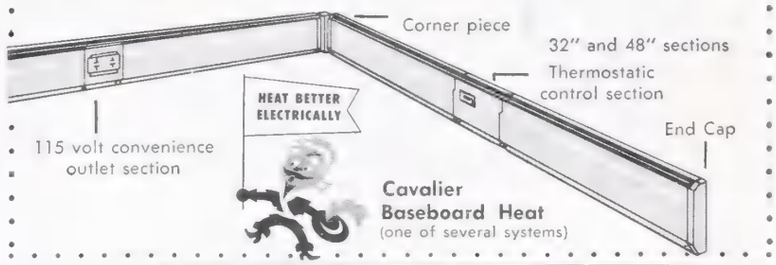
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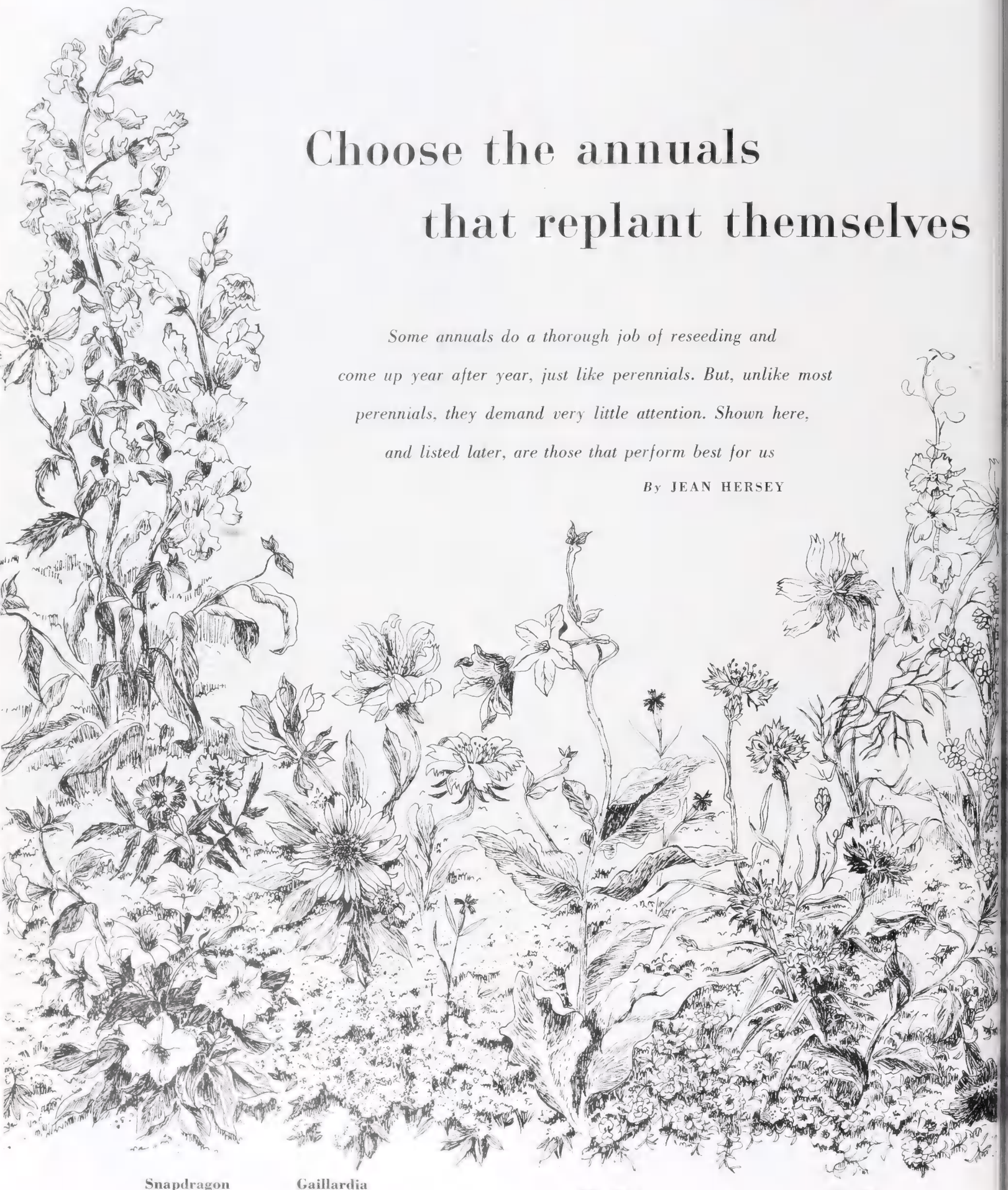
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Choose the annuals that replant themselves

Some annuals do a thorough job of reseeding and come up year after year, just like perennials. But, unlike most perennials, they demand very little attention. Shown here, and listed later, are those that perform best for us

By JEAN HERSEY



DRAWING BY ZUE MARTIN

● The great thing about annuals is their fast growth, easy care, and generous display of bloom. If they have a shortcoming, it is their brief life. A plant blooms for a season and is gone forever. But this cycle of growth, for which they are named, is not as limiting as it sounds.

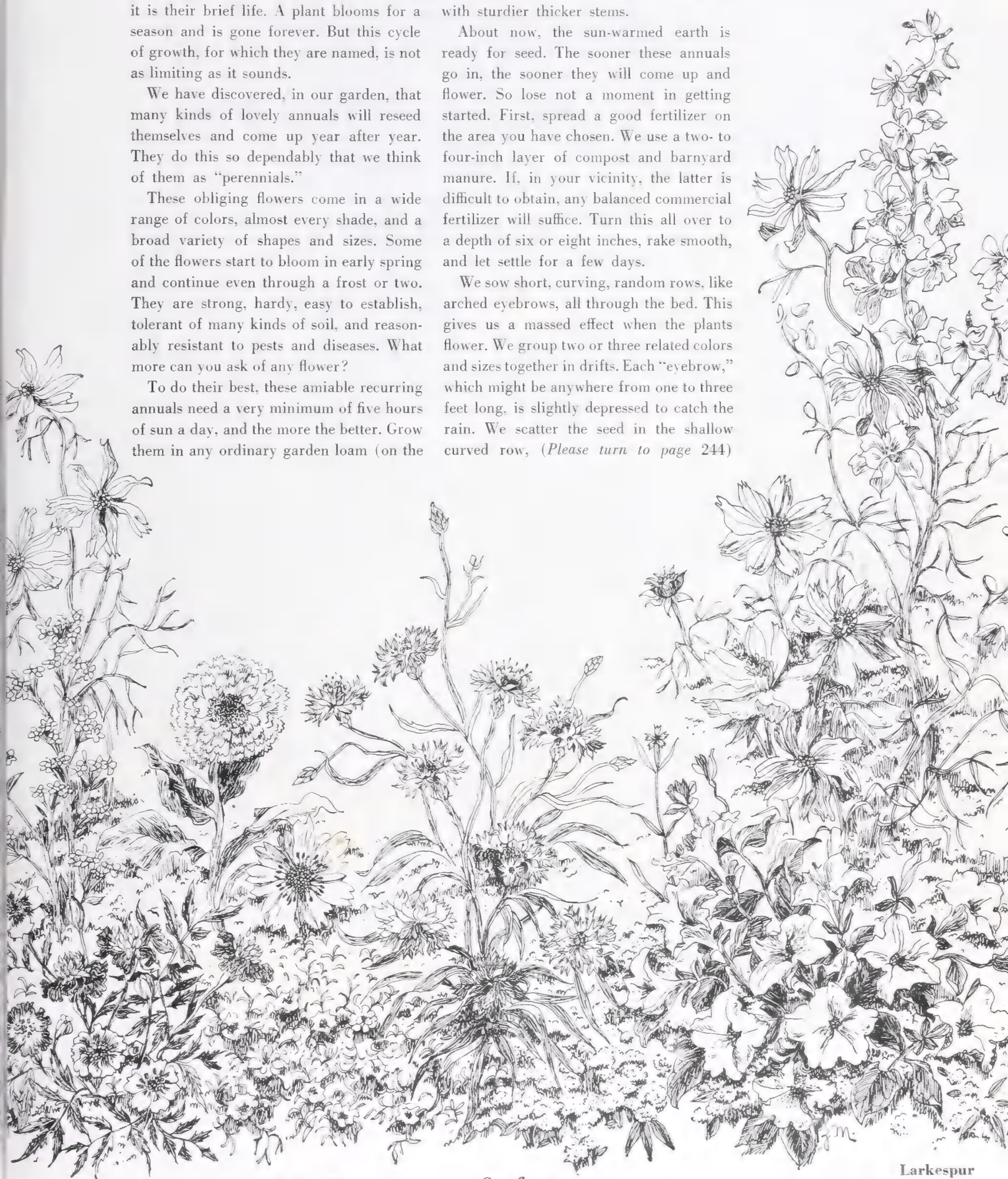
We have discovered, in our garden, that many kinds of lovely annuals will reseed themselves and come up year after year. They do this so dependably that we think of them as "perennials."

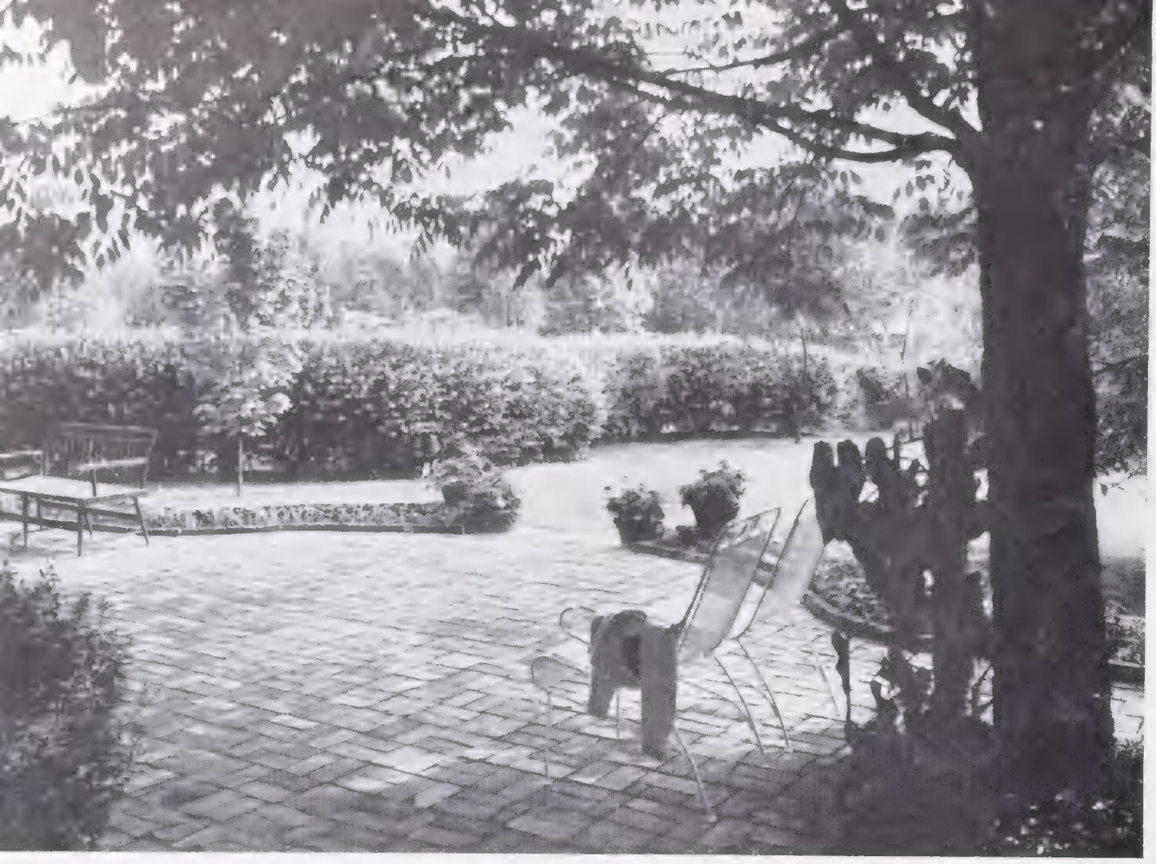
These obliging flowers come in a wide range of colors, almost every shade, and a broad variety of shapes and sizes. Some of the flowers start to bloom in early spring and continue even through a frost or two. They are strong, hardy, easy to establish, tolerant of many kinds of soil, and reasonably resistant to pests and diseases. What more can you ask of any flower?

To do their best, these amiable recurring annuals need a very minimum of five hours of sun a day, and the more the better. Grow them in any ordinary garden loam (on the sandy side preferred). In a seashore location colors will be unusually vivid. In a windy location the plants will grow lower with sturdier thicker stems.

About now, the sun-warmed earth is ready for seed. The sooner these annuals go in, the sooner they will come up and flower. So lose not a moment in getting started. First, spread a good fertilizer on the area you have chosen. We use a two- to four-inch layer of compost and barnyard manure. If, in your vicinity, the latter is difficult to obtain, any balanced commercial fertilizer will suffice. Turn this all over to a depth of six or eight inches, rake smooth, and let settle for a few days.

We sow short, curving, random rows, like arched eyebrows, all through the bed. This gives us a massed effect when the plants flower. We group two or three related colors and sizes together in drifts. Each "eyebrow," which might be anywhere from one to three feet long, is slightly depressed to catch the rain. We scatter the seed in the shallow curved row, (*Please turn to page* 244)





The opening to the play yard is hidden by the curve in the S-shaped hedge and, although always open, can't be seen from the house. Distant trees aid privacy.



On all three sides of the back yard there is a screen of plant material set in informal, irregular patterns to avoid a rigid, unnatural look. The play yard is completely out of sight from the terrace and is a fine place for a vegetable and cutting garden in years to come.



No matter how large and attractive an outdoor living area is, it all comes to naught without privacy. The background of trees and shrubs beyond the terrace gives complete screening when leaves are on, which is the time of year for outdoor living.



THREE PHOTOGRAPHS BY EMELIE DANIELSON NICHOLSON

The first awareness of a need for privacy came with the screened porch. When the terrace was added later, seclusion became even more important. The house sits above the ground level, but the terrace joins the two together. Furniture from Hubbuch's.

Privacy all around —but not a fence in sight

The seclusion here is man-made, but only trees and shrubs were used: the sense of enclosure seems to be more the work of nature than of man

● The provocative thought, that it's not what you do but the way you do it, has often been celebrated in song and story. Here it is again—in the matter of garden privacy.

Mr. and Mrs. Franklin Starks of Louisville, Kentucky, knew that a good deal of screening was necessary if they were to take full advantage of their lovely big terrace. The question was, how to provide privacy for themselves—and for their neighbors too—in a pleasant attractive way. While fences would have done the job quickly and relatively cheaply, the owners wanted something softer and more natural. So they had Landscape Architect Anne Bruce Haldeman, who designed the terrace, plant sidelines and rear line with hedges and drifts of trees. Thus they maintained the natural character of the garden.

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All about beans —and related matters

In which our fearless garden philosopher gives Woman all the credit for inventing Horticulture

By WILLIAM ALVADORE BUCK

■ In the Sixth Century B.C. in a fable, Aesop's country mouse observed to the city mouse, "Better bacon and beans in peace than cakes and ale in fear." Beans have been in the larder of the Old World since history was first written, but not beans that many Americans have ever eaten or even noticed.

The familiar bean of Europe, sometimes called "the bean of history," has been the broad, horse, Windsor, or fava bean, a species of vetch. The plant is a shrubby annual, with pods eighteen inches long when ripe, which cannot endure our summers except in Washington, Oregon, and the colder parts of the border states. Shelled when green, the beans taste something like peas. The lablab or hyacinth bean, the mung, soy bean, and others have been staples in the trade of Asia and Africa for unnumbered centuries. The mung ages ago turned up in China in the form of the bean sprout.

The American beans are those we see in the grocery store, varieties of *Phaseolus vulgaris*, such as the navy bean, the kidney, pinto, tepary, marrow, yellow eye, and snap bean, as well as varieties of *P. lunatus*, the Lima and sieva or baby Lima.

Plant ecologists and paleobotanists have a fancy that the ancestors of the Indians developed beans from the wild. But research has not succeeded in tracing cultivated beans back to the wild species very thoroughly. Histories of agriculture generally tell us that all but one or two of our vegetables and grains were tamed by Stone Age man from the weeds of forest and plain. We catch the picture of primitive man in his fearful tropical jungle, coming upon new breeds by a process of ignorant instinct.

But I have been looking at my geography and it has given me some new ideas. Today there exists a desert near each of the countries where most of our grains and vegetables presumably originated. Look at Mesopotamia, Peru, the Sahara, Mexico, and our Southwest. Euclides de Cunha in his great novel of Brazil, *Os Sertoes*, has suggested that most deserts may have been created by destructive agriculture. For he read the record and saw the desert modern farmers actually did create in a couple of centuries in eastern Brazil. Were these deserts once the farms of civilized people, who had not yet learned to write in stone, to build an enduring wall, and carve a column, so that their memory has been lost?

We know that in Neolithic times the Sahara was a wetter place than it is today and supported a considerable population. We know that the Libyans (who traded gods and other matters with the early Greeks and Minoans) migrated, about the dawn of history, from their home in the eastern Sahara, and scattered in several directions. There were reasons. Dust bowl winds?

Throughout legend and history whole peoples have driven their flocks from the dry highlands of central Asia in hordes—Persians, Hittites, Celts, Greeks, Scythians, Medes, and the Aryans who fled to India. There must have been some technical advancement in that dim region, for the Hittites and Achaean Greeks carried iron with them. In America, the Toltecs, Aztecs, and others came down into Mexico on a long trail from the north, from a country which, on strict cowboy testimony, is so dry today that few frogs ever learn to swim.

The people of these forgotten times were Stone or Bronze Age citizens, true, but equal in intelligence to modern man. Did they have a science or lore of agriculture sufficient to the task of developing our cultivated plants from the wild? Did these people create our deserts, as a prolific agricul-

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My, how things grow with

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ıre nourished the growing popula-
on and the soils wore out and
lew away?

Perhaps these horticultural in-
ientors were priestesses . . . Ah.
es, priestesses! In *The White God-*
ess Robert Graves convinced me.
t least, that in Europe and the
Iediterranean region in those days
omen were the ruling sex. Woman
iled the home, taking in what
vers she fancied, and in the
eavens a goddess ruled alone. The
)ueen of Heaven had many names
n many shores. Ashtoreth. Hera.
rtemis. Isis. Rhea. Demeter.
ranwen. Eurynome. Aphrodite.
thene. Iahu, and—one of the old-
st and most interesting—Marianae
r Marian.

Woman captured this ascendancy
y reason of her ability to create
fe. As man developed his imagina-
on, he looked upon woman's mys-
erious capacity to give birth with
we. His own role in this miracle
as unknown. There were a num-
er of well-known methods for get-
ng a baby: swallowing an insect.
xposing oneself to the north
ind, bathing in the River Scaman-
er, or eating beans in the right
hase of the moon; but lowly man
ad no part in any of these.

I suspect that over the centuries
omen began to understand the
rue nature of things—the priest-
sses, at any rate. After all, they
new whether they had bathed in
he River Scamander or not! With
his overwhelming knowledge in
er head, some priestess, perhaps
while gathering samples to make
er magic brews in the wild, may
ave noted the bees spreading pol-
en, and have seen how one plant
rew larger than another, just like
hildren and dogs. Into her mind
ame a glimmering, a wonder, and
research spirit was born.

Perhaps she began to experiment
vith some of the wild roots and
egetables in an effort to make
hem grow larger; carrots, lettuce,
eets, and cabbage, all of which
er people had used for centuries.
o our vegetable gardens may have
egun this way.

It seems beyond dispute that in
he times of the early Greeks the
nagic of horticulture was woman's
onored province.

A FEW years ago I read a tale of exploration in the deep jungles of South America, the name of which do not remember. The white explorer spoke to an Indian in protest against the Indian custom of bundling all the hard work of the fields onto their women. The Indian explained that this was a highly mistaken idea. Their work in the fields was in honor, not in peonage. As the bearers of life and sustainers of children, they understood the process of planting and cultivation better than man could ever do. True, this does appear to be a ploy (a real gold-medal ploy if I ever heard one) from a clever fellow who preferred fishing to hoeing corn.

COLUMBUS carried beans when he returned to Europe from America, along with the pepper, yellow gold, and travelers' tall tales.

It was this New World bean that made beans the very symbol of common fare, and in short order the cook tent, the chuck wagon, and the ship's galley became beaneries. For our dried beans will keep through the longest voyage, and are about the most portable and nutritious of foods for men who travel far from markets.

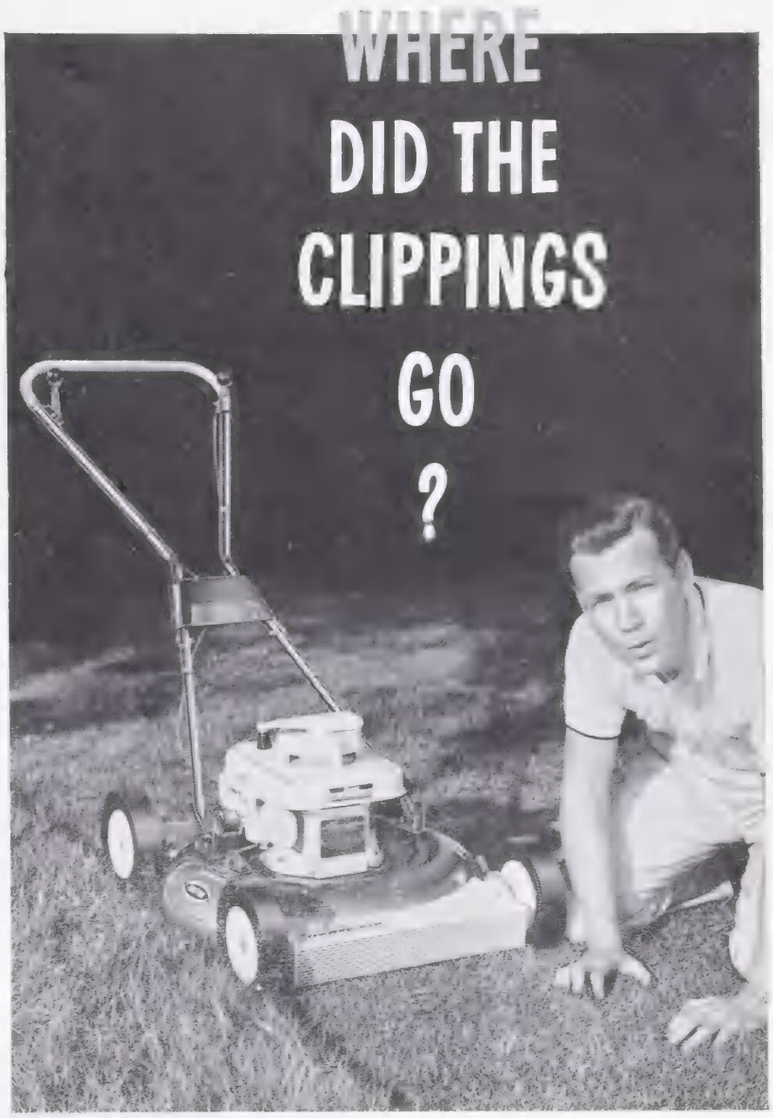
The yellow wax bean was a welcome immigrant that came over in Victoria's time. All authorities agree that there is no difference in quality between wax and green beans, but my wife is certain she likes the green best. Naturally, I never grow wax beans, but their culture and hard times are exactly the same as I shall describe here.

American breeders produced the round, stringless Tendergreen variety of snap bean some seventy years ago. I have never seen them in any store, for they are too delicate for commerce, but you will never know how good snap beans can be until you have eaten Tendergreens fresh from the garden. Wade, Seminole, Topcrop, Tenderpod, Tenderlong, Green Pod, Garden Green, and some others, I believe, are all Tendergreen types, superior for this or that quality or region, some mosaic resistant, but I doubt if any exceed the Tendergreen in flavor.

Only one green bean outshines this new type for table quality—on our table—the indomitable pole bean, Kentucky Wonder or Old Homestead. Some have said that other pole beans are superior to this old variety, Blue Lake, Pontiac, and the yellow Burpee's Golden, but—well, I'll try them.

You can grow beans. All you need is a well-drained spot in the sun with a pH around 5.5 to 7.0, which contains some organic matter in decay. A real heavy soil will stunt some varieties, but not Stringless Black Valentine, an old bush variety, still good, about the sturdiest of the green bean tribe. In the past the first I planted in the spring was this variety, for they seemed to thrive and sprout better in the rough rains of spring. If the

(*Please turn the page*)



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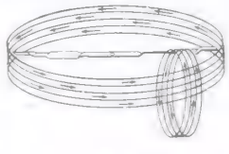
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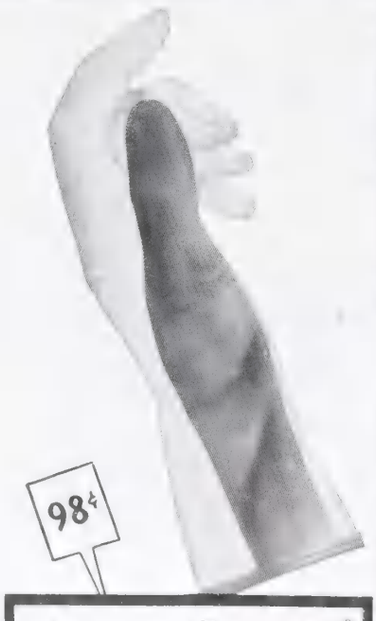
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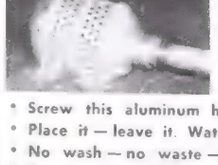
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ALL ABOUT BEANS—AND RELATED MATTER

CONTINUED FROM PRECEDING PAGE

weather is fair, this planting goes in on May 1. The cotyledons turn up above ground about the frost-proof date. This first sowing is an inch deep, but later, hot-weather plantings may be as much as two inches. I put the seed two inches apart—no matter whether the eye faces down or not—with 30 inches between rows. Over a two-week period of production, a 25-foot row provides ample beans for a family of four. The last couple of years I have made this first sowing with Tendergreens treated with Spergon.

The later plantings of bush beans are Tendergreen types.

Beans will keep trying until frost if they are always harvested clean, but after the first rapture of production, lasting two weeks or so, the picking is so scant that most old gardeners pull up the vines and fill the abandoned rows with fall crops. If the seeds ripen on the vines, the plant dies. Figure 45 or 55 days to maturity for bush beans.

Pole beans take longer to mature, 65 or 70 days, but their production is much greater per foot of garden space occupied and their period of heavy production three or four times that of bush beans. Pole beans cannot be planted safe and snug till the soil is warm. However, I have planted Kentucky Wonders in the old way with the corn in early May, and they did well enough. I plant them six seeds to the hill, an inch-and-a-half deep, in hills 40 inches apart. A hill, by the way, in agricultural language, is a cluster of plants, not a mound.

Some kind of vining support is essential. I prefer the old-fashioned tepee of four poles, for a trellis or frame casts a shadow and may blow down in a high wind.

IF THE soil is fertile and stocked with humus, no fertilizer may be necessary, though a light side-dressing of nitrogen, bone meal, or a complete fertilizer may pay off. They need ample nitrogen for a good start. The roots burn easily, so never place chemicals nor fresh manure beneath the row nor within three inches of the stem. In sandy soils, another light dressing two or three weeks after the first may be worth while, particularly in years of heavy rain. After the first effort to get started, beans have small need for soil nitrogen, for they are legumes, which create their own nitrogen in their own bacterial nitrate factories. Otherwise, give the beans the same fertility treatment as you give the rest of the garden.

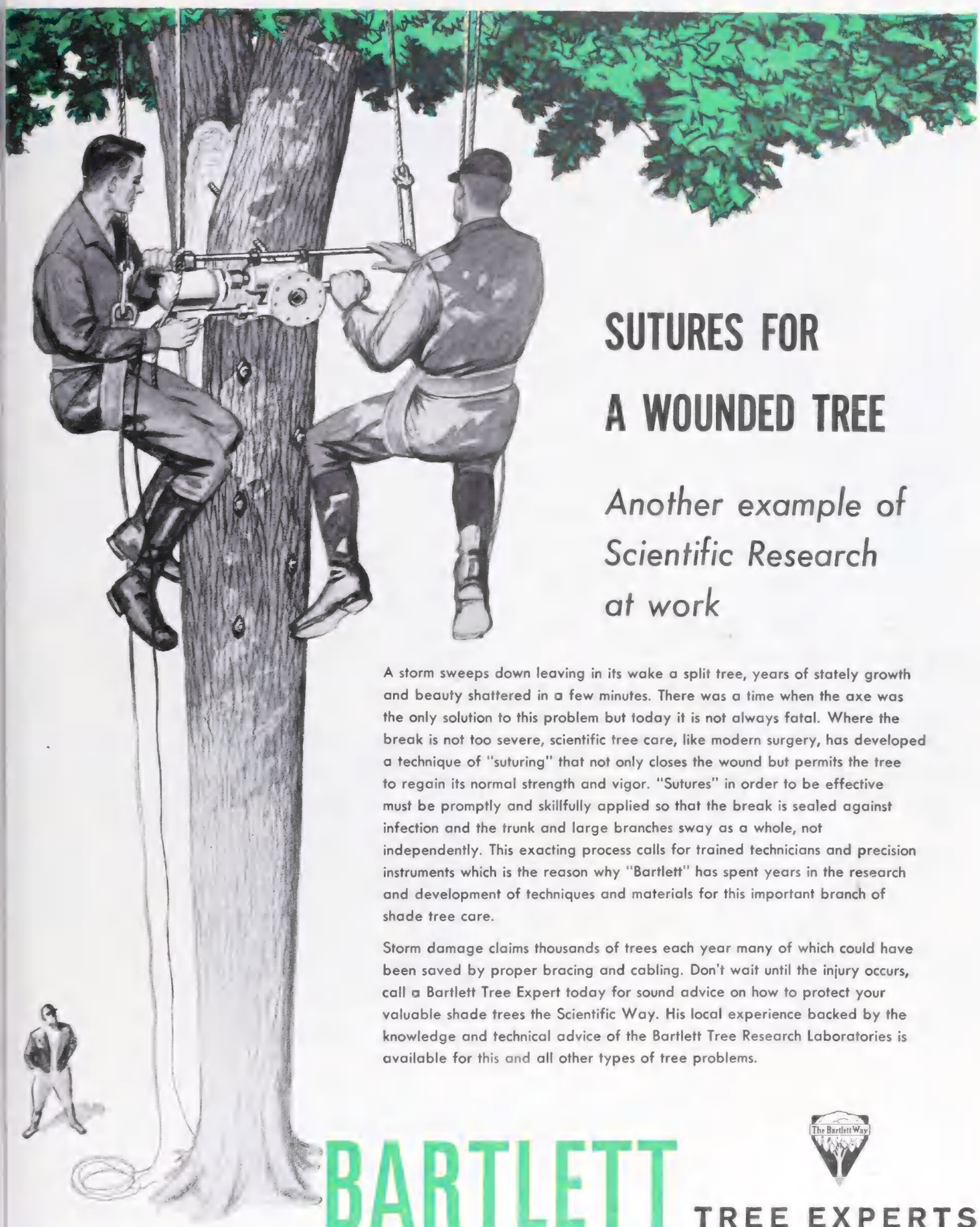
The first planting will often m the Mexican bean beetle. This de redator, which was first obser near the Rocky Mountains a g eration or two ago, is the only e that has done much damage my beans. How this party ever s vived in nature's grand rowdyd which was too rough for the sab toothed tiger. I cannot tell. It d not take wing from danger, thou it does drop off the leaf and pl possum if roughly disturbed. knows nothing about protective c oration, but flaunts a show of y low at a tender age. It does fight. It has only one real virt for survival that I can see, a ha of living on the underside of leaf. But it does survive and l taken the land.

I have never been troubled other pests, perhaps because I ha had to operate so thorough against the beetles. Leaf hopp and aphids have some appetite bean leaves, but the all-around v etable dusts I use have good ficiency against all three. Ma thion, the very vogue in insect k ers, will also serve.

DISEASES have caused li harm—a spot of anthracn on a pod, a few leaves lost to rust mildew late in the season. If y want all possible protection agai disease, you will practice a six-y rotation, use only seed from the W Coast where bean diseases are ra treat the seed with a fungicide, stroy all infected plants, make s that there is a fungicide in y dust or spray, and, above all, *ne work among the plants when th are wet*, for you may spread spores of infection. I never fail observe the last three of th ground rules—well, hardly ever

The cultivator serves only purpose among beans, to kill wee If they are not mulched, very sh low cultivation is in order until blossoms appear, but it is necessary afterwards.

Ordinarily, snap beans should harvested young, before the se begin to bulge the pods. Sometim we like to eat our Kentucky W ders with bacon in the old Sou ern way when they are full gro and meaty, not simmered all d however, but pressure cooked. M often we use them when h grown, when the beans within pod hardly show. We seldom thi of snap beans as belonging in line of high Epicureanism and otous living, but give them a t Fresh from the garden, they m surprise you.



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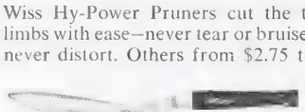


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DARE TO BE DIFFERENT

CONTINUED FROM PAGE 206

hood in a kind of summing up of the most unforgettable characters you have known, those that break through the crust of memory, the beloved teacher, the colorful aunt, the resourceful friend—all enriched your life by some special facet of their natures. There was some characteristic they did not hide under the protective cloak of conformity. You are different because of their courage to be themselves; they dared for you.

Perhaps the universal dream of each of us is to raise our family living above what Goethe called "the deadly commonplace that fetters us all." This is largely up to the homemaker who sets the tone and flavor of her household with her own personality and talents. For your family's sake and for your own, dare to be different; brush your living with the touch of the poet that is in you. Say what you really think (after you've found out what it is), knowing in the back of your mind that Voltaire is there to back you up with his famous defense of your right to speak up. Do what you really want to do, even if it is lying in bed on Fridays. Decorate your house with the originality that is you. Choose from the magnificent assortment of riches in the market, but put them together in combinations that will be your own. Read what you like (George Eliot or Ella Wheeler Wilcox). Wear what you will; even have a waist and belt it.

Dare to be different! Dare to be you!

CHOOSE THE ANNUALS

CONTINUED FROM PAGE 237

sprinkle soil lightly on top, until each kind is covered about twice its depth, and then press the soil down firmly. Plastic labels (plastic because the names erase and they may be used over again) mark each variety to show what is what. These definite curving rows enable you to distinguish the seedlings from surrounding weeds as both first appear. The labels help you learn what each variety looks like.

In one to three weeks, depending on weather, twin leaves of the annuals push up into the yellow sunlight and the excitement begins.

And in these first few weeks of growth you get to know these tiny plants; each has quite a different character from its neighbor. Calliopsis is feathery even as a two-inch infant. Chinese Forget-me-not is furry. Nicotiana leaves lie hugging the earth and looking pale green confetti. You lea tell one from the other as yo with them and watch them s and grow to two inches, inches—until it's time to thi

The first thinning should be a month or six weeks after see We like to let the plants de not only their true leaves, *few more.* If you grow them what beyond the first tru stage, recommended by some are even sturdier, and their on life is stronger.

As we do it, the thinning p is really transplanting—not ing out and tossing away. We ly move the plants about, s them here and there to fill in spaces. It's best to pick a day, or late afternoon af shower when the soil is dam a trowel to lift clusters of plants and then carefully se them. Note, as you work with how they differ from the wee

We thin most plants to about six inches apart, exce really tall ones such as cosm sunflowers. These are thinn one foot apart. This is som closer than the books advis we like a compact mass of fl and when plants are close to they shade out many weeds.

The transplanting process challenge. The less the see wilt when moved, the soone will have flowers. It's best t a little water in each hole a set the tiny plant. Then, whe firm the soil up around its you have planted not onl seedling but a small reserv which the newly-growing ro tablish themselves. After planting, soak again thoro spray the earth and the top water daily until new growth If the sun is hot, shade the s groupings with bushel baske larger ones with cheesecloth on garden stakes. It is wort little extra effort to get these growing properly the first ye cause this time is the last tim will need to plant them.

The needs of a "perennial den of annuals are few an ple. It wants to be free of and watered in a drought. A of cocoa hulls, buckwheat hu grass clippings all but elim the need to weed or water. If ing of "tender loving care" over you, give them all some food in early summer (a few after transplanting) and in A

In autumn, when the po dried, pull up the flower stal shake out any remaining see by this time most of them wi

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already spread abroad by themselves. The stalks may be dropped where they stand and covered with a light mulch of hay or grass clippings to maintain a neat look.

In the spring remove these old stalks. There will be so many seeds in the area that if some get pushed underground, trampled on, or blown away, no matter, plenty will still come up. However, don't weed or disturb the ground until late spring, after the new seedlings are up and recognizable. By then the mulch is disintegrated, adding nutriment to the soil, and keeping the ground soft.

To thin second-year seedlings, loosen the earth with the trowel. This much turning over is all that is needed. Incidentally the arrangement and pattern this second year will be different from the first, depending on where the seeds happen to have dropped.

Here are the annuals that have come up faithfully year after year for us here in Connecticut.

Alyssum. 2 to 8 inches, sometimes called madwort, will reward you not only with great sheets of flowers, but with a fine scent like that of new-mown hay all summer.

Cornflowers (*Centaurea cyanus*), 2 feet. They sprout, thrive, and push up their gray-green foliage early, despite temperamental weather. All the colors and varieties, especially Jubilee Gem, and the Sweet Sultans will reward you a-plenty. If you feel another influx of tender loving care, pick off the dead heads during the first part of summer. This expands the blooming period far into autumn.

Larkspur. 2 to 3 feet, may also go in right now. It blooms from the beginning of summer to late frost, bringing every color to the garden. The deep, dark, electric blue is one of the most dramatic. Larkspur is an annual delphinium. The Greeks, who liked dolphins, originally gave it its name. They saw in the unfolding buds tossing in the breeze, dolphins tossing in the sea spray, and so called it *delphinion*, the Greek word for dolphin. This, for us, became delphinium.

And now wait a bit—until the oak leaves grow to the size of a mouse's ear (for us, in Connecticut, this is early May)—and then plant the other annuals.

Petunias. 6 to 8 inches, flower from early June to late fall the second and following years. The first year they begin in July. They may not reappear in the colors originally sown, but seeing what does come is part of the fun. And once you have petunias, you always have petunias.

Portulaca. 4 to 6 inches, is a remarkably indomitable plant. It reappears, not only in the garden where it is supposed to grow, but flings its giddy colors over any gravel drive cropping up between rocks and stones. The fleshy foliage holds water and the driest of locations or seasons don't discourage it.

Torenia. 10 inches, is the wishbone plant. In the heart of each ink-blue flower lies a small, delicate, white wishbone. This is a glowing cheery little border plant.

Dwarf Marigolds (*Tagetes*), 6 to 12 inches. The single and double French and Pygmy types especially. *Tagetes* pumila will come again in a gratifying manner. They are sunny gay flowers and bring a bit of Mexican lore. Years ago the Aztec priests used to mingle dried marigold flowers with dried tobacco and, inhaling the smoke, induce a trance. We have resisted the urge to try it.

Snapdragon. 2 feet. These well-loved blooms come in every color but blue. Their fine seeds need special care. Work the seed bed to a smooth, even texture, scatter the seeds and mingle them with the soil surface. Cover the seed lightly with fine soil and press down. Snapdragon seed is slow to germinate (three weeks at least), and for the first year, slow to flower. In the following years they flower earlier.

Anchusa. 1½ feet, is one of two fine blues. The bushy, erect plants are well-covered with sprays of blossoms like forget-me-nots, each with a white eye. I have never known a bug or any wild life to disturb its stiff hairy foliage or flowers.

Chinese Forget-me-not (*Cynoglossum*), to 15 inches, has indigo-blue blossoms and be it ever so hot and dry, this plant thrives all summer. Magnify the tiny florets. They are exquisite.

Calendula. Gaillardia, and Calliopsis are all distant cousins that bring the giddy colors of Mexico to the garden. Calendulas, 15 to 24 inches, are daisy-like flowers in tones of apricot, pale yellow, deep yellow, and persimmon orange. They are a grand cut flower for indoors, sturdy and long lasting.

As to Gaillardias, not only is all of Mexico caught in their tones but all of autumn and sunset hues everywhere. They come single and double, some blossoms are three inches across with smoky red quills, ruffled-tipped quills, some in other unorthodox color combinations.

Equally irresistible is Calliopsis, tall or low, 9 to 36 inches, single or double. The mahogany-centered yellow flowers, and others of contrasting colors, are all premi-

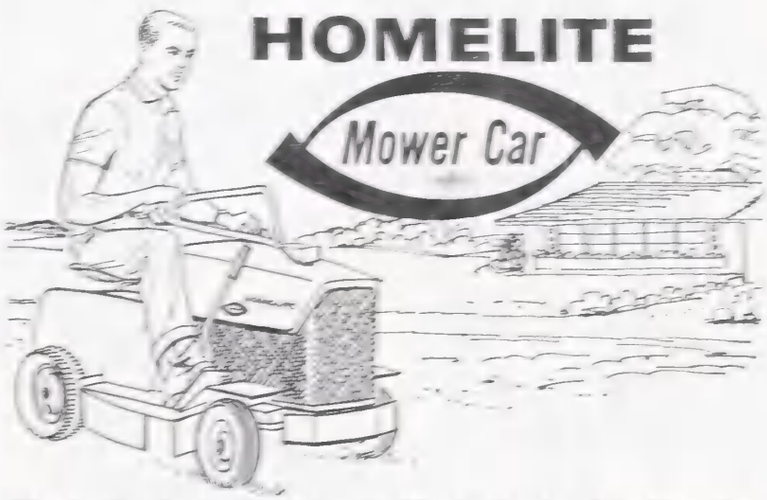
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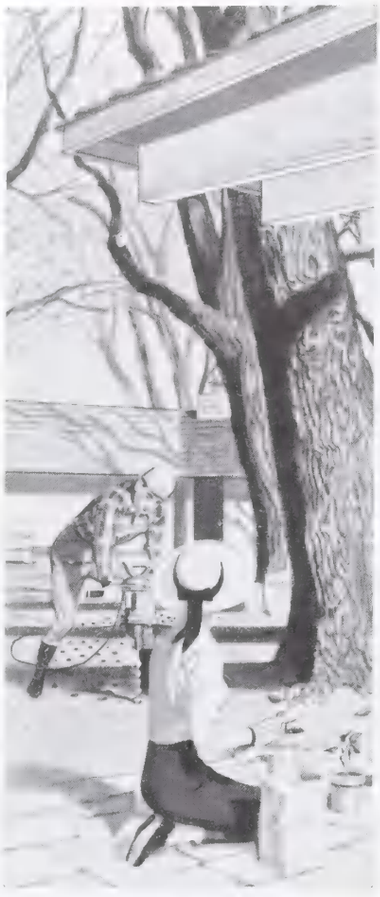
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CHOOSE THE ANNUALS

CONTINUED FROM PRECEDING PAGE

marked. The fern-like foliage is lovely to pick, and the blooms will carry on beyond a frost or two.

Nicotiana, 2 feet, is the annual with perhaps the greatest zest for living. Once you adopt it you never lose it, and you never want to, for its white starry flowers emit their tropical scent morning and night when they spangle your garden. At noon in the heat of summer the flowers droop, creating, strangely enough, a pleasant pattern in which the broad flat leaves stand out and attract attention. In the cool of afternoon, the flowers perk up, and at dusk greet your dinner guests with their purity and fragrance. Nicotiana keeps on blooming best if cut back, or completely picked, in late July and September.

Cleome, 4 feet, is a special favorite of ours. It grows wild in both brilliant sun and semi-shade along the roadsides in southern Connecticut. It will return every season to your garden where you have planted it and, mysteriously, where you have not. The trusses of salmon pink flowers, thinly settled atop the stalk, bloom from summer to fall.

Cosmos, with its yellow-centered daisy-like flowers, graces any bed of annuals. The colors are lavender, orange, pink, yellow, and white, and the daisy petals have a charming deckled edge.

I am sure there are a great many other annuals besides these that will reseed. I have included here only those with which we have had direct experience. Each year we try a few new varieties.

We never tire of this garden because it is never the same. The blossoms that are featured one year may play a supporting role the following summer while something else dominates the scene. The suspense, the surprise, and their easy-going character class "perennial" annuals by themselves.

PACE SETTER TABLE SETTINGS

CONTINUED FROM PAGE 180

Following is detailed information on the table settings in HOUSE BEAUTIFUL'S 1960 Pace Setter, shown on pages 180 to 183.

Page 180

Top left: Furniture, Scroll, Inc., Miami, Fla. Cloth, "Adriatic," Designs By Vera, Inc., New York, N. Y. Napkins, Leacock & Co., New York, N. Y. Goblets, Fostoria Glass Co., Moundsville, W. Va. Icebucket and tray, Dansk Designs, Inc., Great Neck, L. I. Tumblers, Blenko Glass Co., Milton, W. Va. Italian pottery dishes, courtesy Bloomingdale's, New York, N. Y. Stainless flatware, The Gorham Co., Providence, R. I. Golden pitcher, M. Ryan, Inc., New York, N. Y. Platter tray, "Gorham giftware," The Gorham Co., Providence, R. I.

Bottom right: Pottery fruit bowl, table. A. B. Closson Co., Cincinnati, Ohio. Antique gold stacked boxes, N. Farhadi, New York, N. Y.

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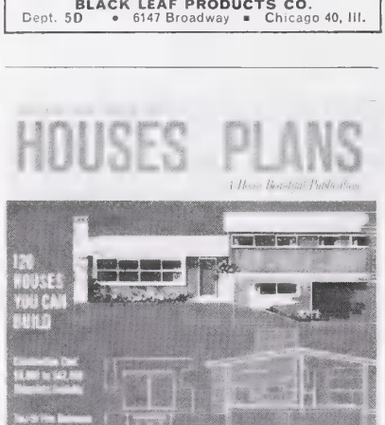
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Dining room furniture, Henredon Furniture Industries, Inc., Morganton, N. C. Table cloth, "Adriatic," Linens By Vera, Inc., New York, N. Y. Napkins, Leacock & Co., Inc., New York, N. Y. Plates, Adams "Calyx," courtesy of Herschede's, Cincinnati, O. Sterling flatware, "Gold Tip," Gorham Co., Providence, R. I. Goblets, "Amethyst," Fostoria Glass Co., Moundsville, W. Va. Cigarette cup, Hammer Gallery, Inc., New York, N. Y. Ashtray, Holland House of Art, Inc., New York, N. Y. Flower pot. Zaalberg stoneware, International Designers Group, New York, N. Y. Antique gold stacked boxes, blue enamel compote and bowl, Nuri Farhadi, New York, N. Y.

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Top: Japanese obi runner, Comerford Gallery, New York, N. Y. Plates, "Midas," Flintridge China Co., Pasadena, Calif. Sterling flatware, "Gold Tip," Gorham Co., Providence. Glassware, "Montaigne," Baccarat & Porthault, Inc., New York, N. Y. Napkins, Carole Stupell Salon, New York, N. Y. Tray and wine cooler, "Gorham Silver," courtesy of Herschede's, Cincinnati, Ohio. Three red lacquer bowls and gold lacquer fruit bowl, Nuri Farhadi, New York, N. Y.

Middle, right: Dessert plates and demitasse, "Contessa," Flintridge China Co., Pasadena, Calif. Goblets, "Montaigne." Baccarat & Porthault, Inc., New York, N. Y. Napkins, Carole Stupell Salon, N.Y.C. Sterling flatware, "Gold Tip," The Gorham Co., Providence, R. I. Cloth, antique silk Japanese obi, Comerford Gallery, N.Y.

Bottom, left: Outdoor furniture, Scroll, Inc., Miami, Fla. Umbrella, Soovia Janis, New York, N. Y. Indoor chairs, Sherrill Furniture Corp., New York, N. Y. Table, Adjusto Equipment Co., Bowling Green, Ohio. Stainless flatware, Dansk Designs, Inc., Great Neck, L. I. Glassware, Fostoria Glass Co., Moundsville, W. Va. Tablecloth and earthenware, Luten-Clarey-Stein, New York, N. Y. Curtains, "Fibergl," F. Schumacher & Co., New York, N. Y. Napkins, William Ewart & Son, Ltd., New York, N. Y.

Page 183

Furniture, Scroll, Inc., Miami, Fla. Cloth, "Adriatic." Linens By Vera, Inc., New York, N. Y. Napkins, Leacock & Co., Inc., New York, N. Y. Cl... "Contessa," Flintridge China Co., Pasadena, Calif. Goblets, Fostoria Glass Co., Moundsville, W. Va. ...ling silver fruit bowl, Towle Mfg. Co., Newburyport, Mass.

SENIOR PROM—SO WHAT?

CONTINUED FROM PAGE 191

"what's happened to you? You've lost your touch."

"Do you think so, too, Ted?" Mom looked like she was going to cry next. "Do *you* think she should wear one of those awful dresses?"

"I don't think she should go at all," I said. "But you've forgotten how you used to handle her. Remember in junior high, how you got her over wearing tight sweaters by telling her how smart she looked in blazers?"

"You're right, Ted. The positive approach is better. But Carol is so terribly obstinate about this, I can't find a single reason to praise her."

"Now you're getting wise to what I've known all along. Agreeable, she isn't."

"Most of the time she's real sweet, and we both know it." Mom said. "So why do you wish she weren't going to the prom?"

"I think you've been worrying about dresses when there are much more serious things to think about," I said, and darned if I didn't sound just like Dad. "I don't think you know what goes on at the parties after the prom."

"Maybe I don't." Mom said. "Just what does go on?"

"Oh—plenty."

"I think I can trust Carol, just as I trust you."

"Oh sure, only Carol isn't old enough to know how to handle some situations."

Mom gave a long sigh. "Whoever said teenagers were easier than babies?"

"I don't know. Not me," I said, wishing I'd kept my big mouth shut.

THE NEXT Saturday morning Mom and Carol left on an early train to the city before I ever crawled out of the sack. Molly, my best girl, was at our house helping me look after Susie when they came back home.

"Hurry up and show me your new dress," Molly said.

"Didn't get one." Carol said. "Mother and I still can't agree."

"It looks like you're going to have to come to some compromise." Molly said.

"I did go half way, Molly." Mom said. "I finally agreed to an atrocious looking thing, just to have it over with."

"My mother just doesn't understand." Carol said. "Does your mother understand you, and girls in general, Molly? What are you going to wear?"

"I guess I'll wear the pink number I wore to the J-Hop."

See why I like that girl? She's different from other females.

The way Carol said "Oh," reminded me of a tire with a slow leak. I was glad she and Mom didn't go on feuding because we usually have a fairly happy family, and I didn't want anyone judging us by this cockeyed upheaval.

When I came home after taking Molly to an early show, Dad and Mom had spread cancelled checks and account books and stuff all over the dining table.

"Figuring on raising my allowance?" I asked.

"Figuring to hire you out to raise ours," Dad said, and went on reading off figures to Mom who jotted them down on a long piece of paper. So I went to my room.

THE NEXT day I heard Dad saying to Carol, "Mother and I went over our bills for an entire year and figured out exactly what proportion of the family money we spent for your clothing. Here is a check to cover your clothes allowance for the next three months. You can spend it all on one party dress or you can make it last through August. That part is up to you."

Carol looked at the check and smiled. I don't know how much it was for. Plenty, I bet! She's always thinking she has to have clothes.

"I get out of school early on Monday, and stores are open late. Can you meet me downtown after school, Mother?" Carol asked.

"No, Carol," Mom said. "I've washed my hands of the whole business. You buy whatever dress you feel is right. I promise not to say a word." She wasn't mad, just calm and quiet.

"But Mother," Carol whined. "I need you. I never bought anything important by myself. I wouldn't know—"

"That's where I've made a mistake, Carol," Mom said. "You should have started to buy all your things long ago. Just remember, if you are determined to look sophisticated, buy a dress that's really extreme. There's no use doing things half-way."

We were eating dinner Monday night when Carol came home loaded down with packages and grinning like a toothpaste ad.

"I brought home two outfits on approval," she said. "First, I'll show you the kind Mother likes—the childish kind. Although I'll have to admit this is the best I've found for sweet, young things."

(*Please turn the page*)

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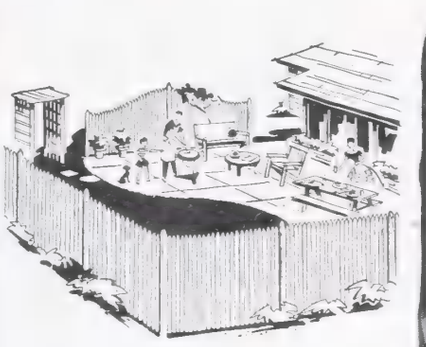
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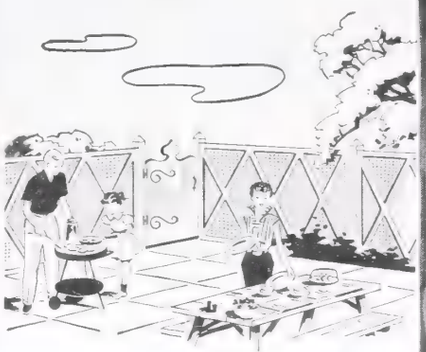
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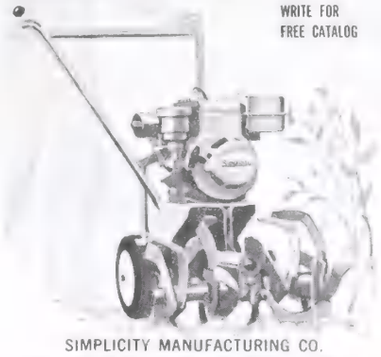
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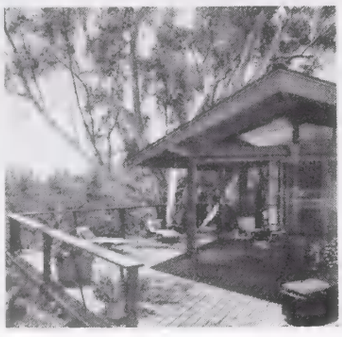
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SENIOR PROM—SO WHAT?

CONTINUED FROM PRECEDING PAGE

She began ripping open packages and I saw her pull out one of those tent-like petticoats girls wear and some slippers with sparkly heels, and all that jazz. Then she disappeared.

When she came back she didn't look half bad. Really, quite cool. She had on a thing that was white and billowy and all covered with lace. There was a blue ribbon around it and a mammoth bow in back. It even had some drapery stuff over the shoulders. She began dancing around the table.

"You better sew the ribbon down so that it comes around your waist instead of up under your arms," I said. "Then it will be okay."

"Oh no, stupid," Carol yipped. "That's the one thing that makes it at all smart."

Susie had been babbling "pretty" ever since Carol started showing the things, but Allan hadn't said a word. He looked like he was in a trance. Finally, he said, "Oh, Carol, you will look just like a princess. I wish I could go to the party and see everybody so beautiful, and you the best of all." There are times when that terrific brain of his goes on strike.

CAROL waltzed around and kissed him on the forehead. "Did anyone ever tell you that you are a real sweet kid?" she said. Usually Allan would have pushed her away if she got mushy, but he just smiled up at her like a ninny.

"How much did it set you back?" I asked.

That's my business," she said. "And did anyone ever tell you that you are extremely nosy?"

Mom had been smiling all the time Carol was dancing around. "It looks as though it were made just for you," she finally said.

"That's what I was afraid of," Carol snapped. "Another one of those sweet and simple things. I don't want to look simple. You just don't understand. Mother, or else you won't try to understand."

Dad hadn't smiled at all. He just looked and looked. At first he said "Um-hmm!" And at last he said, "Well, trot out the other one."

I closed my eyes and only opened one a slit when I heard Carol coming the second time. You should have seen the monstrosity she had on then.

It was fire-engine red and all there was above the waist was a band of cloth, no straps or anything to hold it up. It looked more like a bathing suit than a dress to me. Then I saw the skirt and nearly flipped. A harem skirt, Carol called it, but it looked more like a re balloon that was losing its ai Where a belt ought to be was spray of flowers and they sort fell down part way on the skir They were black. Black roses, ye

While I was trying to convinc myself that it was all a bad drea I heard Dad say, "Très chic."

"How right you are," I sai "Only a shiek, and a crazy one, that, would—" Carol interrupt me; no one ever appreciates n sense of humor.

"I knew you'd like it, Dadd Isn't it fabulous? You're one pe son who knows a smart dress wh you see one. I should have tak you shopping the first time."

Mom's face was about as red the dress, but she didn't say o word. She just kept looking at Da

"Yes," Dad said. "You lo stylish, all right, in this red dre On the other hand, you look beau ful in the white one. You'll ha to decide which way Stan wou prefer you."

"Really, Daddy?" Carol sa "Do I *really* look beautiful in t white one?" I could see that was beginning to weaken.

"That's my opinion, but of cou I'm your father and that makes ancient, so I'm not sure what young man would think—"

"I'm a young man," I began.

"Young—yes, but a man yo never be," Carol said.

That burned me up and I yell "Well, whatever I am, I know t I'd rather be shot at sunrise th to drag a girl to a dance in t kind of a get-up."

"Pipe down," she said.

"And leading the grand mar yet. When they see you, every else will think that they made mistake and should have come costume, too."

"Keep still," she screamed.

"Poor Stan," I said. "Now h really wish he hadn't broken with Liz. Poor Stan, stuck wit sophomore wearing a punctured balloon with some funeral flow draped across its front."

"I don't care what you say, MacCandless. The fact that don't like it makes me certain it's the best one. Thanks for h ing me decide."

She flounced out of the di room and up-stairs and I kne was going to be sent to my r anyway, so I yelled after "Don't forget to wear your n on prom night."

Now that the dress deal seemed to be settled, I felt like the war had come to a peaceful end, but then that box came and I was afraid hostilities were going to break out all over again. It was a big box from Lisa Schubert. You know, *the* Lisa Schubert, who's on TV and in Broadway plays and everything. She and Mom were college roommates, but I'd just as soon you'd keep that under your hat. I carry her picture in my wallet and all the guys envy me like crazy, but maybe they wouldn't if they knew she was old—and my mother's roommate and all. She looks young enough on TV.

Every once in a while she sends us a box of her clothes, and Mom makes them over for herself and Carol—only now Carol is just the same size as Lisa, though she looks a heck of a lot different to me.

Mom could have stashed the box away without ever telling Carol, but she didn't. Carol moaned all through dinner that night, "Just think, there are three dresses in Lisa's box like the one I was going to buy, so smooth and sophisticated. Do you think the Smart Shoppe would take it back?"

"I wouldn't know," Mom said. "You'll just have to ask."

"Why don't you call them—?"

"No, Carol," Mom said, "this is your affair."

Knowing Carol, I was sure she was going to return the red job, get her money back and have her vampy dress, too.

That evening, Mom took a long time putting Susie to bed. We were all reading or studying when she came in, and she had to say "A-hem" a couple of times before we looked up.

There stood Mom with her hair pushed back over one ear and down over the other eye, with a cigarette in a long holder, and wearing a silvery dress that made her look like she was wrapped in cellophane and not much else. It didn't have much of a top and the tight skirt was slit up to her knee on one side.

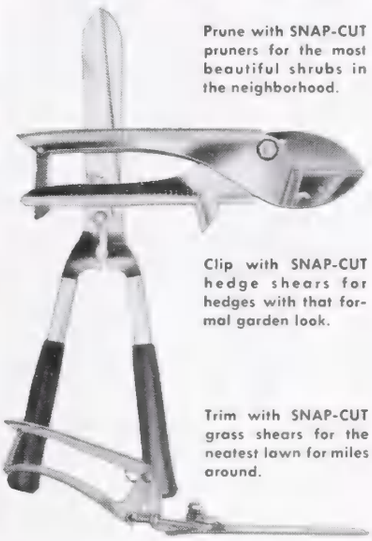
"Well, if it isn't Gorgeous Georgia, herself," Dad gave a wolf whistle, and then his face got red way down to his collar.

I couldn't believe it was Mom. Give her a few false eyelashes and the rest of that gook they put on actresses and she'd run Lisa Schubert a close race. She was really with it. It's funny I never noticed Mom like that before.

"MOTH-er. HON-estly!" Carol said. "How can you be so immodest, and before your own children, too. I always counted on you to be—to be—well, a good example."



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"What's wrong, Carol?" Mom said. "I'm just getting around to trying on Lisa's things, and I thought the family would like to see them."

Allan was in a trance again. "Oh, Mother," he said. "You look beautiful. You're a regular fairy queen. Let's see you in the others."

"Some other time, dear," Mom clicked out of the room on those funny pointed heels every dame's wearing. What Carol would decide to wear after that was anybody's guess. But I had to keep my thoughts on other things. I didn't even see Molly, except at school, for I've learned that girls and final exams don't mix.

I expected Mom to go into a slump over the whole dress business, but all week she was eager-beavering just like when she has a club meeting or party at our house.

"Why can't you take it easy?"

"It's because of you, Ted, that I'm busy."

"I don't get it," I said.

"Well, when you told me about the after-prom affairs, I called several mothers of other girls in this neighborhood and we decided to have a progressive party after the prom. Stan and Carol had several invitations, but Stan liked this idea so, naturally, Carol went along with it."

"That's great," I said, "but why work so hard? They won't be here until after midnight and by that time no one will know if the house is clean or not."

"It won't be until after five o'clock in the morning. They're going to the Kelleys to listen to records and have sandwiches and cakes, then on to the Fishers for games and cokes. After a surprise splash party in the Masterson's pool, they'll be popping in here for breakfast. I need to be all set."

"I think you've had a brainstorm, Mom. You're really terrific," I said.

"Why don't you and Molly join them. I'm sure Carol's crowd won't mind."

It sounded like fun, and then I thought of Carol looking like a comic valentine, so I said, "Don't count on us."

The night of the prom I had to leave to pick up Molly before Stan came for Carol. To level with you, I didn't want to be there when Stan first laid eyes on Carol wearing that sick red balloon or one of Lisa Schubert's bare numbers.

I didn't want to get to the prom early either. If we just happened to be too late for the grand march it would be okay with me, so I stalled all along the way.

(*Please turn the page*)

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SENIOR PROM —SO WHAT?

CONTINUED FROM PRECEDING PAGE

At other dances, standing around with the guys waiting for the girls to come out of the powder room had been the most, but not this time. I didn't look forward to it. In my mind I could already hear them:

"Get a load of the kookie in the red rag."

"Don't say red rag, man, say sad sack."

How do you invite a guy outside to defend your sister's honor when you're all decked out, like I was, in a white monkey jacket and black dress pants? How do you sock a fellow in the nose when you agree one hundred per cent with what he said? Only he said it about your sister, so what then?

How do you look at girls standing in groups, whispering and giggling after your sister has walked past? What do you do when you overhear one say, "What can you expect? She's only a sophomore." And another one answers, "Well, you'd think her brother would wise her up."

You want to shout out, "I tried. Migosh, how I tried, but she wouldn't listen. Why, she and Mom really had a battle over it." Then you want to say, "You're not so hot yourselves. Nice people don't laugh at other people. Where are your manners?"

Then you remember your own manners and keep your trap shut and try to ignore everything and everybody.

"Let's just sit in the car a while and talk," I said to Molly. "We don't want to be early. We're not the welcome wagon."

"Oh, Ted, we're late already," Molly said. "We can talk any time. We're going to be together all evening, you know." I could see that this senior prom was a big deal for her, too.

I was proud to be seen with Molly. She had on a pink dress and she looked real cool. Nothing spectacular, just sweet and cool. But I kept thinking of Carol, and I knew what people meant when they talked of "walking the last mile."

The grand march was forming, and the end of the line reached way out into the hall. They pulled us into the line-up—the very last ones. I thanked my lucky stars that I couldn't even see Stan and Carol at the head of the line.

The orchestra began "The Stars and Stripes Forever." The line snaked along and then picked up tempo as we got onto the dance floor. I began looking for the red nightmare but I couldn't see a red outfit anywhere. Migosh! Had Carol turned chicken or maybe been in an accident and couldn't come? I stepped on the heels of the guy in front of me and had to look down to get in step again.

And then the end of the line came close to the head of the line—and there was Carol. Only she wasn't wearing the red thing at all, but the white lacy one. I couldn't believe it. Her eyes were sparkling brighter than the make-believe diamonds on her shoes. She was a knock-out, I'm here to tell you. From the way Stan was smiling down at her, he knew it, too.

How can a girl grow up so fast? One minute a mere child and the next minute this—this—dream—marching?

I know Dad and Allan would claim all the credit and say it was their subtle, positive approach. But Mom and I would say, "Oh no, she had to be told in no uncertain terms what a nit-wit she'd be if she made the wrong choice."

Deep-down, I'm wise to the fact that it took more than all of us together to change that goon of a Carol into the queen of the prom. It took pure magic.

We had been marching by twos, by fours, and by eights. Then it was time for the first couple and the last couple to meet and march together down the floor and then break, as a signal for the dance to begin.

"Well, what do you know?" I said, as we met Stan and Carol. "If it isn't Cinderella herself."

"Hi, Molly," Carol bubbled. Then she looked at me and said: "It's nice to see you again, Rumpelstiltskin."

Like I said, what's so special about a senior prom? In my book, it's practically like any other day.



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JUICY REMODELING IDEAS FROM YOUR U. S. GOVERNMENT

CONTINUED FROM PAGE 192

folding doors are pushed open.

The storage cabinets in this research-based kitchen design are of special interest. Frequently-used supplies and equipment requiring the use of both hands are stored in an area no lower than 28 inches and no higher than 52 inches from the floor. Often-used items such as glass measuring cups are stored at counter level, as well as blender, mixing bowl, and other attachments for food center built-in here. Low storage, which requires bending, consumes added energy, for the body must be lifted as well as the pan or appliance, so this space is utilized for seldom-used equipment. Even a few inches, when a motion is repeated many times, make a big difference in creating the fatigue that is felt at the end of a busy day.

Time and motion studies revealed that hanging an article on the wall above a counter requires less energy than storing it on shelves behind cabinet doors that must be opened and closed. Workshop efficiency is provided by a wall of perforated hardboard that runs in back of the sink and food preparation counters. Here, measuring spoons, knives, portable electric mixer, and other cooking accessories are always within reach.

Since exaggerated stretching is also energy-consuming and puts undue stress on muscles, only items that are light in weight or rarely used are stored on high shelves. The vertical rack on the top shelf of the supply cabinet (52 inches from the floor) holds pie, cake, and bread tins. Ready-to-eat cereals rest on the top shelf of the china cabinet where they are handy to the table and require no effort to remove or replace.

The L-shaped shelves of the china cabinet range from 8½ to 12 inches in depth. These are just wide enough to hold two matching rows of glasses or single stacks of plates or individual serving dishes. As the folding door is pushed to one side, the entire contents of the cabinet can be seen. The base, carefully detailed, includes a metal-lined bread drawer, sliding shelf for table mats and a file for trays at the bottom. Table appliances on a pull-out shelf may be kept plugged-in and ready for use within reach of the table. Flatware is stored in drawers at the immediate left of dish cabinet, near dishwasher and table.

Since standing is tiring and uses up extra energy, and many chores can be done while comfortably seated, knee room is provided below the mix counter with space for an adjustable posture chair. There is also a cutting board which can be placed at one of three heights, for sitting or standing. The accordion-fold doors of the supply cabinet push open easily and remain open during meal preparation. Seated or standing at the mixing center, you have the complete contents of the 5'3"-wide supply cabinet within sight and easy reach. At the back of this counter, flour and sugar canisters on caster-platforms are easily pulled forward or pushed back. (Directions on how to make these platforms are included in the U.S. Department of Agriculture Leaflet 463.)

All cabinets are painted, and carpenter-built from lumber. Schematic drawings are available with essential dimensions from which your local carpenter could adapt any of these ideas to your individual needs, with woods of your choice. This is the second energy-saving kitchen to be tested and built at the Research Center in Beltsville, Md. (The first was shown in the April, 1957, issue of HOUSE BEAUTIFUL, under the title, "You Can Take It Easy in This Kitchen Workroom.")

Here is a list of the equipment and accessories used in the energy-saving kitchen shown on pages 192 and 193. The selection of these products does not constitute an endorsement by the United States Department of Agriculture over other similar products.

KITCHEN EQUIPMENT AND CONSTRUCTION: Vinyl flooring, Gold Seal "Forecast," Congoleum-Nairn, Inc., Kearny, N.J. Oven and dishwasher, Hotpoint Div., General Electric Co., Chicago, Ill. Sink, Elkay Mfg. Co., Chicago, Ill. Faucet, "Moen Mix," Moen Faucet Div., Standard Screw Co., Elyria, Ohio. Sink frame, "Hudee," Walter E. Selck & Co., Inc., Chicago, Ill. Plastic laminate counter top, Formica Corp., Cincinnati, Ohio. Built-in food center, NuTone, Inc., Cincinnati, Ohio. Perforated hardboard, U. S. Gypsum Co., Chicago, Ill. Cabinet hardware, Washington Steel Products, Inc., Tacoma, Wash. Full-length folding doors, Rolscreen Co., Pella, Iowa. Counter folding doors, "Space Saver," Wood Speciality Products, Tacoma, Wash.

KITCHEN ACCESSORIES: "HoTable," Royal model, Salton Mfg. Co., New York, N.Y. Toaster, "Coffeematic" with "Coffeeminder" timer, "Cookamatic" frying pan with cover, automatic griddle, "Cookamatic Control" and automatic electric can opener,

(Please turn the page)

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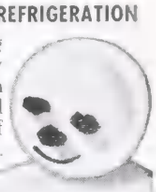




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all "Universal," Landers, Frary & Clark, New Britain, Conn. Double boiler, covered chicken fryer, covered sauce pot, all "Designers Group," Revere Copper & Brass, Inc., New York, N.Y. Large casserole by Nordika, casserole with rack, orange basket, wood bowl, teapot, creamer, sugar bowl, mugs, Old Hoganus beanpot and individual casseroles, courtesy Bonniers, Inc., New York, N.Y. Portable electric mixer, Sunbeam Corp., Chicago, Ill. Clock, "Telechron," General Electric Co., Bridgeport, Conn. Kitchen timer, Lux Clock Mfg. Co., Inc., Waterbury, Conn. Posture chair, Cramer Posture Chair Co., Kansas City, Mo. "Blade Bar" and cutlery "Carvel Hall," Chas. D. Briddell, Inc., Crisfield, Md. Trays, salad bowl, salt and pepper, all in wood, courtesy of Seabon, New York, N.Y. Large measuring cups, "Pyrex," Corning Glass Works, Corning, N.Y. Lemon holder, Silvestri, New York, N.Y. Kenneth curtains, Bartmann & Bixer, Inc., New York, N.Y. Kitchen towels "Martex," Wellington Sears Co., New York, N.Y. Spices, herbs, and vinegars, House of Herbs, Salisbury, Connecticut.

TABLE SETTING: Melamine dinnerware, Oneida Ltd. Silversmiths, Oneida, N.Y. All glassware, Imperial Glass Corp., Bellaire, Ohio. Flatware, sterling, courtesy of Tiffany & Co., New York, N.Y. Linen cloth and napkins, "Falflax," Belgium Linen Association, New York, N.Y.

WHEN THE SOUTH SIDE IS THE STREET SIDE

CONTINUED FROM PAGE 168

street side without losing privacy.

For best results this sort of thing should be planned when the house is planned. The house must be set back on the lot far enough to allow sufficient space between the south-facing walls and the legal line. Fence regulations must be carefully considered, of course, and they vary by locality.

The ground-level of the front garden was two to three feet lower than the floor of the house, so Landscape Architect Thomas Church designed a floor-level deck for the garden to make it more usable. In this way the grade was changed without disturbing the trees. Openings between the board decking let air and water through to the tree roots. The house was designed by architects Verkler and Tinsman.

HOW TO ARRANGE FOR PRIVACY

CONTINUED FROM PAGE 165

longer or shorter, they steadily increase in number. The days when neighborhood streets had only occasional traffic and were safe places to play ball or run-sheep-run, are long since gone. Children don't belong in them any more, so they need protection until they are older. While fencing them may cause frustrations, at least they'll live to complain to their pyschiatrists.

Not only as a parent, but as a responsible citizen, you want to give the motorist the freedom of the road without the hazards of children darting unexpectedly into his path.

Gardens become noisier as outdoor living—that postwar discovery—gains in popularity. Today, families probably concentrate more noise on each square foot of garden space than they ever have. It's what our gardens are for, but these added activities create a great need for baffling sounds from neighbors.

The back yard once had only a swing under the apple tree. Now, children need more play equipment because they live too far away from schools to use the playgrounds. And where are the apple trees? Parks can't appear fast enough to keep up with new communities, and even the vacant lot next door or down the block is becoming a scarcity. It's not that children are any noisier, it's quite possible they are just shouting nearer the neighbors' windows.

And it isn't just the children. Barbecues are not in the same sound bracket as the old-time annual garden tea party. Even a quiet barbecue is louder than a prickly barberry border.

With the increase of home swimming pools from 2,500 in 1948 to 87,500 in 1958, the neighborhood noise factor has undeniably gone up. But the safety factor has gone down. In many communities, proper safeguards are required before a permit to build a pool is issued. The law is clear on the pool owner's varying responsibilities to trespassing, whether through a gate, over a fence, or via an overhanging

tree. Certainly no one wants the moral liability of having an unprotected pool available to wandering neighborhood children. And it isn't spiteful when an entire pool area is properly fenced to free the pool and its activities from unnecessary limitations.

Dogs are still dogs, but even the dog has had his day. In many towns, he's no longer free to go and come as he pleases, making his daily rounds to the neighbors and the butchers. He has to stay home, play in your lilies, and eat your food. But he's safe from traffic, while your neighbors' gardens are protected from his joie-de-vivre. To achieve the happy state of keeping both your dog and our tensions unleashed, the only solution is adequate fencing. (We have found that when your own lilies need protection, a dog-run will work, especially if it is oriented toward the garden rather than the street. If he can see you, he doesn't feel shut-off; he does feel shut-out, but he learns to accept that.)

So while it's all very true that your justifications may be downright neighborly, you may hesitate to break the local pattern, especially if the neighbor is a life-long friend, who doesn't believe "good fences make good neighbors."

His acceptance might be simplified by proposing a gate between your properties, so that your families can still "run next door." Or in planning the screen, special consideration can be given to the materials, design, and colors to be sure they complement both houses.

All fences should be well built of quality materials, with as much designing care and taste as the house. That they can be attractive from every angle has been demonstrated for hundreds of years in many countries—Japan, all the Spanish-speaking countries, Turkey, etc. Our designers are treating old materials imaginatively, and are also using new products creatively to solve our problems. Necessity is finding a way to make fencing acceptable as our cities grow and create the need.

As surely as the cave man won his fight, one day soon it will be considered spiteful only if our gardens are not adequately screened from our neighbors view.

PHOTOGRAPH BY MAYNARD PARKER



Heavy vine growth obscures the raw top of this partition fence, adding height, then tumbles down the side to soften the stark look. Home of the Francis Hortons, George Huntington, landscape architect.

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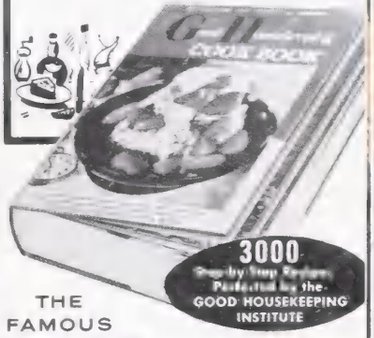


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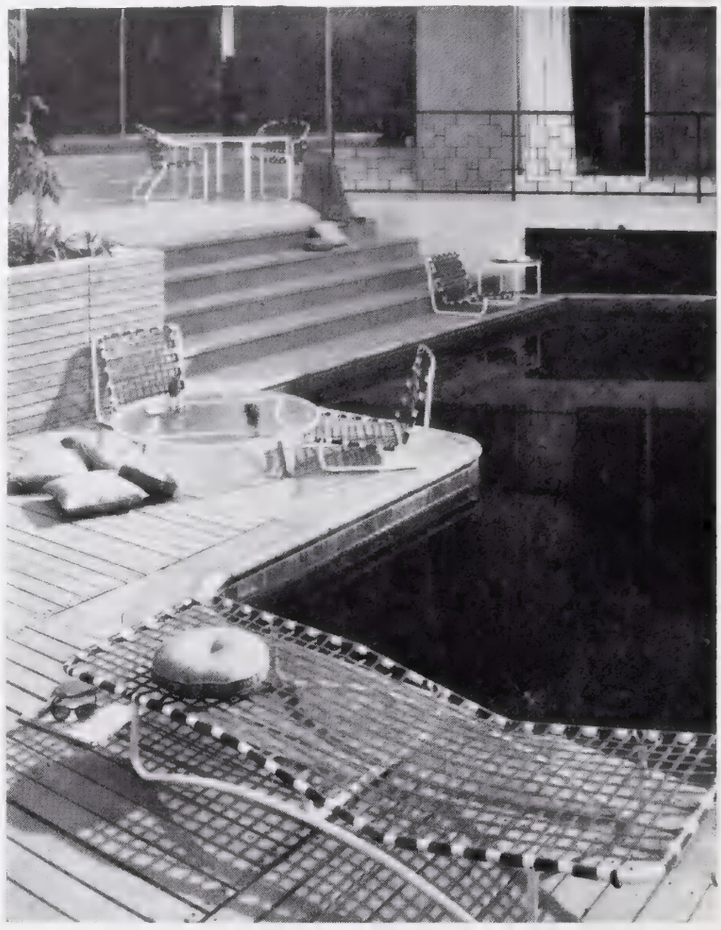
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THE RIGHT FURNITURE MAKES YOUR GARDEN A LIVING ROOM

CONTINUED FROM PAGE 189

PHOTOGRAPH BY LARRY FROST



For poolside lounging, this low-slung aluminum furniture is ideal. Wet bathing suits cannot leave the seats of chairs sodden, nor can water. Not even salt water can mar the finish of frames or plastic strappings. The strapping is just flexible enough to conform to body weight for comfort. Sarasota group by Brown-Jordan.



Redwood, that hardy perennial of the outdoors, is here used to make a 42" octagonal dining or game table. Styled to go indoors or out, it is shown here in a partially glassed-in barbecue room. Consorting with folding chairs of oak that have seats of mildew-resistant leather, it centers a handsome ensemble. Chairs and table from McGuire.

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THE SECRET TO EYE COMFORT: LIGHT FROM ALL DIRECTIONS

CONTINUED FROM PAGE 203

and acts in turn as a diffuse reflecting surface to spread light throughout the room.

Since they are within the area of the house and not limited to positions in the perimeter walls, these windows provide a source of light nearer to those central areas that usually do not receive much light.

The total result of all this is that, regardless of which side of the room the strongest light may be coming from, the degree of contrast between light and shadow is always diminished by the light from these other sources.

These high windows provide another advantage: At any time when the sun is shining the room is touched with it. In many houses adjoining rooms will, for a part of the day, block out sunlight from the main living area. Here it is always admitted over the roofs of these adjoining rooms, but not in sufficient quantity to create a sun and heat problem.

BUT why this concern for a balanced light condition?

The human eye is a highly flexible and adaptable mechanism, but we, as a civilization, are putting the ingenious design of this mechanism to very severe tests by asking it to adapt to opposite conditions very quickly and to perform directly opposite tasks almost simultaneously. The eyes very obligingly make the effort to meet the test but in doing so we may be left feeling tired and irritable without knowing why.

We know the exhaustion of driving west in the late afternoon with the setting sun being bounced off the car hood and into our eyes. Meanwhile we are trying to see what may be hurtling down the road toward us.

This is an extreme example, but many of our homes are built with a similar, if less obvious, condition. It is present in any room receiving light from only one side or source and having extreme contrasts of brightness and darkness. A person is most comfortable in such a room, where seeing is concerned, when facing away from the light source. Otherwise he may wish that he had an eye shade or dark glasses.

Most of us are familiar with the soothing light quality that can be experienced out-of-doors when we are in rather open shade and do not have direct sunlight or reflected light shining in our eyes. This soothing quality comes from a general balance of light conditions: a combination of direct, reflected, and diffused light. One is surrounded by light and any strong contrasts are eliminated, although there will still be some range of light values. Some range of values is desirable, if not extreme, in order to avoid monotony, which can also be tiring.

Our objective should be to recreate a somewhat similar balance of light conditions within our homes and to have a general level of brightness appropriate to the use of the room or the seeing tasks performed there.

FOLLOWING is more detailed information about the house designed by Bernoudy-Mutrux-Bauer for Mr. and Mrs. Joseph H. Grand and shown on pages 200 to 203.

CONSTRUCTION

FOOTINGS AND FOUNDATIONS: Reinforced concrete, Portland Cement Assn., Chicago, Ill.

STRUCTURAL FRAMING AND EXTERIOR SURFACES: Concrete block walls with exterior veneer of used brick. Wood roof framing and sheathing, Douglas fir, West Coast Lumbermen's Assn., Portland, Ore. Wood roof fascia, door, and window trim, Southern Cypress Assn., Jacksonville, Fla.

DOORS AND WINDOWS: Windows and window hardware, Andersen Corp., Bayport, Minn. Glass doors throughout, custom-made Japanese wood grilles, Bill Keliehor Designs, Inc., Seattle, Wash. Interior hollow-core flush doors, The Mengel Co., Louisville, Ky. Door lock and latch sets, Schlage Lock Co., San Francisco, Calif. Polished plate glass, Pittsburgh Plate Glass Co., Pittsburgh, Pa.

INTERIOR SURFACES: Plaster ceilings, "Gold Bond," National Gypsum Co., Buffalo, N. Y. Wood floors, National Oak Flooring Mfrs. Assn., Memphis, Tenn. Wood trim, Southern Cypress Assn., Jacksonville, Fla. Quarry tile floors, Cambridge Tile Mfg. Co., Cincinnati, Ohio.

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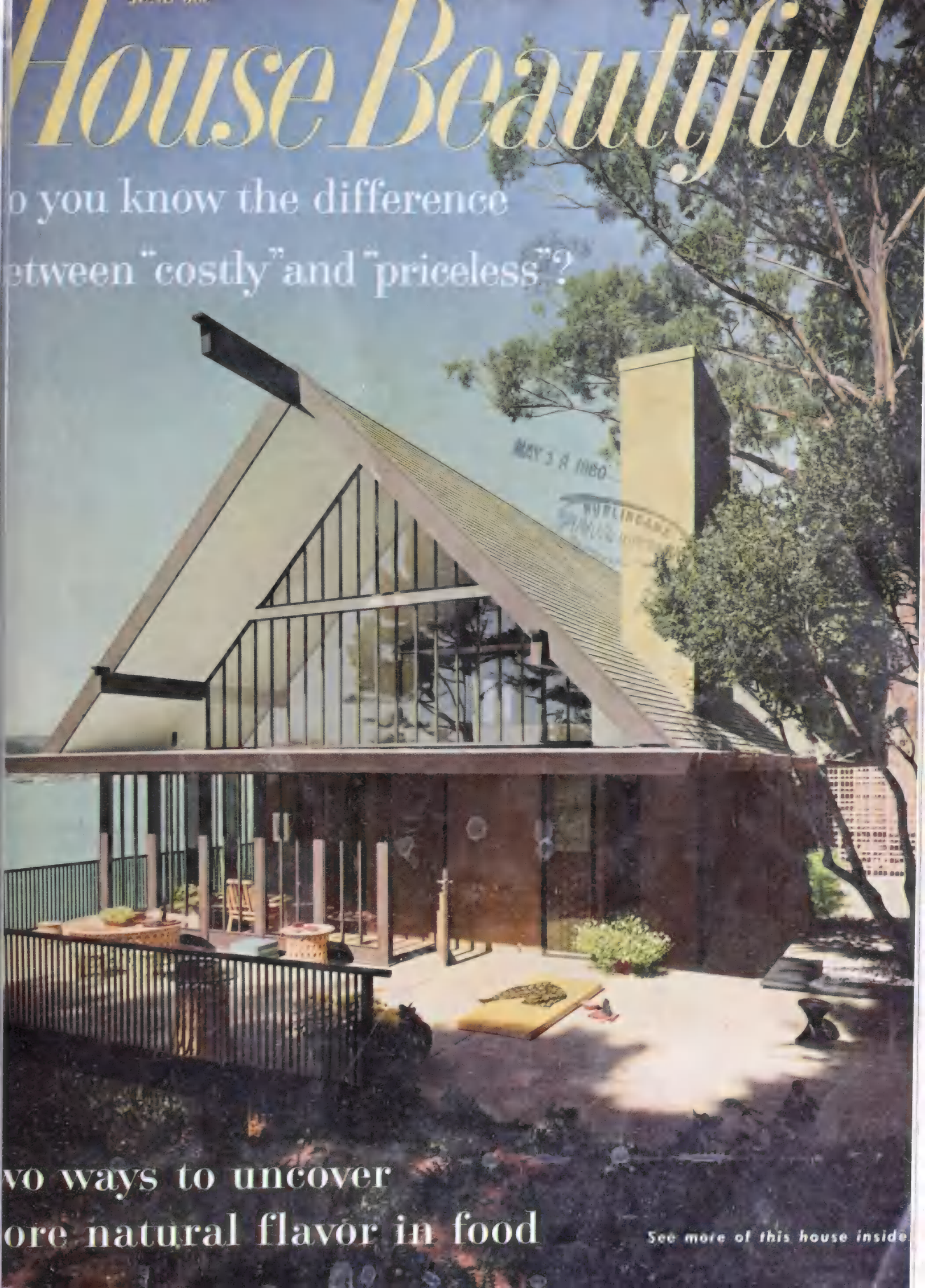
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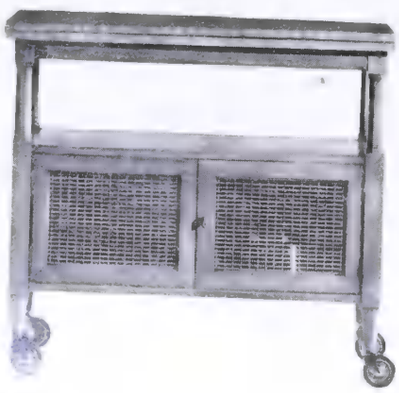
See more of this house inside



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Vol. 102, N

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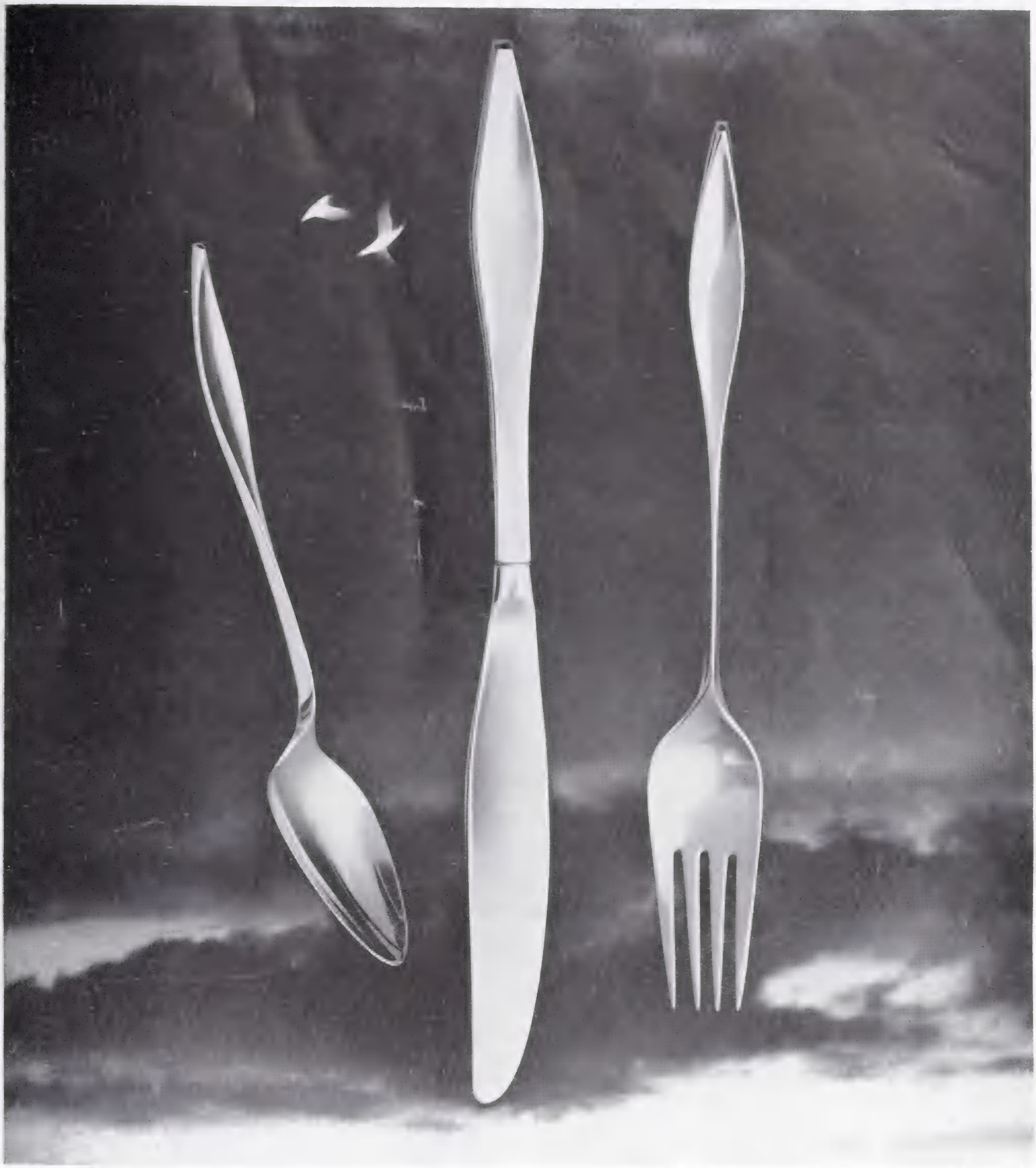


PHOTOGRAPH BY MORLEY BAER

On our cover: A dramatic hillside house overlooking San Francisco Bay. How its soaring interiors relate to its magnificent views is revealed in the story, "Should a House Compete with a View?" on page 89. Construction data, page 176. Lloyd Flood, architect.

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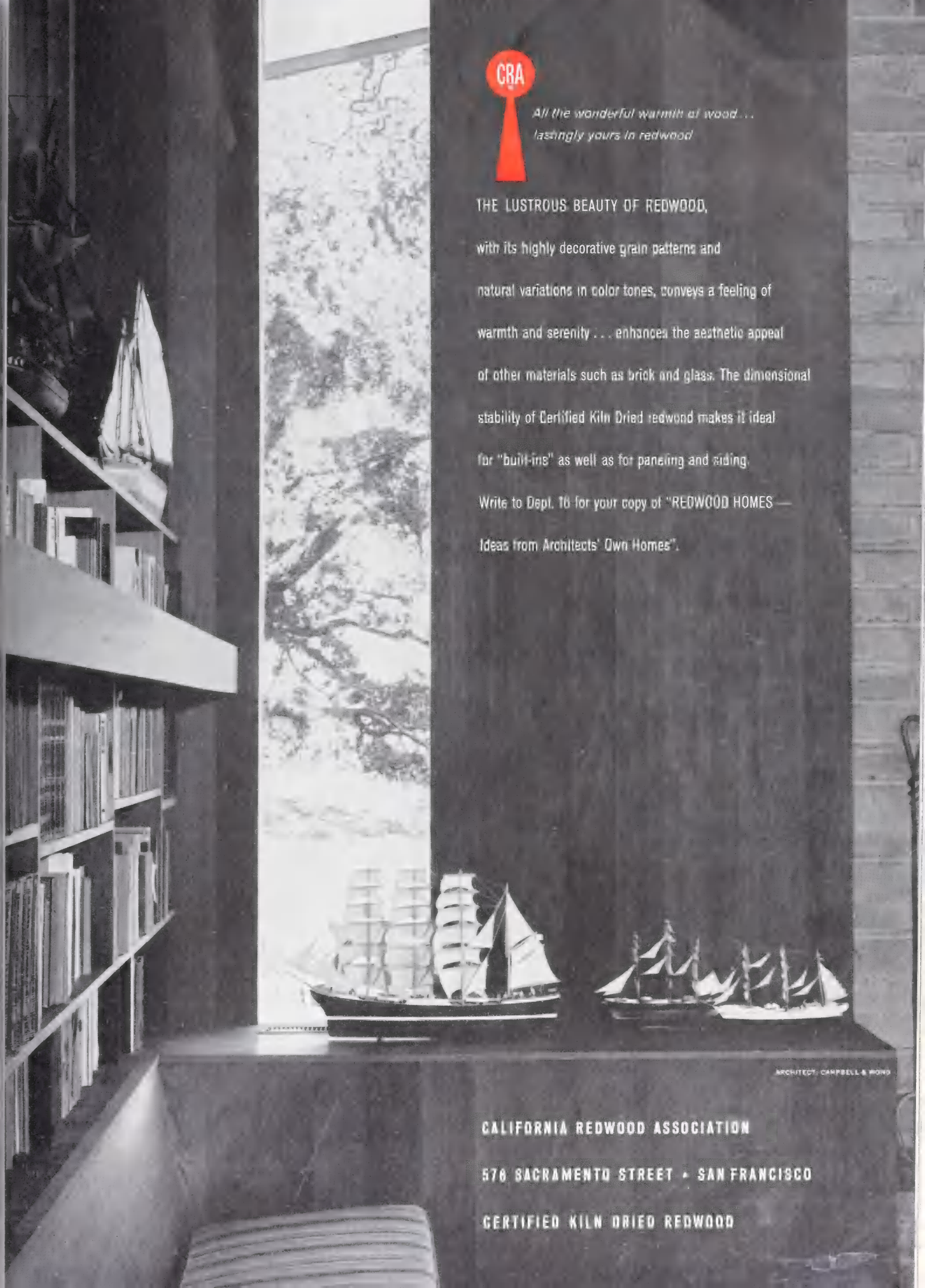


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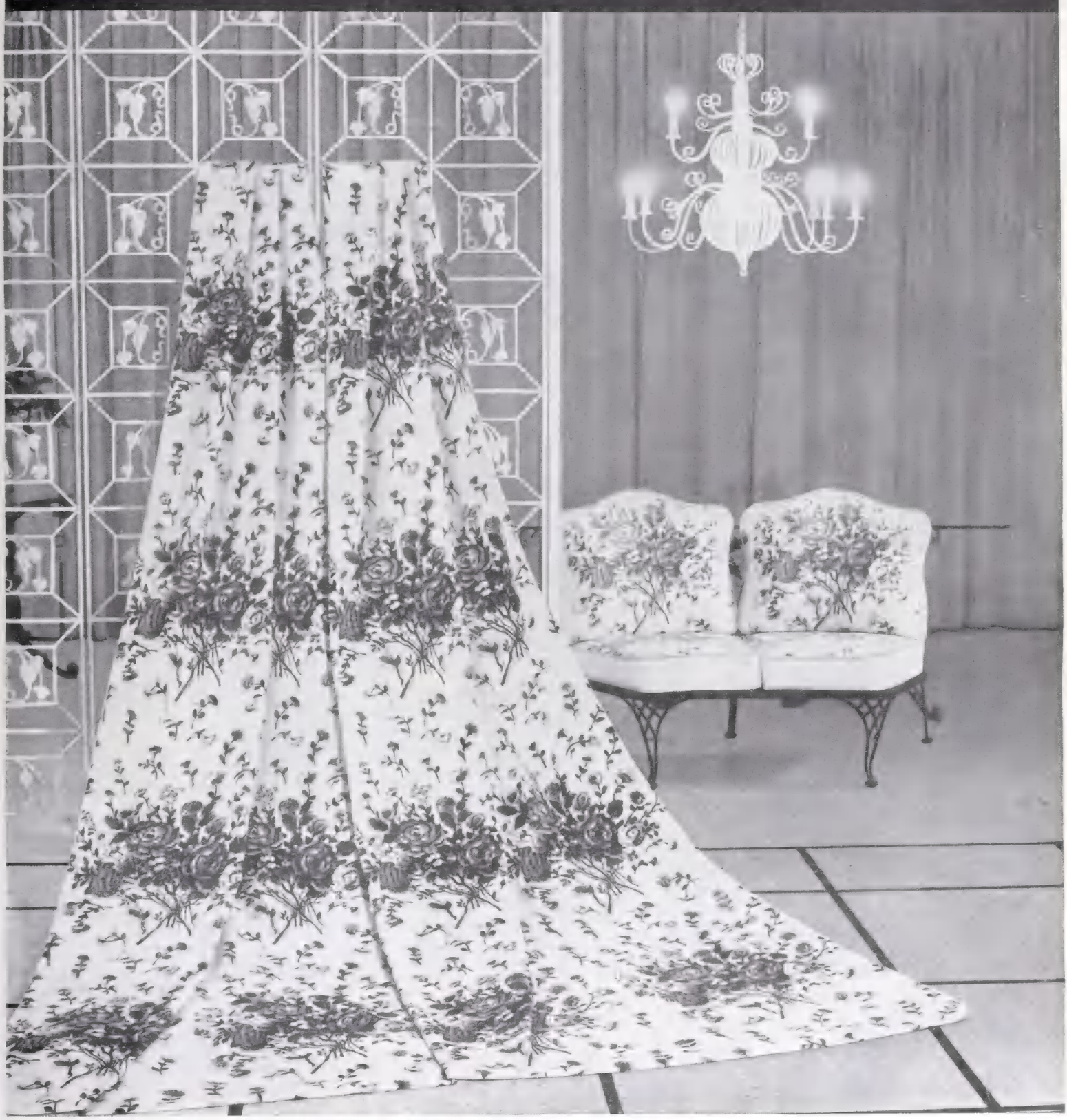
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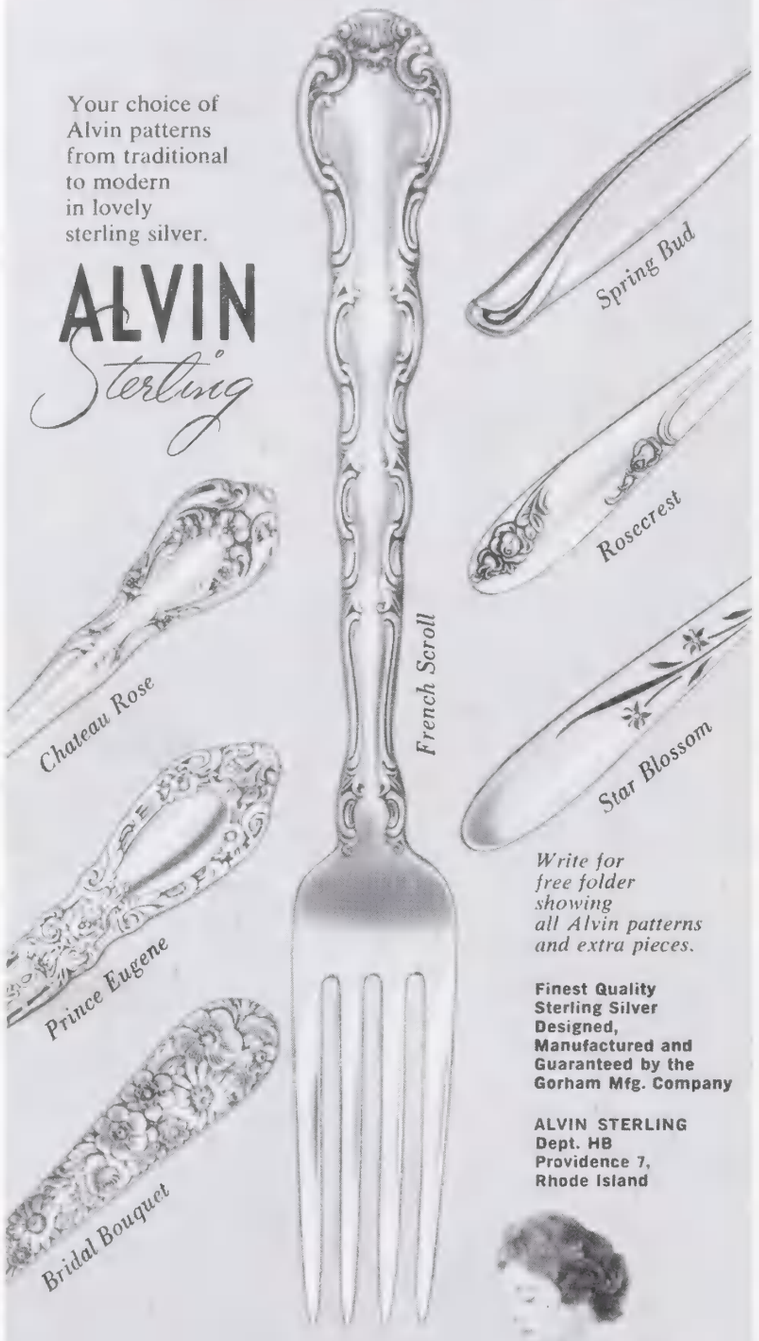
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The Music that was written to be heard at home

Music originally written to be played in small space has an intimate quality that is at its best in an intimate setting—such as your own living room

By DAVID RANDOLPH

• Some of the most rewarding music ever written was originally composed for private performance in rather small space, for a small select audience. It was composed for times when you and your friends sit in your own living rooms. It is called chamber music, which, as we'll discuss later, is unfortunate.

This music was first commissioned by royalty for the entertainment of family and friends. It was written to be *listened* to—not as background music—and is full of variety, melodic invention, interplay of instruments, and subtle harmonies and tonalities. The audiences of the day were knowing and critical, the musical standards were very high, and the music has great spirit, wit, and charm—qualities that are appreciated in an intimate setting. It has a distinct personal appeal that is missing in the more majestic character of symphonies, concerti, and operas. When they played, the musicians were actually very close to the audience. The musical communication was wonderfully immediate.

NEVER before, in recent times, have we had such facilities for enjoying this music at home as we have today. We now have the marvelous reproduction of high-fidelity phonographs and the LP record. We have access to the finest performers in history playing the best music ever written in this form. The only thing that could be better would be to have the players themselves in our living rooms.

There is no substitute for a live performance, but recorded chamber music lends itself wonderfully to the size and intimate character of a living room. Good records, played on really good equipment, can be a moving musical experience and come quite close to the real thing.

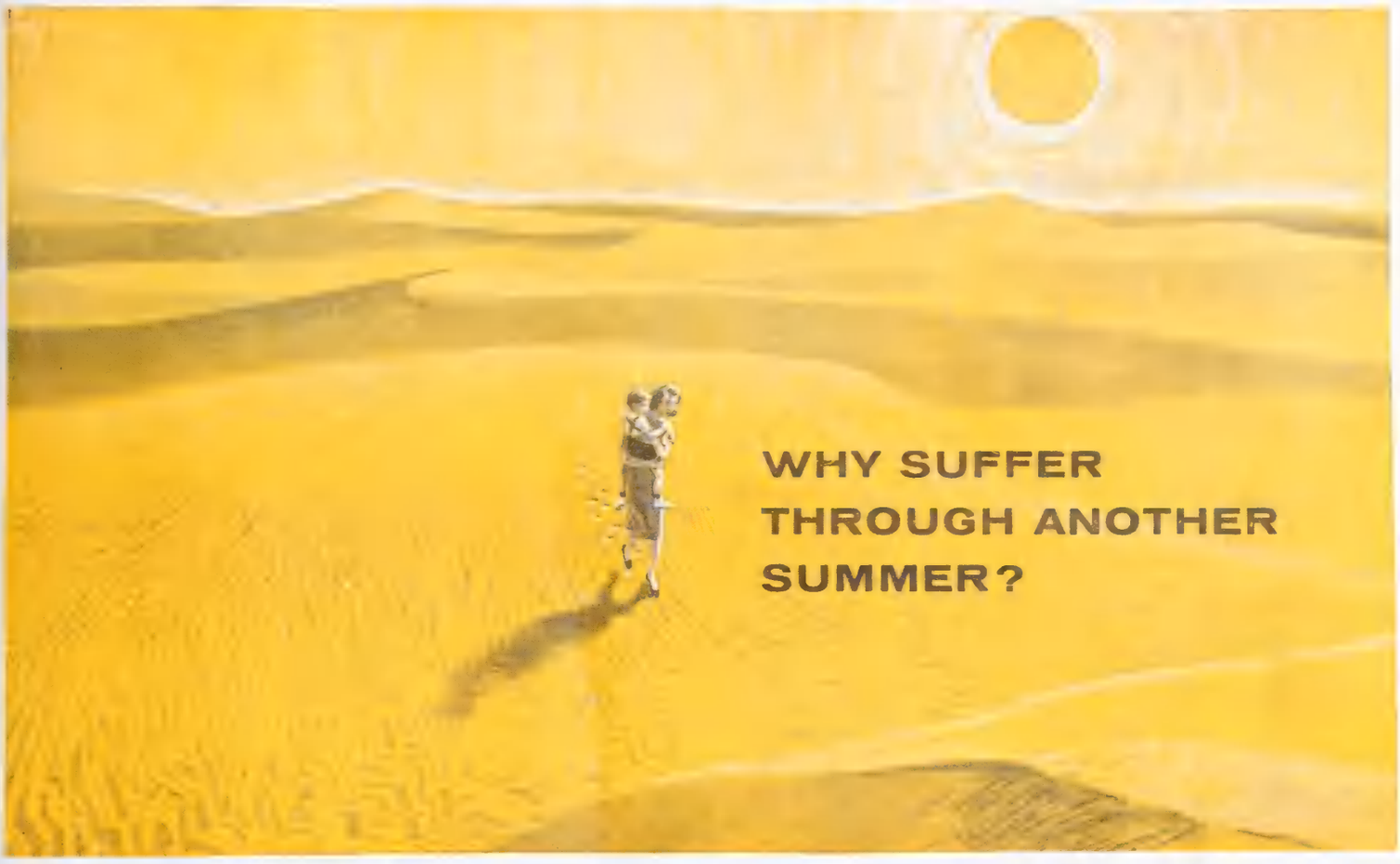
It is no wonder that the name chamber music throws us off. The word, chamber, in English, has unfortunate formal legislative and judicial overtones. We speak of the Senate chamber or the judge's chambers. But we don't call our living rooms chambers.

The misunderstanding, as is often the case, came in translation. In Italian the word *camera* means room, as do the words *Kammer* in German and *chambre* in French. In translating, for example, from the Italian, *sonata da camera* means, very roughly, room-sized instrumental music, to distinguish it from church music. The English translation was related more to the sound than the sense of the phrase, and it was called chamber music. It would have been more accurate to call it music for the home, or living-room music. This would certainly have won it more friends.

SO, let's think of it as living-room music, and see what it has to offer. Its charm lies in its small scale. Its limitation of tone color, loudness, and dynamics, compared to an orchestra, must be compensated for. Much of the appeal of chamber music is in the way composers manage to do so much, musically, with rather limited instrumental means. Since the composer of chamber music cannot count on dazzling us with the sheer volume of a full orchestra, he must hold our attention with music that is intrinsically interesting. A loud but essentially superficial climax can be effective when played by a full orchestra, but its superficiality is apparent in a chamber group.

This music clearly reveals the essence of musical structure and the qualities of the individual instruments. And, of course, in the original setting, there was the personal communication between the musician and the listener. Some of this personal feeling is transmitted on the best records, particularly in stereo where there is a sense of

(*Please turn to page* 18)

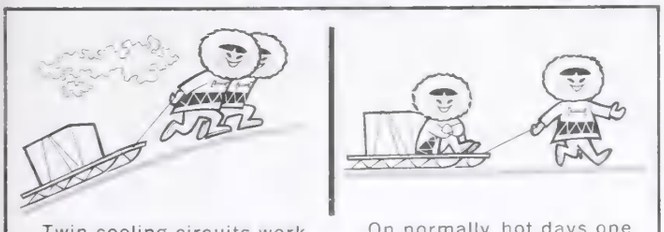


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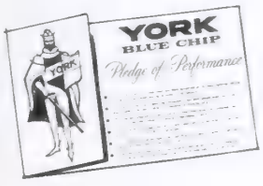
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THE MUSIC THAT WAS WRITTEN TO BE HEARD AT HOME

CONTINUED FROM PAGE 16

the player's position in the room.

The most usual chamber group is the string quartet. Strictly speaking, a work for a single instrument—a piano or guitar—should be called chamber music. Yet, for some arbitrary reason, the term is applied only to music written for two or more instruments. And, within practical musical limitations, any number can play chamber music.

A proper definition of chamber music hinges not upon how many pieces play, but how many instruments play each musical part. In chamber music there is no doubling. There is one instrument for each part. There may, of course, be a number of violins, but each plays a different part, and each is as important as the other.

Mozart's *Serenade for Thirteen Wind Instruments* is chamber music, because each musician plays a different part with no duplication. On the other hand, if a string quartet by Mozart were played with one extra violin doubling the first violin part, then, certainly, it would not be chamber music.

SINCE there is only one player to each part, each player is as important as another. The second violinist playing chamber music is as important as the first. But in an orchestra, should a second violinist stop for a few moments, it would hardly be noticed. A dozen others will cover for him, because they are playing the identical notes. In a chamber group, if anyone drops out he is immediately missed. This democratic interdependence and emphasis on mutual understanding is one of the reasons musicians so enjoy playing chamber music. It is also one of the things a listener can learn to appreciate and enjoy.

Not only can any number play, if the parts are different, but chamber music suits a variety of instruments. The *Septet* of Saint-Saëns includes a part for a trumpet. Tcherepnin has written a *Sonata for Timpani and Piano*. Stravinsky's delightful *L'Histoire du Soldat* includes clarinet, bassoon, trumpet, trombone, violin, double bass, and percussion.

Equally unlimited are the musical styles to be found in chamber music. Since composers have been drawn to this intimate medium almost throughout the history of music, one can find such diversities as *Fantasies for a Chest of Viols* dating from the time of the first Queen Elizabeth, and quartets in the modern twelve-tone idiom by Schönberg. And every school or style of orchestral writing between those two periods has found expression in this form.

The outward form of the music—its over-all shape—is roughly the same as that of the orchestral works of the period. In other words, a Mozart string quartet is likely to have the same four-movement form and approximately the same length as a Mozart symphony. As in the case of a symphony, the four-movement form is merely the means by which the composer achieves variety of mood.

The only difference in approach required for listening to chamber music, as opposed to that required for a symphony, is in the amount of sound to expect. Naturally, a small group of players cannot make as much "noise" as a full orchestra. Moreover, in the case of a chamber work involving strings only, the ear must expect only the color and texture of those instruments, rather than the multi-colored sound produced by an orchestra, with its combinations of strings, brass, woodwinds, and percussion.

Although much of the credit for the growing interest in chamber music can be attributed to the quality of today's records and phonographs, this improvement in equipment has also climaxed a growing interest in orchestral music, which is the antithesis of chamber music. I mention this not to set one kind of music against another, but to help explain a historical public shift away from chamber music toward the larger sound of the full symphony orchestra.

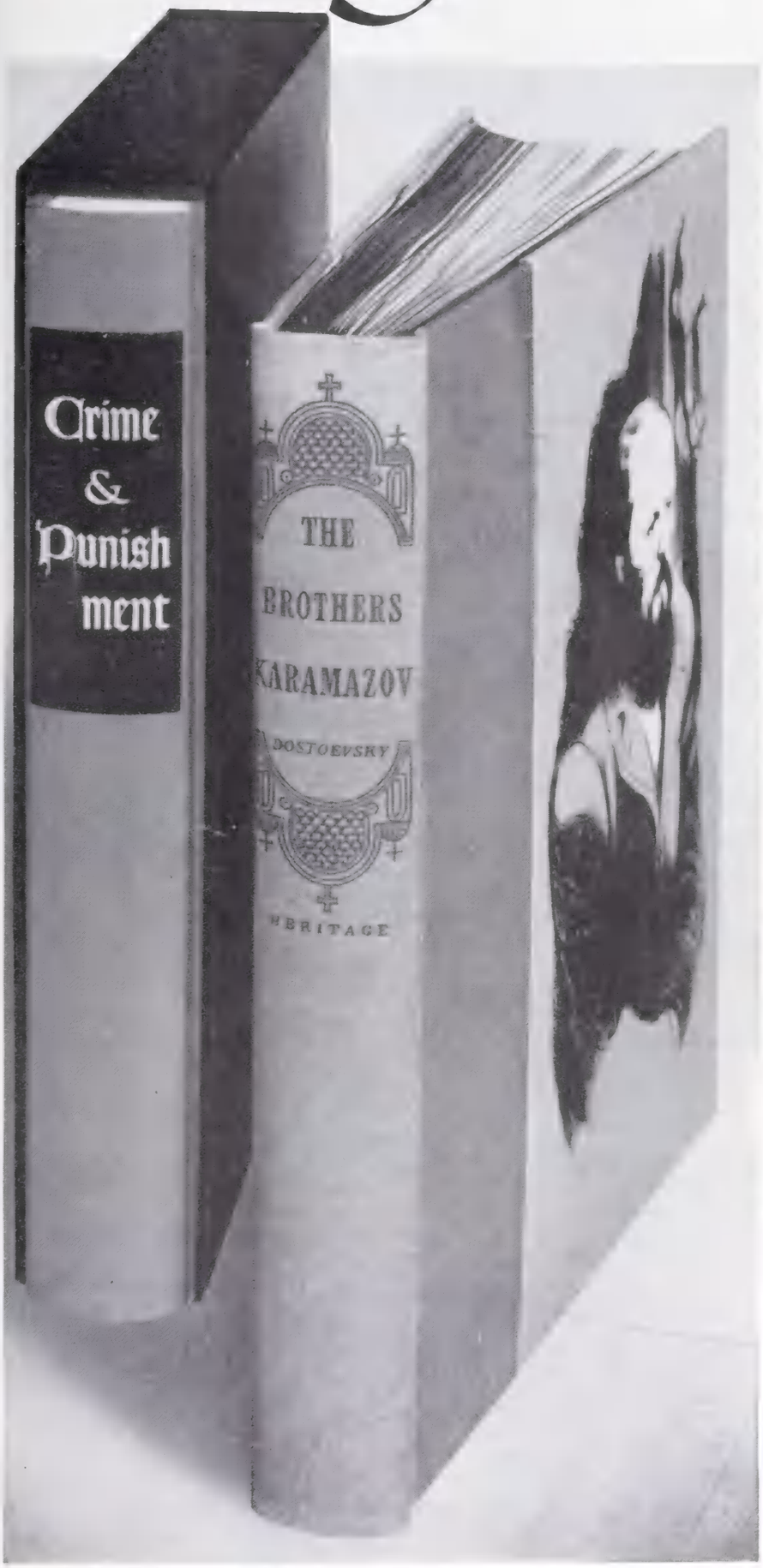
THE trend started with the 19th-century composers who demanded increasingly larger orchestras to express the aims of the growing romantic movement. This movement was well under way by the time of Beethoven. While an orchestra of about 45 players was adequate for the performance of most of the 18th-century symphonies of Haydn and Mozart, the symphonies of the young Beethoven, with their stronger dramatic implications, such as his *Eroica*, required more weight of tone for their full realization and impact.

Berlioz, with the flamboyant coloration demanded by his *Fantastic* symphony, further expanded the orchestra. By that time, in 1830,

(*Please turn to page* 20)

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MUSIC WRITTEN TO BE HEARD AT HOME

CONTINUED FROM PAGE 18

the entire romantic trend was well under way. It resulted in, and was given further impetus by, the works of Franz Liszt, the music dramas of Richard Wagner, and the tone poems of Richard Strauss, along with the symphonies of Gustav Mahler. Mahler's *Eighth Symphony* was called *The Symphony of a Thousand* because it required that many players and singers. And, finally, this trend reached its 20th-century culmination in Stravinsky's *Le Sacre du Printemps*, which requires one of the most tremendous aggregations of musicians ever assembled.

With the emphasis on big sound, we have tended to lose sight of the fact that a good phonograph can also do wonders for the sound of a small group of performers. This is what makes the phonograph, and especially stereo, such a wonderful way to bring chamber music into our homes.

The listener who would like to approach chamber music gradually, so to speak, might begin with some of the works for larger groups of instruments. The Mozart work for thirteen wind instruments, mentioned earlier, his *Serenade No. 10 in B Flat Major, K. 361*, is a delightful introduction. Despite the fact that it is limited to the color of wind instruments, its fullness gives it an orchestral sound.

Schubert's *Octet in F, Opus 166* and Beethoven's *Septet in E Flat, Opus 20*, both combine winds and strings. And though smaller than an orchestra, they offer representatives of the various orchestral choirs, with their variety of colors.

THE acknowledged masterpiece in the realm of the string octet was written by a boy of sixteen. This magnificent composition, which is in effect scored for two string quartets, is the work of Mendelssohn. His *Octet* is Romanticism at its best—broad, sweeping melodies, a very tender slow movement, a light, airy *Scherzo*, an exciting finale.

Once the first familiarity with chamber music has been established, there is no end to the sources of enjoyment. There are early works involving groups of recorders, the predecessors of our modern flute. There is a tremendous body of what we might call "Vocal Chamber Music," namely, the Madrigal, a form that flourished during the Elizabethan period. But this is a subject of its own.

Following is some of the classic chamber music literature, magnificently performed on records:

Bartok: *Six Quartets.* Juilliard Quartet: Columbia (Nos. 1, 2), ML-4278; (Nos. 3, 4), ML-4279; (Nos. 5, 6), ML-4280.

Beethoven: *Quartets.* The Budapest Quartet: Columbia (Vol. I, 3-record set), SL-172; (Vol. II, 4-record set), SL-173; (Vol. III, 5-record set), SL-174.

Mendelssohn: *Octet in E flat for Strings, Opus 20.* Janacek and Smetana Quartets: Westminster 18856 (monophonic); 14082 (stereo).

Mozart: *Serenade #10 in B flat for 13 Wind Instruments, K. 361.* Eastman Wind Ensemble, conducted by Frederick Fennell: Mercury 50176.

Mozart: *Quintet #5 in G Minor, K. 516.* Griller Quartet and William Primrose, Viola: Vanguard 1029.

Mozart: *Quintet in A Major for Clarinet and Strings, K. 581.* Fine Arts String Quartet and Reginald Kell, Clarinet: Decca DL-9600.

Schubert: *Quartet #14 in D Minor, "Death and the Maiden."* Juilliard Quartet: RCA-Victor LM-2378 (monophonic); LSC-2378 (stereo).

Schubert: *Quintet in C Major, Opus 163.* Endres Quartet and Fritz Kiskalt, 2nd Cello: Vox VBX-6 (3-record set).

Stravinsky: *L'Histoire du Soldat.* Vienna Chamber Ensemble, conducted by Mario Rossi: Vanguard 452.

Tchaikovsky: *Souvenir de Florence, Opus 70.* Kokan, Rostropovich, et al: Monitor 2019.

Note: Most of the monophonic pieces mentioned here are also available in stereo—some played by other artists.

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By JULIE POLSHEK





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(Please turn the page)

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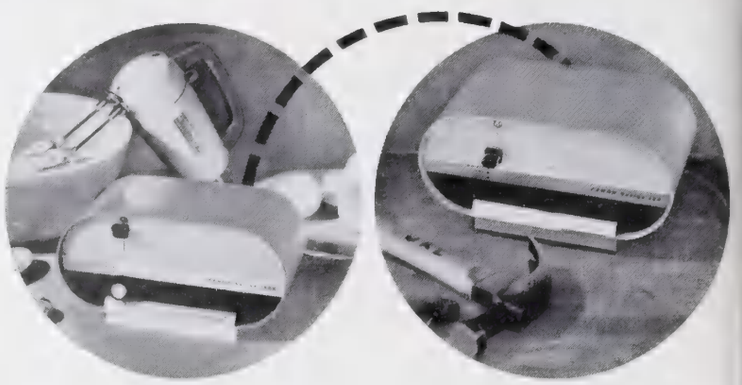
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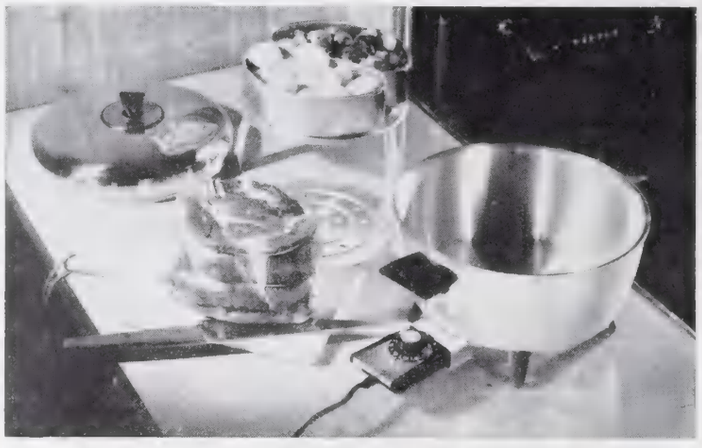
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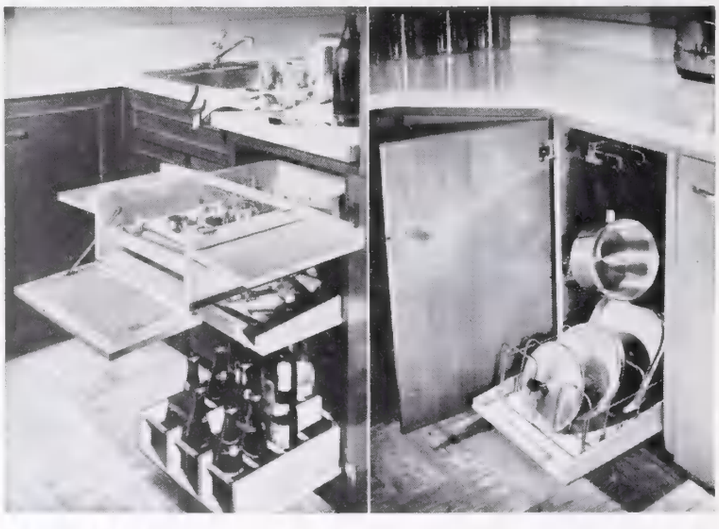
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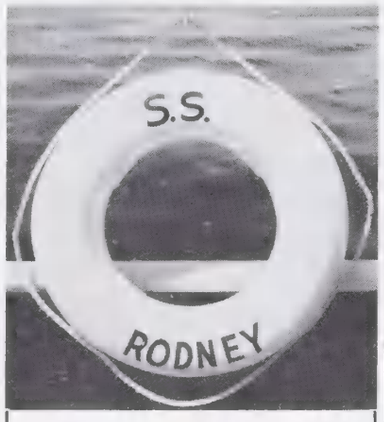
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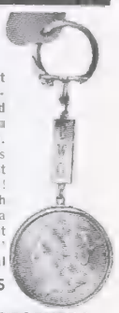
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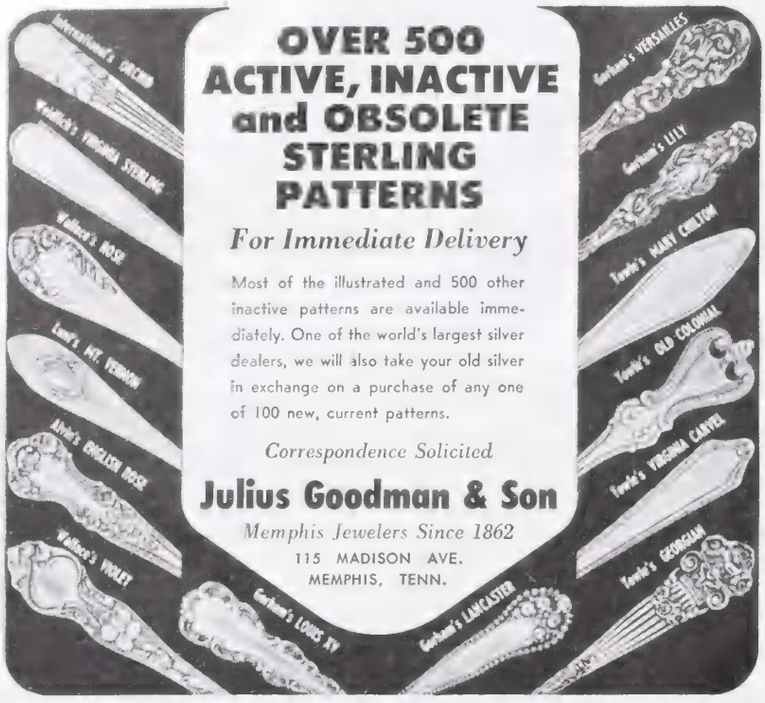
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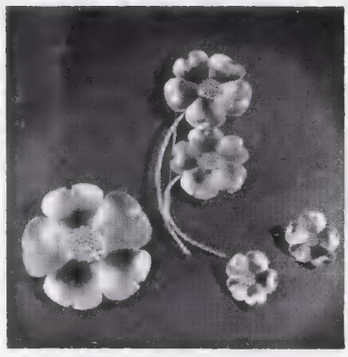




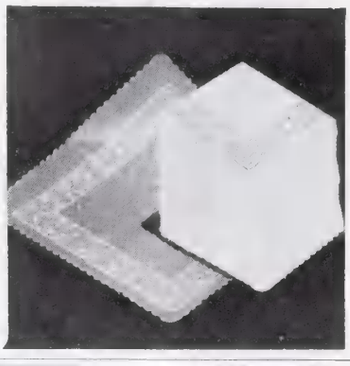
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JUST BECAUSE IT'S JUNE we show you "champagne for two" glasses. Fine imported crystal glasses have fluted hollow stems, come engraved with arrow-pierced hearts. The happily-marrieds will mark each anniversary with a toast to their wedding day—and to you! In special gift box, $5.50 plus 50¢ post. Holiday House, 16 Bellevue Theatre Bldg., Upper Montclair, N.J.



A WILD ROSE to wear at the throat of a white blouse, to dramatize a black sheath is a pin hand-wrought of sterling silver by Stuart Nye, craftsman extraordinary. *Single* wild rose pin 2″ in diameter $2.75; 1½″ in diam. (not shown), $2.20 Matching earrings, $2.75. *Double* wild rose pin 3¾″ long, $3.85. Tax incl. Lion's Novelties, Inc., HB6, 139 Payson Ave., New York 34, N.Y.



THROW-AWAY HANKIES. Handmade imported sheer handkerchiefs look as lovely and dainty as the finest silk, but they're made of strong rice paper. White-on-white designs are copied from rare European laces, with pretty scalloped edges. For blow or show, these disposable hankies are just great. Pack of 50 for only $1. Sunset House, 80 Sunset Bldg., Beverly Hills, Calif.



SILVER CORN SPEARS

The pleasant way to enjoy eating corn. These silver plated little spears fit firmly into each end of the ear and keep fingers clean. Make for good table manners while enjoying a delicious American ear of corn. A set of 8 (four pair) $2.00 postpostpaid.

Sorry, no C.O.D.'s

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HOSTESS ENSEMBLE

Beautiful satin white ovenproof ceramic 2 qt. casserole and 8-cup beverage server fit snugly in their own sturdy walnut stand. Each has own candle warmer to keep contents piping hot. Practical, decorative way to serve on formal or informal occasions—at the dinner table, buffet, or on the terrace. 19x7½x4½″ stand.

Casserole, beverage server, stand (as illus.)	$24.95
Beverage Server with Single Stand	$14.95
Casserole with Single Stand	$14.95

Add $1.50 for illustrated unit and $1.00 for single units for shipping.

Send no C.O.D.'s

Casually Yours
Dept. B6, Box 150, Pompton Lakes, N.J.



Glasses Caddy

Here's a sterling silver darling that does double duty. It's a glasses caddy (just slip one of the ear pieces through the loop) . . . it's a decorative pin.

$3.85 PPD., TAX INCL.

(underline last initial, when ordering)

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STERLING SPOON COASTER

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Set of four $7.95 postpaid, including tax

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gives new life to treasured lamps, frames, candlesticks; makes wonderful centerpieces and patio accessories. Buy ivy-by-the-yard and bend it, twist it, twine it as you like. Made in Italy of hand wrought metal and painted in rich green (slightly higher in antique gold). Send for brochure showing ivy decorator pieces that include table pedestals, candelabra, sconces and even bird cages. A refreshing wedding present, housewarming or bread and butter gift.

IVY BY THE YARD 9.95 PPD USA

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In Old Georgetown

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CAP YOUR COIF when you're briney-bound with this pert pixie cloche. You're a regular bathing beauty while you're swimming but best of all the inner lining keeps your hair bone dry. Now you look divine *after* your dip! Flower-petal design rubber cap in white, blue or lemon yellow. $3.95. Giftware Specialties, Dept. B6, Northport, New York.



A RUSSIAN BOWL makes an unusual and distinctive container for flowers, fruit, and nuts. A superb example of ancient Khokhloma lacquerware, available for the first time since the Czars, the bowl is handpainted in red, green, and black floral designs on lustrous metallic gold. 7″ diam., 3″ h., $3.95 each. Shopping International, Dept. 311, 25 Lafayette Ave., White Plains, N.Y.



SWEET AND LOW-DOWN sandals are perfect with bare-back cottons and airy-light for the dos-à-dos-ing square-dance crowd. Feather-soft cowhide with T-strap and paper-thin heels in white or black, they'll be your all-summer favorites. Sizes 5 to 10 narrow and 4 to 10 medium, $4.95 the pair. Free Ranchwear Catalog. Beckwith's, HB6, 68 Franklin Street, Boston 10, Mass.



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SOMETHING NEW UNDER THE SUN

Unlike anything else on the market. Real joints of giant bamboo cut and polished into 12 oz. Tumblers for all tall drinks, spring or summer.

The color is the natural golden cane of bamboo decorated with green bamboo stalks. A delightful thing just to hold in your hand. Will not break if dropped.

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Style M . . . . $1.95 postpaid



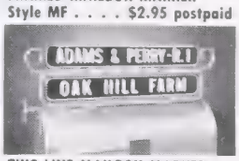
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DELUXE MAILBOX MARKER
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NAME & NO. MAILBOX MARKER
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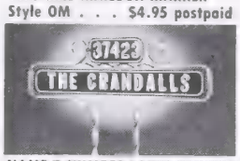
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Style OM . . . $4.95 postpaid



DELUXE 2-LINE MAILBOX MARKER
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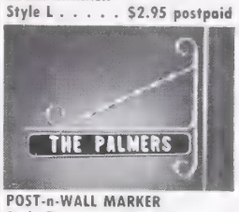
LAWN MARKER
Style L . . . . . $2.95 postpaid



NAME & NUMBER LAWN MARKER
Style NL . . . . $4.95 postpaid



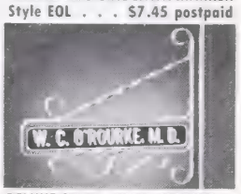
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Style EOL . . . $7.45 postpaid



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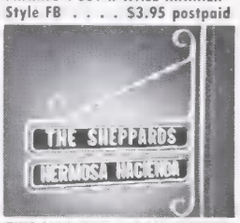
FRAMED POST-n-WALL MARKER
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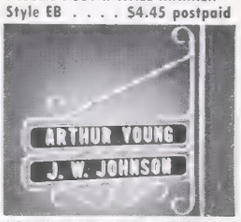
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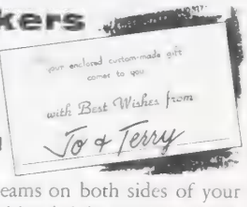
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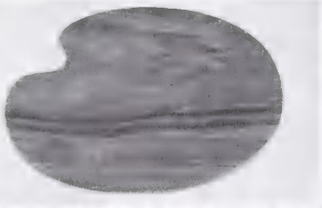
Ashtrays ..... 2 for **$1.95**
Candle Holders ..... 2 for **$1.95**

Tapers, hand dipped high quality white candles from Sweden. Not sold separately.
Set of 10 **$1.25**

1 pair Candleholders, 1 pair Ashtrays, and 2 Sandwich Boards . . . the 6 pieces for **$5.50** ppd.

Catalog Arabian of Scandinavia . . . Hundreds . . .





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Glance at these translucent white porcelain bowls, and you'll know why the lotus blossom is an Oriental favorite. Display these bowls in their smart cherry wood stands (included in the amazing low price). Use them to serve soup, desserts, refreshments, or as exquisite flower bowls. Set of four bowls, 4½" diam., with the stands, makes a delightful gift.

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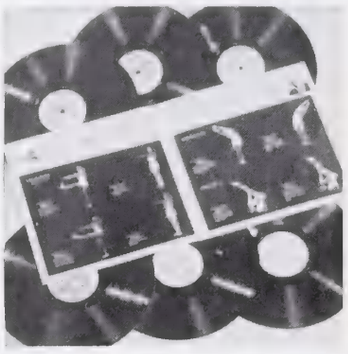
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LOSE WEIGHT TO MUSIC. A set of 6 vinyl records adds up to one of the most effective reducing courses ever to whittle down a figure. The trick is to follow exercises (clear illustrations, diet, & instructions incl.) *every* day, preferably at the same time. It's actually fun! $19.85. First record, lesson sent on 7 days FREE trial. Wallace, HB6, 427 W. Randolph St., Chicago 6, Ill.



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DAY 'N NIGHT LAWN MARKER is an attractive wrought-aluminum frame and scroll on a double 24" stand. Your name and number (up to 6 letters and numbers on top line, 17 on lower) on both sides in white reflecting letters that mirror light from headlights. Rustproof aluminum, baked black-enamel finish, $4.95. Spear Eng. Co., 473 Spear Bldg., Colorado Springs, Colo.



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CRYSTAL TOASTING CUP

engraved with full names and wedding date. Useful for flowers—treasured for sentiment, the gift of this cup makes each anniversary a memorable occasion.

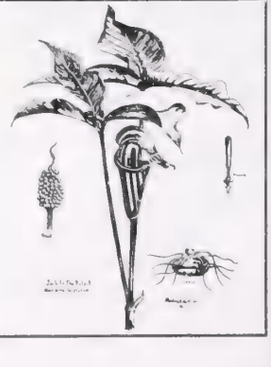
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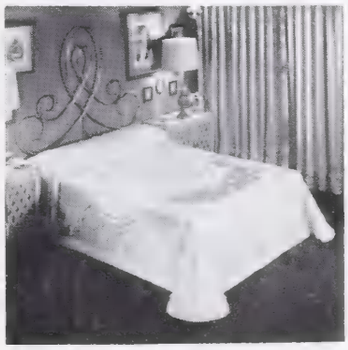
INITIAL THOUGHT for a young bride who's enormously proud of her new monogram or glowing sidelights for your own buffet, terrace, or den are fine crystal hurricane lamps. They add such a note of charm to an outdoor supper or intimate dinner party. Personalized with finely cut monogram (underline *last* initial). 8½" high. $10 the pair. Page & Biddle. Bryn Mawr. Pa.



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ORIENTAL GOLD. A new adaptation of lovely eastern lacquerware are these 24k gold-lined sherbets. We see them serving cooling summer ices, but think how luxurious they'd be for champagne. They're so beautifully made you can wash them in extra hot water without marring finish. 4" x 3" h. in persimmon or ebony, 4, $7.95. Add 50¢ post. Classic Corner, HB6, Wynnewood, Pa.





16" x 16" Top
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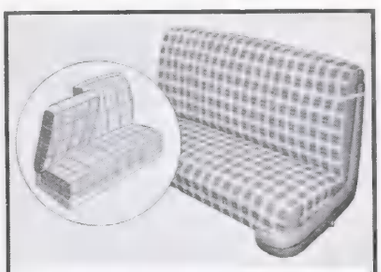
Wishmaker House 234 S. Ball Park Plaza Scottsdale, Ariz.



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This is a handblown actual reproduction of the weather glasses used on the old Clipper Ships. It will actually forecast weather changes 8 to 12 hours in advance. Order one for Dad or that friend who is a golfer or yachtsman. It will tell them how the weather is going to be tomorrow. Authentic decor for pine panelled and nautical rooms . . . adds interest and color to any room. Furnished with complete instructions for use. Overall height 10½". Only $3.95 postpaid. Satisfaction guaranteed or money refunded.

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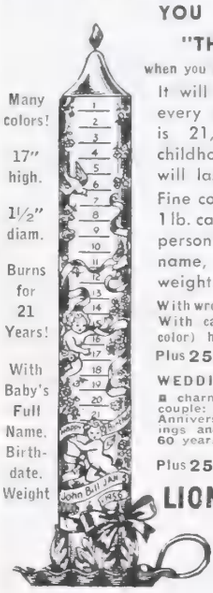
Imagine—front seat protection that can be slipped on or off in seconds! Washable, pre-shrunk plaid covers protect car upholstery from pets, wet bathing suits, children's muddy shoes . . . even prevent static electricity! Covers are predominantly gray with yellow, blue and red stripes. Specify solid front seat (also fit rear seats) or split front seat. **1572-6**, Split Cover or **1573-6**, Solid Cover, **$4.98**

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YOU GET A **BIG** "THANK YOU"
when you give this unique candle



Many colors!
17" high.
1½" diam.
Burns for 21 Years!
With Baby's Full Name, Birthdate, Weight

It will burn for hours on every birthday 'til baby is 21, creating happy childhood memories that will last a lifetime.

Fine colorful custom made 1 lb. candle is permanently personalized with full name, birthdate and weight.

With wrought iron holder $3.45
With cadmium plated (silver color) holder $3.95
Plus 25c postage for each candle

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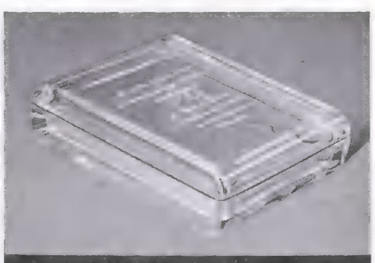
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HOME BUILDING PLAN SERVICE

Studio D, 2454 N.E. Sandy Blvd., Portland 12, Oregon



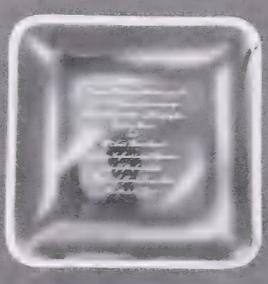
Wedding Box

Her invitation reproduced precisely in etching on the lid of a Fostoria glass cigarette box. Gift-boxed.
Cigarette box, 5½x4x1½ **$10.95**
Box, with pair of complementing trays, 4" x 2", etched with first names **$16.95**



Wedding Goblet

The traditional toasting cup etched with full names of bride and groom, date of wedding forms a prized heirloom. In clear glass 6" tall. Gift-boxed. **$12.50**



Invitation Plates

Her invitation etched in delicate tracery on these lovely curved plates of clear crystal rimmed in tarnish-free sterling silver.
8" **$15.00**
12" **$18.95**
14" **$21.95**



Champagne for Two

A sparkling toast for a beloved — from twin champagne glasses of fine imported crystal with fluted hollow stems and engraved, arrow-pierced hearts. Handsomely boxed. **$5.50** pair

All items shipped promptly with safe arrival assured. Add 50¢ per item for shipping.

Catalog on Request No C.O.D.'s, Please

Holiday House
16 Bellevue Theatre Bldg., Upper Montclair, N.J.





Peace of Mind

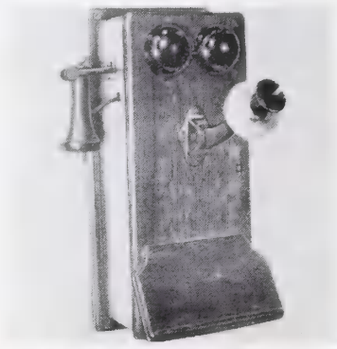
Personal Alarm protects you at home or away. Small as electric razor, fits pocket or purse; hangs on window or door. Also for baby sitter, invalid, merchant, cashier. With regular flashlight battery, ppd. **4.30**

Breath of Life! Oxygen inhalant, Lif-O-Gen, for emergency use: home, office, plane, boat. Carry in briefcase, handbag, or glove compartment of car. 11" high, weighs 20 oz. With face mask, ppd. **7.60**

Hammacher Schlemmer
145 EAST 57th STREET, NEW YORK 22, NEW YORK



TWIN GRILL BROILER doesn't give a hoot for the season, can be used outdoors or in an indoor fireplace. Unique twin level cooking and warming gives twice as much broiling space. Black finished cast-iron. Adjustable draft, heat controls, nickel-plated grids 16" x 10½". Easy to assemble. $19.95. Add $1.50 w. of Miss. Leg extenders are $1 extra. Newbury Twin Grill, HB, Goshen, N.Y.



THIS RINGS TRUE if you're looking for an old-fashioned decorating touch. It's an original wooden wall-type crank telephone that you can adapt as a radio cabinet, plant with English ivy or stow with spices. With transmitter, receiver, bells, crank and shelf. $7 f.o.b. from Telephone Repair & Supply Co., Dept. 199, 1760 Lunt Ave., Chicago 26, Ill.



DISTRESS-SIGNAL KIT. Be prepared for day or night emergencies while afloat with a kit that can be stored on your boat indefinitely, ready for use. Package is waterproofed so flares and signals remain in perfect condition. Kit: 2 ten-minute flares, loud sea whistle, fluorescent dye marker, matches, launching handle. $4.95. 35¢ post. Scott-Mitchell. B6. 415 S. Broadway, Yonkers, N.Y.



APOTHECARY CHEST. This is much more than just an end table. Apartment dwellers will appreciate the extra storage space provided by *three* roomy drawers that have six white porcelain knobs. The chest is crafted of knotty pine and beautifully finished in light or dark pine. 24" high, 23¾" deep, 21" wide. $59.95 exp. coll. Templeton Craftsmen, Templeton, Mass.

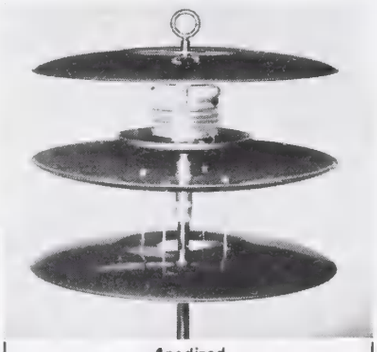
OFFICIAL 1960 OLYMPIC **CARRY-ALL BAG**

$4.95 Plus 25¢ Post.



Manufactured in Rome, Italy—the exact bag to be used by all Olympic athletes. Swiss burlap with waterproof plastic lining, red cowhide trim, wooden drawstring handles and decorated with 5 circle handmade Olympic insignia. Use as a tote bag for shopping, beach, etc. Size 15" x 23". *Pa. Res. Add 1% Sales Tax • Sorry No COD's*

TAYLOR GIFTS, Wayne 3, Pa.



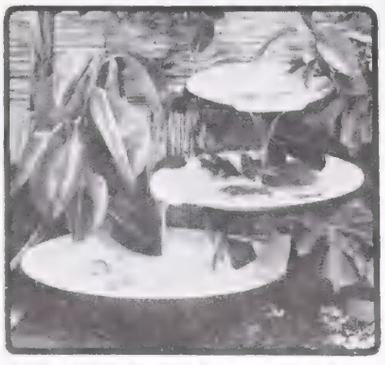
Anodized
KEPE-NETE BIRD FEEDER
Rustproof . . . Aluminum

Many new wild birds with their joyous song will flock to your Kepe-Nete feeder's dry, clean food. Lower of 3 dark green 15½" anodized trays prevents squirrels from entering feeder when mounted on ⅜" (inside dia.) iron water pipe, which mounting is drilled to fit. Feeder tray and glass hold 1½ lbs. Postpaid. (Add 50¢ W. of Rockies).

Feeder without Guard	$9.95
Feeder with Guard	12.95
Guard only	3.45

Satisfaction Guaranteed

H. B. COWAP
2423 Ridgeway Avenue Dept. HB-60
Evanston, Illinois



CASCADING WATERFALL, a soothing fountain of 3 bowls in sparkling white! No plumbing, no installation . . . a built-in electric pump sends the water round and round. Bowls are 16", 22" and 28" wide, in a frame of black steel. Decorative and distinctive indoors or out, amid plants, bubbling cool in a corner, whispering in the patio. Completely portable. **27.99**

TO ORDER: Send check or money order. For C.O.D. send 1/3 deposit or more. Shipped freight collect. Calif. resid. add 4% state tax. 10-day money-back guarantee.

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MAKES YOUR GARDEN BLOOM AT NIGHT

10" weather-resistant metal flower available in gold, pink, white or green finish. 25 watt silvered bowl bulb center. Tubular aluminum stem adjustable to 12", 20", or 32" fits into 6" die-cast aluminum ground stake.



Beautiful by day—Fantastic at night

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12 cakes $3.50 3 boxes $10.00
Satisfaction guaranteed. Free catalogue.

Carolina Soap & Candle Makers
Southern Pines, North Carolina

Exclusive Makers of Bayberry Soap for Colonial Williamsburg, Inc.



CHIP 'N' DIP DISH

in gleaming lifetime silverplate. Buffet and informal dining dictate today's trend in modern silver and what more perfect gift for the June bride: or treat yourself to this lovely 12½" serving tray with a four inch Revere bowl soldered permanently in the center. $9.95 ppd. KUHN'S JEWELERS, Box 467, Salisbury, Maryland.

FAN-TASTIC FLATTERER is this traveling whiz of a skirt. It folds like a fan so it takes up next to no space in your suitcase, comes out looking pert, pretty, and freshly pleated. In medium-weight duck with stitched pleats, it buttons down the front, washes by machine. Blue or white, sizes 10 to 18, $14.95. Johnny Appleseed's, Box 711, Beverly, Mass.



A FIRE MARK in colonial days showed the local volunteers which houses were insured. No plaque at the door, no service from the fire fighters. Now it rings the bell to call the family home to dinner. Or you might use it on your front door. Black cast iron with red and gold. 10½" h., solid-brass bell and bracket. 6" w. $17.50 plus 50¢ post. Charlotte Thomas, Box 206, Wayne 1, Pa.



THONG SANDALS to wear with your delectable summer linens and beach togs emphasize the glory of a shapely leg. They're comfortable, cool, and the tapered little princess heel is very flattering to the foot. Made of genuine leather and beautifully balanced, they come in white or black in sizes 5 through 9. $9.95 a pair. Elizabeth McCaffrey, Dept. B-6, Northport, New York.



HAVING MAN TROUBLE because you can't find a gift for him? So are lots of women, what with Father's Day and Graduation coming up. But what about this handmade sterling-silver tie slide with 3 cut-out initials? Men like its fine craftsmanship, its simplicity, its personalization. ¼" w., $3.85. Cuff links, $7.70 pr. Tax incl. Young Originals, 30 W. Lockwood, Webster Groves 19, Mo.

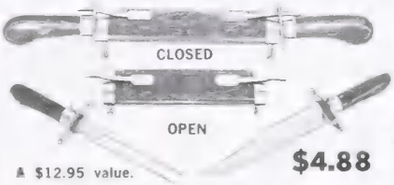


antique 1824 FLINTLOCK MUSKET
display over mantle or bar . . .



palley/s FATHERS DAY FEATURE
39.95

Famous Flintlock Musket similar to that used by Napoleon's troops and later introduced to America by the French Army fighting the British. Our fore-fathers hunted Thanksgiving Turkeys with the original. Has 40" hardened steel barrel . . . overall length 55". Complete with steel ramrod. Has antiqued appearance. An interesting conversation piece. Collectors will be amazed at our low price.



A $12.95 value. **$4.88**

CARVING ENSEMBLE from INDIA

A gorgeous gift for a discerning hostess. Has hand carved walnut case with intricate designs by skilled craftsmen. Gleaming brass trim for greater beauty and solid brass legs for proud display. A large carving knife (8" blade) and meat fork lock into place when inserted into each end of the case. O.A. length 18".

world famous **KABUKI** decorator dolls
$6.88 Each



Add a dramatic touch of glamour to your home with these lifelike Japanese figurettes. Costumed in authentically patterned, colorful silken fabrics. Genuine Kabuki Dancers depicting characters from Japanese legend and history. Stand 14" high on black lacquer base.

We select from 14 dolls such as the Hat Dancer, Sword Dancer (shown), Geisha, etc. **For our complete collection see catalog of Imports.**



bronze **CHINESE GONGS**
7" diam. **$11.88**
10¼" diam. **$14.88**

Call your guests to dinner with this elegant oriental gong . . . you will recall the glamour of the Far East. Made of glowing bronze with chinese characters on the surface. Hangs on black iron stand. Padded mallet is included. Choose from two sizes — please specify.



SOUTH SEA ISLAND CHAIR

From the glamourous islands of the South Pacific to contemporary rooms and patios . . . comes this sophisticate of golden-brown rattan. Hand-woven for your comfort. Cradled on ebony wrought iron. Seat size: 19" wide, 23" deep.

SPECIAL **$6.88** EA. TWO FOR $10.50

MATCHING RATTAN OTTOMAN
OTTOMAN — price each . . . $3.88 TWO for ONLY 6.50



LANAI CHAIR
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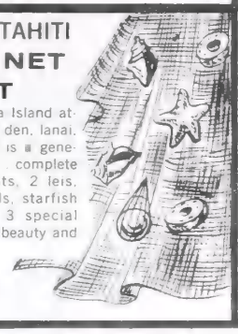
Superb South Seas styling in honey colored Palembang rattan. Its sweeping lines will enhance your patio, poolside or playroom. Sturdily hand woven to provide years of relaxing comfort. Mounted on black wrought iron legs. Has 19"x17" seat with a 29" overall height.



HOOD CHAIR
6.88
2 FOR ONLY $12.00

A most fashionable addition to our ever growing line of fine rattan. Hand woven of honey blonde Palembang rattan in an airy new design. Perfect for both indoors and outdoors. Mounted on sturdy wrought iron legs.

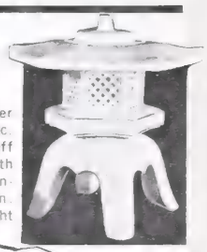
EXOTIC TAHITI LUAU NET KIT



Gives a South Sea Island atmosphere to your den, lanai, patio or bar. Net is a generous 60 sq. ft. . . . complete with 2 cork floats, 2 leis, shells, glass balls, starfish and a sea fan. 3 special features: quality, beauty and price.

NET KIT **$2.98**

GARDEN LANTERN



A lantern to light flower beds, lawns, patio, etc. Dreams of the far off Orient come to life with this exquisite earthenware garden lantern. Specially imported. Height 9", width 9.

4.99



sand cast HIBACHI
10" DIA **$4.88**
11-1/2" DIA **$5.88**

FATHERS DAY SPECIAL

Try this world famous Japanese portable cooker and you'll be amazed. Has a sand cast block iron body with built-in handles and wooden base. Steel grill is nickel plated and has wood handles for easy removal when hot. Use on fireplace hearth, in patio, lanai, etc.

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palley/s 2263 E. VERNON AVE., DEPT. HB-60 LOS ANGELES 58, CALIFORNIA



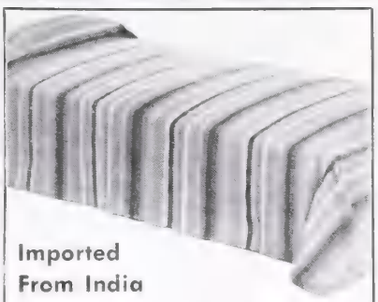
Decorative wastebasket, tissue box, and tumbler set. Add the elegant French touch to your bath or boudoir. Lovely embossed and hand decorated Fleur-de-lis design. The perfect gift for the bride. Please specify your choice of four decorator colors.

- blanc white
- bon bon pink
- Riviera sand
- metallic gold

3 pc. set only **$9.95** Postpaid

Please, ■ C.O.D.'s. Make check or money order payable to:

Designing Woman
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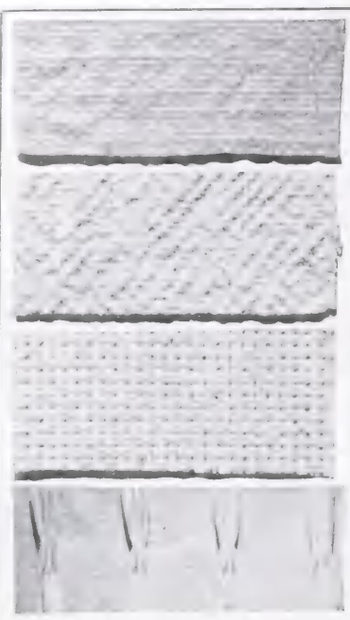
MADRAS SPREADS

Add a fresh note of beauty to your home with these gorgeous madras spreads. Hand-loomed in India, their multiple stripes of rich, harmonizing colors are woven right into the fabric. They make stunning spreads, furniture throws or dramatic draperies. Preshrunk, colorfast and washable. Your choice of colors predominating in green, blue-rose or rust-gold.

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California decorators and architects **"up end"** it to drape the widest window floor-to-ceiling, with one piece of cloth! No seams to sew or show! 100% cottons, heavy primitive weaves, woven for quick fluff-dry laundering—never ironed. Smart and serviceable for slipcovers, bedspreads, tablecloths.

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Cloth so wide its width goes floor to ceiling. Endless pleating along one edge provides panels to your exact rod size . . . hemmed, ready to hang, only 10¢ per rod inch plus yardage cost. Handsomer, at lower cost, because they're seamless! Send 25¢ for catalog described above.

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ORIGINAL GRAPE AND LEAF PATTERN

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SPECIAL OFFER—Small Table $9.95 C.I., $12.95 C.A. If Bought With 3 Piece Group.

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Bryn Mawr HB6, Penna.

COOL Comfortable Ranch DRESS for Summer...



New, crisp **NO-CARE** fabrics. Washable and Drip-Dry. Finely tailored, action back, easy to get into snap front closing, self belt. In Tan, Green or Navy Stripe on White **ARNEL.** Smart White Line Check on Tan, Willow Green or Turquoise Disciplined 100% **COTTON.** Desert Tan, Cadet Blue, Willow Green or Turquoise Silky **POPLIN.** Sizes 10-44, 12½-24½.

Sizes up to 20 . . . . . $11.95
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Add 50¢ post. Satisf. Guar. Send cash, check or M.O. For COD's send $3.00 deposit.

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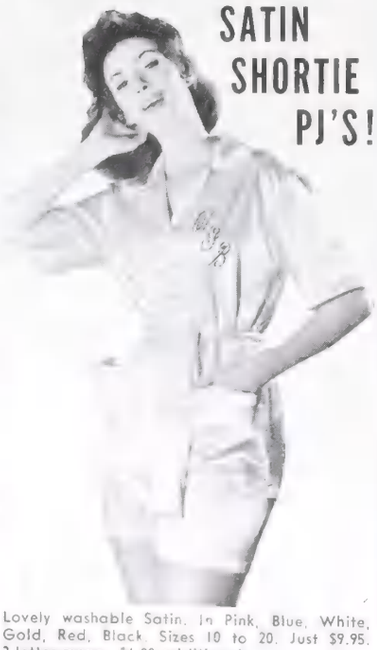
Don't Let Your Face Grow Old!
It Can Happen To You

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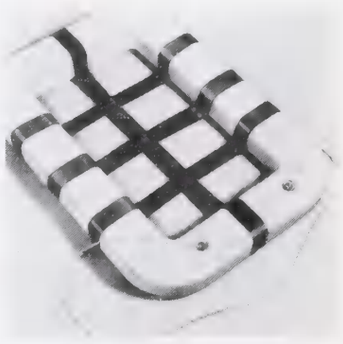
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Lovely washable Satin. In Pink, Blue, White, Gold, Red, Black. Sizes 10 to 20. Just $9.95. 3 letter mono., $1.00 additional.

SCINTILLA, 1209 W. Balmoral Ave., B, Chicago 40, Ill.



FUN FLOAT is wonderful! It can't deflate, can't leak, can't sink and it laughs off heat, cold, sun, and moisture. Made of solid dylite with multi-color saran webbing and 6-foot tow line, it's 38" x 26" x 5" thick. It's so rugged you can leave it outdoors all year round. Supports 250 lbs., yet weighs less than 4 lbs. $9.98 exp. coll. Order from Jeff Elliot, HB6, Statesville, North Carolina.



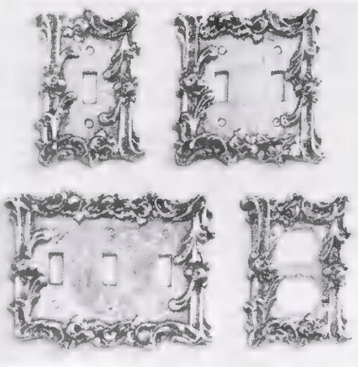
FLIRT WITH A FAN of a midsummer's eve and the country club dance is as excitingly romantic as a Venetian ball at carnival time. A genuine ivory fan, hand-carved in the most exquisite detail, imported from Hong Kong, opens to 12" wide. Fans are so fantastically feminine, we think a revival's due. Are you with us? $6.95. Harriet Carter Gifts, HB6, Plymouth Meeting, Pa.



CHARM A GRADUATE with gold or silver bangles designed just for her. The sterling silver graduate's cap is $3; 14k gold, $10.50. She'll love the duplicate of her cherished diploma. Sterling, $1.50; 14k gold, $9.50. Girl-graduate charm in sterling is $5; 14k gold, $17. Tax, incl. Free booklet, 112-pg. catalog of 5,000 charms, 25¢. Charm & Treasure, HB6, 509 5th Ave., New York 17.



EARTHENWARE MUGS. A decorative and enormously convenient set to have on hand for summer afternoon bridge games on the terrace or barbecue suppers on the patio are ceramic mugs in two-tone pastels. They hold a thirst-quenching 10 ozs., have smooth-finished tops, basket-weave textured bases. 6 in ass't yellows, blues, greens, $3.50. Meredith's, Evanston 25, Ill.



PROVINCIAL SWITCHPLATES

Switch to beauty in your home with little cost or effort. Add interest to your walls with our golden brass-plated switchplates. Non-tarnish finish, screws included. No COD's please.

SINGLE—3" x 5"	$1.50 each 3 FOR $3.95
DOUBLE—4½" x 5"	$1.95 each 3 FOR $4.95
OUTLET PLATE	$1.95 each
TRIPLE—6½" x 5"	$3.50 each

Pa. Residents Add 4% Sales Tax

WHAT'S NEW SHOP
Wynnewood HB6, Penna.

WANTED TO BUY

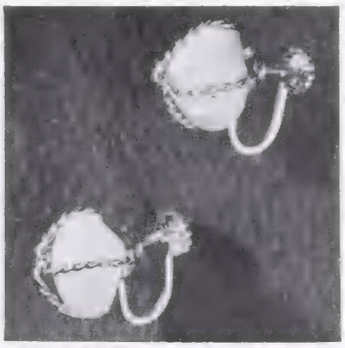
Estate and liquidation jewelry and silver shipments solicited. Diamonds of any size, set or unset, antiques and conventional-type jewelry also bring good prices.

Check our references with Dun & Bradstreet; the Whitney National Bank (Morgan Branch), New Orleans 16, La.; and the Jewelers Board of Trade, 22 West 48th Street, New York, N. Y.

We keep your package in our vault, intact for ten days, subject to your acceptance of our remittance. Ample funds for any-size shipment.

ANTIN'S 114 Baronne Street New Orleans 12, La.
Antique and Antique Reproductions
ESTABLISHED 1916

EARMARKED FOR JUNE birthday girls are fresh-water pearl earrings in a twist of 14k gold. There's something about their glowing simplicity that's enormously flattering with a golden tan. She'll wear them with everything from a linen sheath to her most sophisticated cocktail dress. $24 pr. Pendant on 14k gold chain, $14.30. Tax incl. Merrin, HB, 530 Madison, N.Y.C. 22.



YOUR PLACE IN THE SUN is right here, in this deliciously comfortable back-rest beach chair. It's durably constructed of bamboo and wicker with an openwork pattern that permits cool air to circulate. Lightweight portable unit carries easily, sets up at pool, beach, or on the lawn in a flash. 20 x 16 x 15½", $5.95. Miles Kimball Co., 33 Algoma Blvd., Oshkosh, Wis.



PINT-SIZED PICASSOS produce the most delightful "works of art." So send the latest masterpiece and it will be reproduced under glaze on the 7" ash tray or 4½" x 5½" cigarette box. Any size (even folded) drawings will do. And a doting Daddy, Mom or Grandma will be thrilled! $6.95 each plus 50¢ post. 10 days delivery. Young Rembrandts, Loch Lane, Port Chester, N.Y.



BILLET FOR BANGLES. Do you know a sophisticated lady whose home is so well-ordered you'd think she had a staff of servants, who wears jewelry with the air of a duchess? Send her this black velvet-covered plate circled with golden coins. It holds earrings, bracelets, etc. and it looks truly elegant on her dressing table. 8" w., $7.95. Hobi, HB 6, Flushing 52, New York.



Provide SAFETY to WATER PLAY

CHILDREN'S SWIM VEST



(Coast Guard Approved)
Adjustable — Orange Cover
Specify:
Large Child
Small Child
$5.25 postpaid

BUOYANT CUSHION
(Coast Guard Approved)
Meets New BOATING LAWS
15"x 15"x 2½"
Specify:
Plastic Cover
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WATER SKI BELT
Comfortable, Pliable
Snaps on or off
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(Specify Waist)
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HAPPY AS A CLAM in an easybaby

A pediatrician approved cradle chair that elevates and supports the smallest baby. It brings him into the family circle and frees mother's hands for feeding. Easybaby is the ideal way to keep the infant happy and secure at his mother's side, about the house, traveling. Hand finished wood construction, in pale pink, blue or yellow. Fully assembled, complete with plastic mattress, safety strap and hand holes. Satisfaction guaranteed. Send check or money order. We pay postage in the United States. $9.95.

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A Sherle Wagner Original, unrivaled in quality, concept and craftsmanship. Jewel-crafted with exquisite perfection in 24 kt. gold plate. $175.00 Available with correlated accessories. For illustrated brochure send 25¢ to the Sherle Wagner Shop, 123 East 57th Street, New York 22, New York.



Sherle Wagner

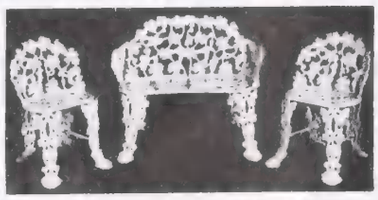
Authentic Reproductions in CAST IRON-ALUMINUM



DECORATOR'S TIER TABLE

Tiers are stunningly embossed, depicting a Medieval scene, handsomely bordered. Aluminum in White. 31" high, 18" wide.
$59.50

Sets as Low as **$44.50**



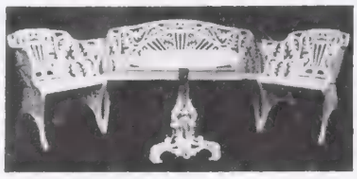
ORIGINAL GRAPE and LEAF PATTERN

	Cast Iron	Aluminum
Settee #500 32" long, 28½" high, seat 10" deep	$29.80	$37.60
Chairs #502 16" long, 28" high, seat 10" deep	18.50	20.50
3-Piece Group	$44.50	$54.50

OLD ROSE PLANTER #73



32" long, 13" high, 10" wide. Finished in gleaming white.
Cast Iron $29.50
Aluminum ...$35.50



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CASTILIAN GROUP with Arm Chairs

	Cast Iron	Aluminum
Settee #1600 48" long, 34" high	$100.00	$120.00
Chair #1603 19" long, 34" high, ea.	54.50	68.00
Table #1601 25½" high, 29" diameter	49.50	54.50



TRY ONE OF THESE AS A TRANQUILIZER

THE HAMMOCK THAT CAN DO WHAT IT LOOKS LIKE IT CAN DO

These big "Marriage" hammocks from the hot tropics can send you on sweet siestas, sleep two, seat three or four, and fill any corner of your garden with a glory of pink and white color. Woven from soft sea cotton that cannot scratch; 64 sq. feet, if you please, of beautiful hand-tied mesh netting in white and pink; 8 ft. long, 8 ft. wide and more still if you stretch it; 13 feet from tie to tie. Your family deserves one.

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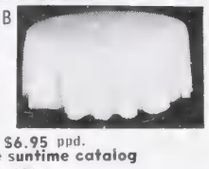
The OLD MEXICO SHOP
HB SANTA FÉ—NEW MEXICO



hard-to-find tablecloths dress-up and protect your umbrella tables, make wonderful rare gifts, both have 3" white fringe, center hole for pole and quick-fit, snap-on feature. both A and B cloths are available without hole or snaps at prices listed below.

A. 60" spiderweb stripe pattern in red white; green white; yellow white; charcoal white. **$9.95** ppd.

B. 60" desert-cloth solid pattern in natural; avocado; turquoise; yellow. **$6.95** ppd.



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patio sales
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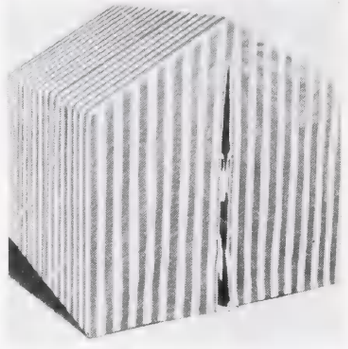
GOOD HOOKING, GOOD LOOKING. Fish and more fish to say nothing of sea horses and lobsters are hooked into an altogether new design cotton twist rug. The background is warm beige and the fish are in tones of gold, red-brown, and black. We'd like it at a fireside by the sea or for a bathroom in town. 3′ x 5′, $19.95. Edith Chapman, Nyack, New York.



ANTELOPE FROM AFRICA has a grandeur that befits a museum, yet wears a modest price tag. The stately antelope hand-carved of richly grained, brown Mvuli wood by African natives is original art you'll want to display on a storage wall, or send to the man who collects unusual pieces. 7″ h.. $2.95. World Handicrafts, Dept. 313, 29 Lafayette, White Plains, New York.



SPOT LUCK. Lake fish, an educated lot, travel in schools. Hook one, there's sure to be another. So when a big one strikes you just toss out the Lake Guide fishing spot marker. It won't drift, so after you net your catch, back you go for more. Fluorescent marker, visible for 1,000′ has a 50′ nylon depth check line, $2.95. Down's, Dept. 1106, 816 University Pl., Evanston, IN.

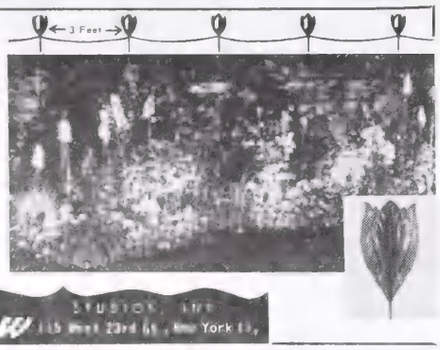


IT'S A CIRCUS tent, it's a bunkhouse, it's anything your imaginative back-yard pretenders dream up. A yellow and green striped vinyl-coated duck tent is supported by a sturdy tubular frame. Little bathing beauties will use it as a pool-side cabaña. 42″ x 42″ x 42″. $16.95. Harvest House, Inc., 1200 Niagara St., R534, Buffalo 13, New York.

Glorious Garden Lights

Changes the garden into a living, enjoyable spot at night. This row of leaf shields each has an electric socket and cord to softly illuminate after dark. Set of 7 green shields blends unobtrusively in the daytime, are spaced 3′ apart and will light up a 24′ area. Each shield is 4¾″ x 3″ wide, complete with 20″ metal spike stem and watertight, safe cord.

Complete **$27.00**



Dept. HB-6

Ludlow STUDIOS, INC. 115 West 23rd St., New York 11, N.Y.



NEW GLORY

It's a grand NEW 3′ x 5′ FLAG **$1.00**

Welcome in the newest states to the Union with this fifty starred NEW GLORY. Because of its generous 3 ft. by 5 ft. size you'll want to fly it high this Fourth of July. Made of durable plastic, it'll last and last. It's weatherproof. Can be cleaned with a damp cloth. Has two brass grommets for easy displaying. Red, White and Blue are the hues. Need we say more?

Ppd. only $1.00

Order by Mail. Guaranteed to Please! No C.O.D.'s Please

GLASSCRAFT 920-B Chicago Avenue Evanston, Illinois

RID-O-MUST checks MUSTY ODORS



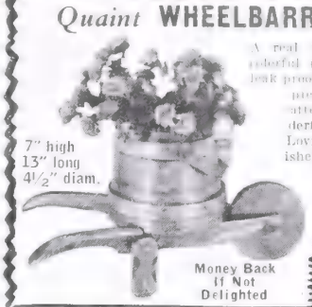
$1.25 A CAN

RID-O-MUST gives the bum's rush to musty odors in mattresses, closets, luggage, rugs, furniture, dresser drawers. Better get an extra can for your husband to use in the basement, in his car, boat or trailer. Just sprinkle it on. That stale, dead-storage odor vanishes right away, and there's a sunshine-fresh smell instead. $1.25 ppd.

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Quaint WHEELBARROW PLANTER

ONLY 25¢ for HANDBOOK of PRODUCTS of NEW ENGLAND



A real Vermont sugar bucket with colorful plastic liner that's leak proof. Makes a charming planter or use it for candles, butter dinner mints. A wonderful bridal or shower gift. Lovingly hand finished in Honey Maple.

only **$4.95** postpaid

(Add 50¢ West of Miss.)

Money Back If Not Delighted

Puddin' Holler Box 51 E. Swanzey New Hampshire

MOUSE & SPOUSE are the most beguiling twosome since Mickey and Minnie, and don't they know it! Just look at the smug, nose-in-the-air expressions they wear. Hand-carved Haitian taverneau plaques are hand-oiled, hand-finished. With magical adhesive backing, they can be hung and re-hung without marring walls. 5¾" x 5½", $2.98 pr. Deer Hill Co., Flushing 52, N.Y.



DIETETIC DELIGHTS are fruit-flavored summer sweet treats with low-calorie count. Made without sugar or salt by the world's largest manufacturer of dietetic goodies, 12-oz. box of ass't. lemon, tangerine, and cherry fruit drops, $1.59. 2-oz. sack of peppermint or fruit-flavored hard candy, 35¢. Fruit drops & 2 sacks hard candies, $2. Estee, HB6, 42 Jumel Pl., N.Y.C. 32.



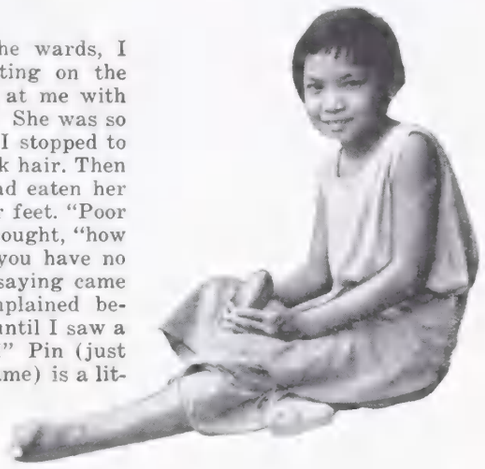
MAGAZINE TOTE BAG. This is the go-everywhere carry-all that we *Window Shopping* gals are in love with! It carries our newspaper or "House Beautiful" on commuting days, takes to the beach week ends. The blazer-stripe rubberized red or black and white material whisks clean. Washable lining and patent trim. 16" x 18", $4.98. 35¢ post. Jack's Mail Box, 95-5th Ave., N.Y.C. 3.



HANG THE KITCHEN, be it Early American or contemporary, with these wall plaques sculptured of Hydra-Cal and finished with real copper pigment that ages like old kettles. Authentic Early American kettles and pitchers plaques have fluted edges and hanging cords. 4½" x 4", a set of 6, each different, is $3.95 from Artisan Galleries, 2100 N. Haskell Ave., Dallas 4, Texas.



Pin



Passing through the wards, I saw a little girl sitting on the floor. She looked up at me with such a friendly smile. She was so sweet and attractive, I stopped to pat her gleaming black hair. Then I saw that leprosy had eaten her toes and a part of her feet. "Poor little brave girl," I thought, "how can you smile when you have no feet?" Then the old saying came to my mind, "I complained because I had no shoes until I saw a man who had no feet!" Pin (just Pin—she has no surname) is a little orphan girl, around 9 or 10, in faraway Thailand. She has never been to school but is intelligent and very winsome.

Leprosy is not hereditary but is contagious. A healthy child left with leprous parents is certain to contract the disease. CCF helps to remove such children to school colonies and keeps them safe from leprosy's horrors. To let them remain with infected parents is like leaving children to play in a river infested with crocodiles. Yet many remain for the lack of funds to save them. CCF helps children like Pin, too, who are leprous. She needs to have her legs amputated, her disease arrested and then, later, with artificial limbs she will be able to stand up again.

CCF also assists blind, deaf, crippled, retarded and tubercular children. But the greater number of the children are orphans, refugee or "cast off" children—normal except for their hunger, homelessness and neglect. There are children who need help because they have never eaten a full meal, never worn anything but rags. Some of them have never even been in a house. There are children who sleep on the streets and search refuse cans — for whom a spoiled banana is a treat! In India, parents within the past two months have sold their children for as little as seventeen cents, hoping the purchaser would feed them when they could not. Children like these can be cared for in a CCF home. The cost is the same in all countries listed below—$10.00 a month.

Christian Children's Fund, incorporated in 1938, with its 340 affiliated orphanage-schools, assists over 30,000 children in 40 countries. It is the largest Protestant orphanage organization in the world. It serves 35 million meals a year. It is registered with the Advisory Committee on Voluntary Foreign Aid of the International Cooperation Administration of the United States Government. It is experienced, efficient, economical and conscientious. Children can be "adopted" in any of the countries listed.

COUNTRIES

Africa, Austria, Belgium, Bolivia, Borneo, Brazil, Burma, Canada, Ceylon, Chile, England, Finland, France, Greece, Hong Kong, India, Indonesia, Iran, Italy, Jamaica, Japan, Jordan, Korea, Lapland, Lebanon, Macao, Malaya, Mexico, Okinawa, Pakistan, Philippines, Portugal, Puerto Rico, Spain, Syria, Taiwan (Formosa), Thailand, Turkey, United States, Vietnam, Western Germany, American Indians or greatest need.

For information write: Dr. J. Calvitt Clarke

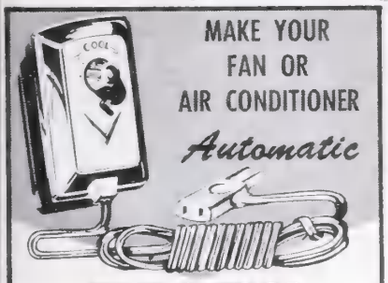
CHRISTIAN CHILDREN'S FUND, INC.
Richmond 4, Virginia

I wish to "adopt" a boy ☐ girl ☐ for one year in.....
(Name Country)
I will pay $10 a month ($120 a year). Enclosed is payment for the ☐ full year ☐ first month. Please send me the child's name, story, address and picture. I understand that I can correspond with the child. Also, that there is no obligation to continue the adoption.

I cannot "adopt" a child but want to help by giving $.....
☐ Please send me further information.

NAME .....
ADDRESS .....
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Gifts of any amount are welcome. Gifts are deductible from income tax.



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Convert any window, ventilating fan or air conditioner (up to 8 amperes) to an automatic appliance. Even a child can install the Fan-O-Trol. Just clamp it on and plug it in. Then set it and forget it. The appliance will turn on when temperature is high and turn off when temperature is low. Saves current; makes your appliance more efficient. No more getting out of bed to turn it on or off. Fan-O-Trol does it for you. No C.O.D.s, money-back guarantee.

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it's **MARBLE-LUS!**

Keeps marble tops like new!

Keep marble-top tables beautiful with brand new Marble-Lus! Protects all shades of marble against grease, dirt, discolorations and dulling film in a jiffy. Prevents scratching and staining! Just wipe it on, let it dry, wipe it off! Leaves a gleaming, lustrous protective wax and silicone finish. Never use furniture wax or soap and water—always use Marble-Lus! Order today!

6 oz. bottle $2.00 ppd.
Recommended by Emily Taylor of Good Housekeeping! *Sorry, no COD's. Send 25¢ for Surprise Gift valued at $1.00!*

DECORAMA
Dept. B-6, 240 E. 92 St., Brooklyn 12, N. Y.

FAMOUS ORIENTAL HIBACHI



BROILS DELICIOUS STEAKS ANYWHERE

INDOOR-OUTDOOR PATIO BEACH BOAT

$11.95

All the rage! Ideal gift! Wonderful new way to charcoal grill summer or winter, anyplace! Fire-safe rugged cast iron lasts a lifetime! No mess. Inside fire grate; adjust. draft door. Chrome-finish, grill adjusts height over hot coals. Sturdy hardwood base & handles. Grill 10"x10"; 11½" hi. Add $1.50 ea. shp. & handl. chgs. in U.S. (Add $2 to Alaska, Hawaii.) (In Penna. add 45c sales tax.)

NEW!



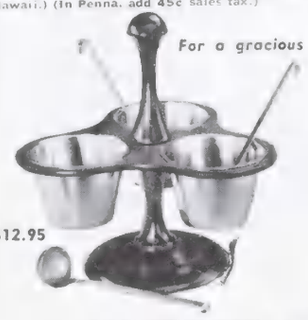
$10.95

LET GUESTS GRILL THEIR OWN!

BABY HIBACHI SUSAN SET

Fun for parties! Sturdy black cast iron baby Oriental hibachi grills franks, canapes over glowing charcoal right at table! Four smart white ceramic susan servers on ball bearing swivel base. Hibachi 4½" diam. has fire-safe inside grate, draft door. Chrome-fin. grill. Cool wood handles & base. 100 picks; set 14" diam. Add $1.50 shp. & handl. chgs. in U.S. (In Penna. add 44c sales tax.)

For a gracious hostess!



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SMART 3-WAY SERVER

Ideal for **dressings, sauces, relishes!** Use it every meal—great for barbecues, buffets! Three handsome stainless steel bowls (12-oz. ea.) 3 stainless steel ladles, fit into lazy susan hardwood swivel stand. 11" tall. Richly finished in walnut, mahog., or Fr. Prov. (Add 80c ea. shp. & handl. chgs.) (Add $1.00 to Alaska or Hawaii). (In Penna. add 52c ea. s. tax.)

Satisfaction Guaranteed.

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Unusual Accessories for Smart Casual Entertaining

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BEJEWELLED MAGNIFIER

So pretty, so original you'll want to carry it everywhere! A profusion of rhinestones and seed pearls adds glamorous glitter to the antique gold plated handle and rim. Precision ground glass permits ladylike perusal of programs, price tags, menus and such. Beautifully made, it's just 3" long and comes in a trim faille case. Very gay for gifts!

$4.95 *tax & postage included*

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Aimée Lee Dept. B-6

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A Fountain or an Ornament



In your garden, loge or patio this winsome cherub of Pompeian stone adds gaiety and charm, and the frog the cherub holds is piped to serve as a fountain.

Small size—20" high—$20.00
Large size—36" high—$85.00

Prices f.o.b. New York

Write for Catalog (10 cents please for mailing). Illustrated are Bird Baths, Pedestals, Benches, Wall and Center Fountains and Figures. Largest available stock. Unusual finds in many rare imports.

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"CRUISIN' SUSAN"... $5 *(plus 45¢ p.p.)*

A floating bar for your swimming pool, so that you can sip as you soak! A sturdy, gold-anodized aluminum tray (13½" diameter) is bonded to a turquoise tube that inflates and floats high and dry above the surface. It holds up to 25 pounds, so you can load it with smokes, drinks and ice without danger of capsizing. No pool is really complete without a "Cruisin' Susan."

A wonderful "thank you" gift.

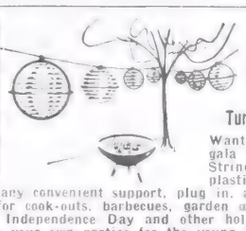
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MALCOLM'S

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LAWN and PATIO PARTY LIGHTS

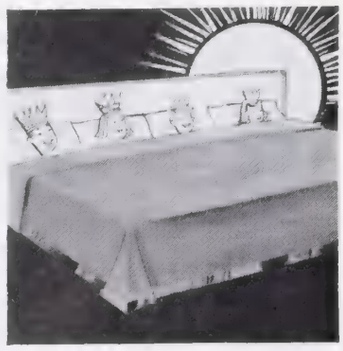
Turns Simple Get-Together Into A FIESTA

Want to hear your guests go ah and oh at the gala mood of your driveway, patio or yard? String these beautiful durable translucent white plastic globe lites with different colored bulbs on any convenient support, plug in, and you have a gay and glamorous effect. Wonderful for cook-outs, barbecues, garden or poolside events, costume parties. Dress up your home on Independence Day and other holidays—converts basement into a cheerful little rumpus room. Give your own parties for the young folks. Single set will do beautiful job on average patio—larger grounds may require 2 or more sets. Can be used over and over again—last for many years—the most economical decoration you can buy!

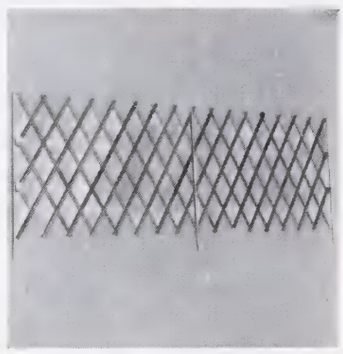
Complete Set—8 Globes—8 Bulbs—8 Sockets and 25 ft. of UL approved wire—only $11.95 postpaid. (2 complete sets—$23.)

Send check or money order now. Money Back Guarantee.

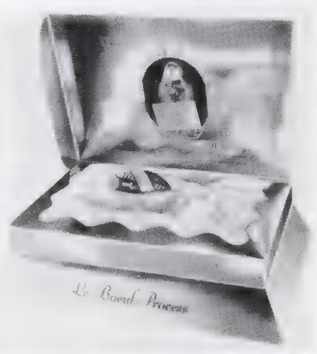
SCOTT MITCHELL HOUSE, Dept. RK-44, 415 South Broadway, Yonkers, N. Y.



KING SIZE SUMMER BLANKETS (108" x 90") in lightweight all wool, $19.95. Wamsutta's 100% superfleece waffle-weave wool, $26.95. Pepperell rayon and acetate, $9.95. Add 90¢ postage. Send for color swatches of each blanket (includes samples of all colors). 25¢. Catalog of co-ordinated spreads, curtains, etc., 15¢. Colten's, 1350 Beacon St., Brookline 46, Mass.



PRE-FAB FENCE that installs in 5 minutes makes a perfect play area for the children, protects your back-yard pool or flower beds. Salem maple with a weather-resistant redwood finish. 3 aluminum poles with each 8 or 10 ft. length, it accordion-folds for storage. 8'. $7.95. 10'. $8.95 (both 27" high.) Empire, HB, 140 Marbledale Rd., Tuckahoe, N. Y.

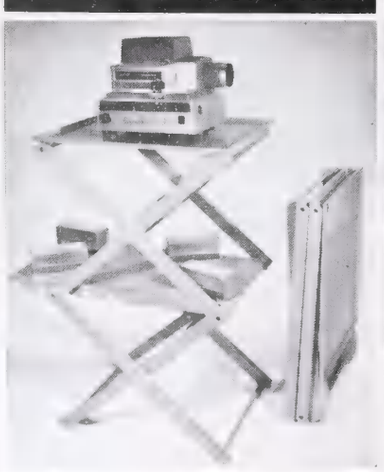


LOVELINESS FOR KEEPS. Preserve forever the breathtaking beauty of your bridal gown. The exclusive Le Boeuf Process safely, gently removes stains and soil, preserves and protects your gown in sealed, full-vision Golden Treasure Chest. A window in cover holds wedding photo. Send for information, prices. Le Boeuf Co., HB6, 234 Amherst St., East Orange 4, N. J.



PUT THE LID ON next time you're frying hamburgers and you won't have that maddening grease spatter all over the stove. It's made of aluminum mesh which lets steam escape, so fried foods stay crispy good. Douse it in suds and it's sparkling clean. For electric or stove-top frying pans, 12½" square, $2.29, 11½" round, $1.49. Ess-Dee Co., 240 East 92nd St., Brooklyn 12, N. Y.

OCTO PROJECTOR STAND



Portable, adjustable 4" to 40", rugged. Holds 150 lbs. Top 16" x 19", Shelf 12" x 24" Standard—natural wood finish—$9.95 Deluxe—painted gray, metal shelves—$14.95 (Add $1.00 for shipping) 10 day trial. Leatherette Carrying Case—$4.75

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Hats so chic, so colorful, so practical . . . and so light you hardly know you have one on! Shields face and coiffure from summer wind and sun. Bright, fascinating Seminole "Tahwegachee" pattern! Crush it, fold it, wash it, wear it! Adjustable elastic in back. Order medium or large size, model "A" with draw-string crown or "B" with full crown, and color: white, radiant turquoise, oceanmint green, cobalt blue, navy. Money back guarantee. Only $4.95 postpaid. Send check or money order to Kip & Krista, 8260 SW 108th St., Miami 56, Fla.

New Amana Freezer-plus-Refrigerator

NOW! FAST, EFFICIENT CONTACT FREEZING...WITH EXCLUSIVE FROST-MAGNET THAT ENDS DEFROSTING FOREVER!



ONLY Amana HAS IT!



Model FOF-125

After years of research and patent* development, Amana – and only Amana – brings you fast, efficient contact freezing designed to keep food fresher, safer, longer . . . designed to keep frost out.

In the freezer, all food is on or below a fast freezing surface – this contact freezing is up to 2½ times faster than ordinary freezing methods. Yet despite this fast freezing—no frost ever forms in the freezer. Amana's new Free-O'-Frost Freezer *plus* Refrigerator with exclusive new Frost-Magnet attracts frost, pulls it out of the freezer. There's no messy defrosting, no emptying freezer. Packages do not stick together—labels are always readable, not frosted over.

Only Amana gives you this better performance – which assures you of no loss of food flavor or moisture – and no frost ever!

And only Amana gives you this years ahead freezer *plus* a full family size refrigerator with all the latest features – glide-out shelves, automatic defrosting, butter keeper, vegetable crisper, meat keeper – even a tall bottle compartment.

Exclusive Stor-Mor doors on both freezer and refrigerator offer extra storage space. New magnetic door seal gives easy, no yank, no slam action. Freezer door also available in gleaming white.

*Amana's Exclusive Frost-Magnet system is patented

MODEL FOF-105. Total capacity 14.8 cu. ft., with space for 168 pounds of frozen food. Only 65⅛ inches high.

MODEL FOF-125. Total capacity 16.4 cu. ft., with space for 168 pounds of frozen food.

ALSO AVAILABLE – Amana Free-O'-Frost Freezer with space for 515 pounds of frozen food.

Amana

BACKED BY A CENTURY-OLD TRADITION OF FINE CRAFTSMANSHIP

Model FOF-105



AMANA REFRIGERATION, INC.
AMANA 42, IOWA

All this in a unit only 32 inches wide – yet takes no more space than an ordinary refrigerator alone.



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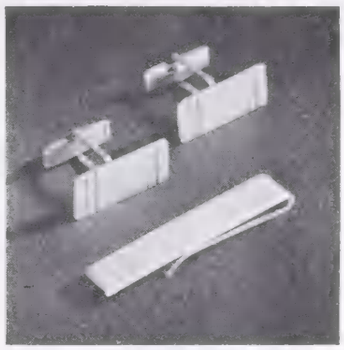
magee
CARPETS & RUGS

SEND FOR FREE DECORATING GUIDE TO THE MAGEE CARPET COMPANY, DEPT. HB60, BLOOMSBURG, PENNSYLVANIA. MEMBER OF AMERICAN CARPET INSTITUTE.

TYPE CASTING. If you love nosegays and lavender and summer afternoons in your formal garden, you'll adore this 'round-the-tree table. It looks like a big, white crocheted doily, stands on six graceful baroque-style legs. For trees up to 33" w., it comes in cast aluminum painted white (43½ lbs.). $81; cast-iron (124 lbs.). $75.80, f.o.b. J. F. Day, 1901 4th Ave. S., Birmingham, Ala.



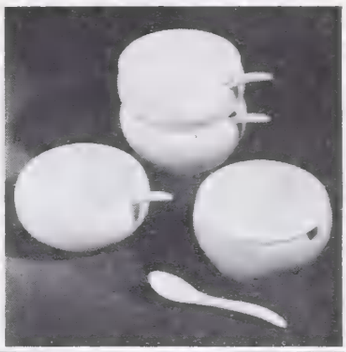
A MAN'S TIE is the bright spot in his wardrobe and a good-looking tie bar is the one piece of jewelry he'll wear and wear with pride if it's from his lady love. This one comes engraved with a double bar design and has matching cuff links. The set has a pleasantly low price tag for its superior quality. $6.95. H. B. Cowap, Dept. HB6, 2423 Ridgeway Ave., Evanston, Illinois.



THE SAME OLD GRIND giving you morning coffee blues? Brighten your kitchen and pamper your husband with this Delft coffee grinder. Traditional windmill design in Dutch blue on white china, it has glass measuring cup and mounting screws incl. Here's the gift for the June bride who won her "Mrs." for her delicious brew. 5" x 13". $9.95. Seth & Jed, New Marlboro, Mass.



STACKS OF SPICES. This is the set for serving hot Chinese mustard and duck sauce when you entertain orientally. Or use them for chopped chives and sour cream when you bake crisp-jacketed Idahos. Two oyster-white porcelain bowls stack one over the other, come with two spoons and one cover. 3" w., 1½" h., ea. $1.95 the set. Fieldston Trading Co., Box 624, Ardsley, New York.

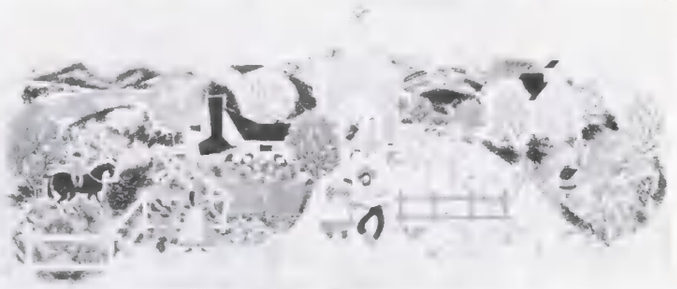


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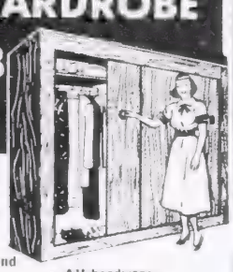
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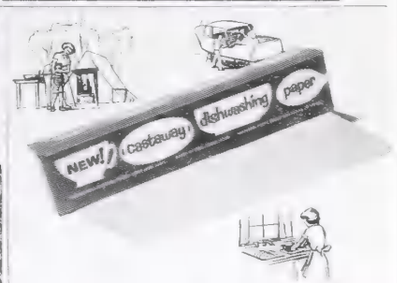
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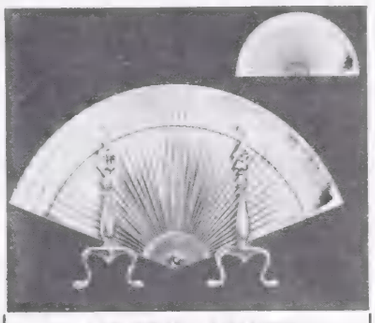
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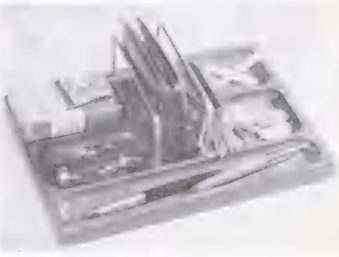
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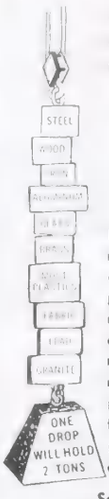
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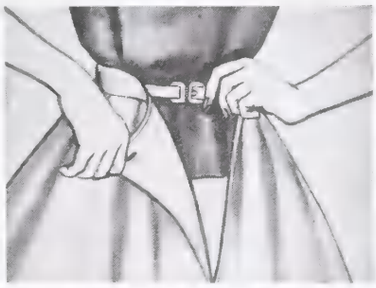


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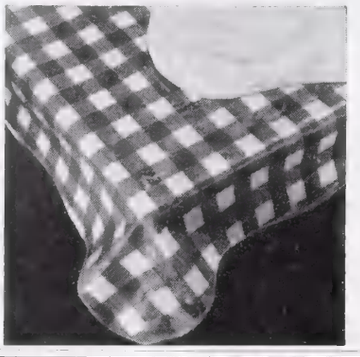
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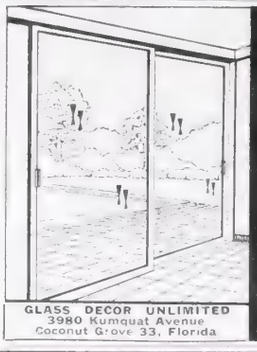


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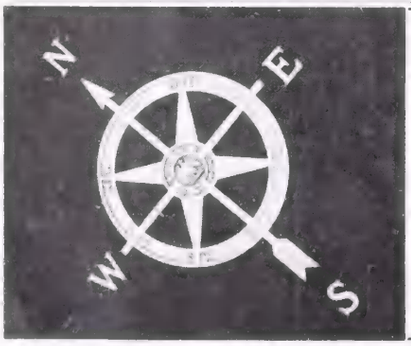
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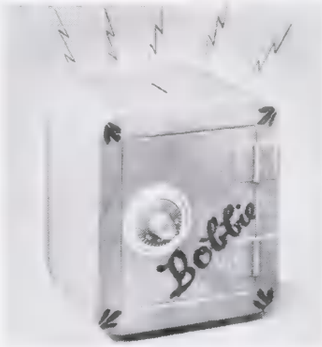
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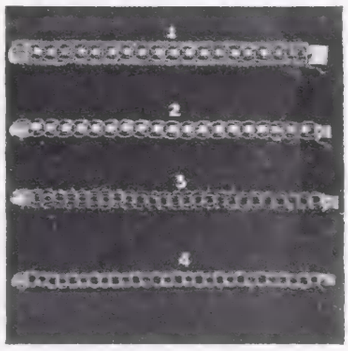
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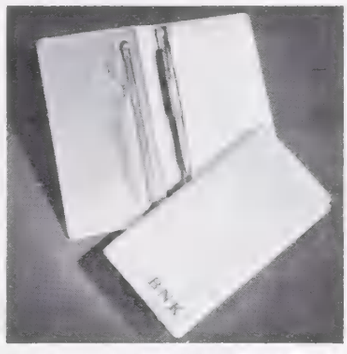
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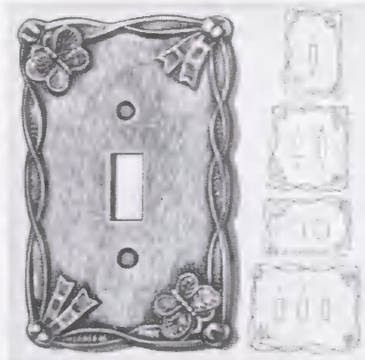
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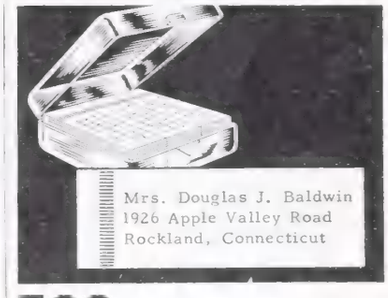


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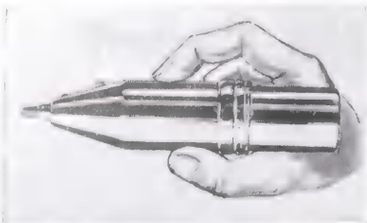
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TILE TRIVETS

Japanese characters spell "**Long Life**" and "**Happiness**" on white tiles mounted in black frames. Also available are "**Prosperity**" and "**Many Children**". Along with their oriental charm, you'll find they give businesslike protection to table tops from hot dishes, plants, etc., or you may want to hang them on the wall. Measure 9½" high.

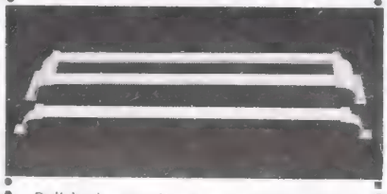
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Polished, anodized aluminum towel bars. Easy to install on any bathroom wall or entrance door. Easily adjustable. Complete with all necessary hardware.

18" Single	$1.39
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SHOE CHEST

Aerated, Louvered Cabinet Holds 24 Pairs Women's Shoes or 18 Pairs Men's Shoes

Are your shoes jumbled in closets, pushed under beds, wet, lost, strayed or stolen? Now, store all shoes neatly in one place. Our lovely Shoe Chest, an important innovation in bedroom furniture, holds men's, women's or children's shoes separately or together. Adjustable rods accommodate slippers, high heels, wedgies, sneakers, high shoes, etc. Ample room for shoe supports. Proper ventilation is attained by use of rods, louvered doors, open back and bottom. Use singly or in pairs in any room. Hardware brass. 29" x 15" x 36" high. Beautifully handcrafted, hand polished in mellow honey tone knotty pine, or in lovely maple finish. Complete **$34.95**
Exp. Chgs. Col.

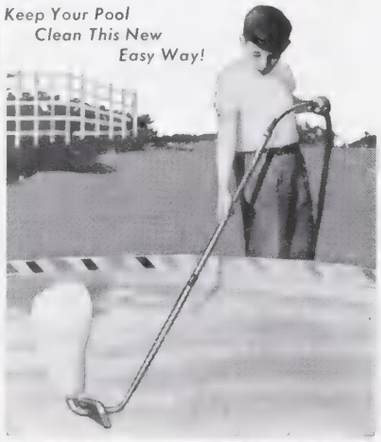
IN KIT—for easy assembly; pre-fitted, drilled, sanded, etc., ready for finishing. Simple instructions. Doors all assembled. **$23.95.** *Exp. Chgs. Col.*

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Complete unit **7.95**
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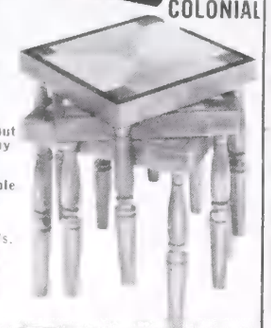
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SET OF THREE **$19.95** or COLONIAL

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15x15x16" high featuring hand woven fibre tops. Available in Danish Walnut or Modern Ebony (all w Brass tipped legs), or Colonial Maple (no Brass tips) will fit any decor. Sorry, No COD's. Express Collect Weight: 15 lbs. Write for new Catalog to Dept. HB6.



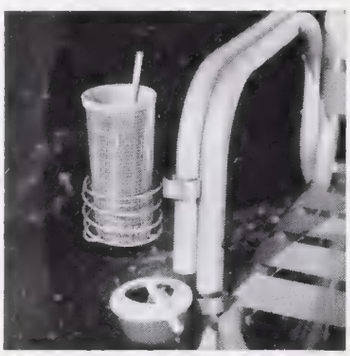
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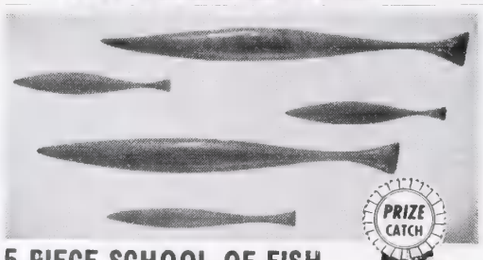
THE MONACO is a cool, comfortable summer dress shirt for your prince charming. Superb imported white, ivory or blue batiste with Schiffli embroidery in fern and eyelet design, shirt has scalloped ½ sleeves. S, M, L, XL (specify neck sz.), $10.95. Califorian silk tie: black, navy, red, brown, gray, lt. blue, $3.50. Free catalog. Lew Magram, HU, 830 7th Ave., N.Y.C. 19.



CLIP-ON ASH TRAYS and beverage holders attach to tubular furniture while you're lazing on the porch or suntanning on the lawn, and they make outdoor entertaining a breeze. Ideal for patio furniture, bridge tables, boats, etc., chrome-plated ash tray and beverage holders are weatherproof, have swivel clamp. *Any* two, $1. Add 25¢ post. Greenhall, 1133 Broadway, New York 10.



BACK-YARD POND is fun to landscape with plants, water lilies, colored stones. Or it's a bird bath, a fisherman's bait reservoir, a home for goldfish. Kit contains sturdy aluminum sidewall, blue plastic liner, retaining clips. Pond may be shaped in circle, square, or kidney form. Easy to assemble, 5′ x 7¼′, $3.98 plus 50¢ post. Jolan, HB, Fostertown Rd., Newburgh, N. Y.



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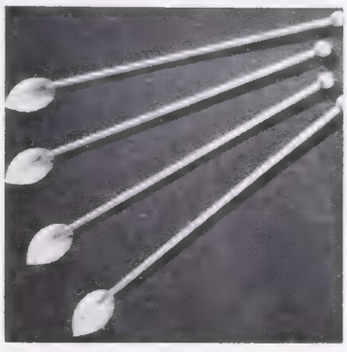
GEORGE B. PARKER CO., P.O. Box No. 3429, Philadelphia 22, Pa.



ANIMAL-JAMAS send your bed-time bunnies off to happy dreams in cool cotton plissé. The pale blue sanforized pajamas have snap fasteners, toy carrot, big-eared nightcap, come in tot szs. 2-4. $3.49; children's 4, 6, & 8. $3.69. Both plus 35¢ post. Matching cry-baby doll. $2.49 plus 25¢ post. Also orange & black tiger stripes. Helen Gallagher, 413 Fulton St., Peoria, Ill.



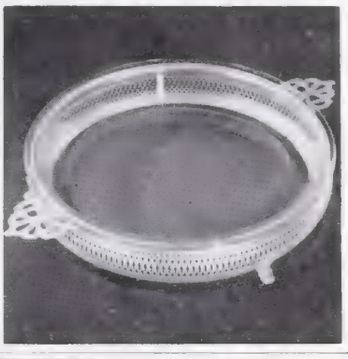
SILVER SIPPERS. For stirring sugar into tangy iced tea, fishing out a cherry from a tall Tom Collins, sipping homemade ice cream sodas, these are wonderful. A combination long straw and spoon, they're made of sterling silver. They're magical for getting children to drink milk. 7½" long, with shell-shaped bowls. $6.95 for four. Tax incl. The Krebs, HB6, Westerly, R.I.



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NO MORE HUMBLE PIE or pizza in your house when you set them on the table in this elegant silver-plated server. They come to the table dressed for the occasion. A 10"-wide pyrex liner fits into its own pierced holder that's done in a bright luster finish. Plate and holder are $7.88 incl. fed. tax. Croyden Silversmiths, H6, 805 Lexington Ave., N.Y.C. 21.





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IN 14K GOLD
FOR MEN OF ACHIEVEMENT

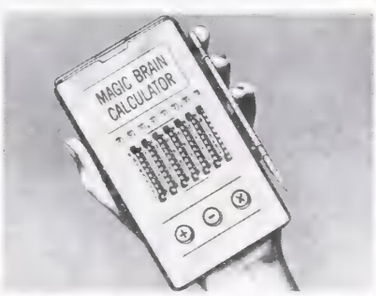


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Pocket-size adding machine does all your math problems with ease. Adds—subtracts—multiplies to 99,999,999. Magic Brain Calculator balances check books, adds grocery tapes, bridge scores, children's schoolwork, income tax statements, car mileage. Gives you the answer *in seconds*. Adds long columns of figures. Simple to use . . . all steel mechanism works fast and accurately. For housewives, professional men, businessmen, students. *Guaranteed to please or your money back!* MAGIC BRAIN CALCULATOR, only $1, postage paid. **Sunset House, 663 Sunset Building, Beverly Hills, California.**



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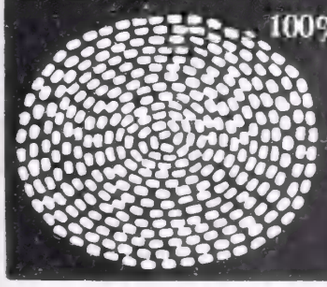
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Your pet will enjoy more freedom and you will be free from worry when he is tethered with this SAFETY ANIMAL CHAIN. It automatically lengthens and shortens as he moves . . . attaches to a line, pole or side of a building with pulley and swivel device that prevents chain's twisting. Always above dog's collar cannot entangle his neck or legs. Approved by the American Humane Association and all Animal Protective leagues. The accepted and safe way for tethering pets from the smallest Chihuahua to the largest Great Dane. Made of a special 1000 lb. test safety chain. We pay postage. Send check or M. O. **$3.98**

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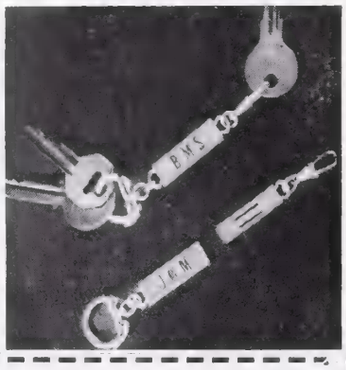
IF HAND IN GLOVE is the only way you've dared appear after a digging session in your garden, the Spruce Electrical Manicurist is for you! It takes just 10 minutes weekly to contour nails, remove hangnails, oil massage your finger tips. Marvelous for smoothing away calluses. We can't recommend this too highly! $29.95. Abar Mfg. 882, Woodland Ave., Cleveland 4, O.



ANCHOR BOOK ENDS will really rate with any man who likes things shipshape. Patterned after the anchor used on such famous sailing vessels as the "Bounty," these are gleaming polished brass, 7" high on 4" x 4" black iron base. $9.95 pair. All black satin finish, $4.95. From Tennessee Chromium Plating Company, 206 Louise Avenue North, Nashville 5, Tenn.



BEACHY BUY. A sun-tan lotion that turns you into a golden star provides pleasant relief from the sizzling sun. Whether you're sailing, playing golf, or lying in the sun, this non-greasy lotion is guaranteed to give you a beautiful golden tan in 2 hours; will not blister your skin. $1.25 ea. for 3-oz. $3.50 for 3. Moore Labs., 7-C, 5549 Harold Way, Hollywood 28, Calif.



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Set includes packets of bits and pieces of stones in 7 different colors, special adhesive, black and white braid for outlining, background color guide, and frame that is ready for staining or shellacking. Full, easy-to-follow instructions. Just apply stones and braid to adhesive-coated background. Finished picture will have light brown background with design in light olive green, yellow, orange, blue, and white stones with outline braid in black and white. Complete kit, including frame. Size 8" ■ x 24" l, $7.95; 12" w x 36" l, $15.95. Postage paid.

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Sturdily-built of solid Cherry wood. Beautiful, Harvest Tone Finish. Finely polished, antiqued brass door pulls. Ideal for entrance hall, dining or living room. Top measures 34" x 13"; height is 35". A real buy at **$127.00** (freight collect).

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KILLS FLEAS AND "B.O." WHILE PETS SNOOZE



New DeLuxe Orlon-Acrilan blanket fabric — Luxurous soft, washable, colorful plaid!

The easy way to rid your pet of fleas, ticks, lice. Stops scratching—gives dog more restful sleep. Protects children from flea-bites or snapping by over-tired, flea-harrassed pet. Its soft comfort and cedar aroma entices dog away from your chairs and rugs, ending soiled cushions, dog hairs and odors. It is stain resistant and moth-proof. Economical, long lasting, has zipper to remove inner pad. Sent postpaid.

Miniature 14 x 18 in. for small dogs **$3.95**
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Super - - 28 x 36 in. for larger dogs **$6.98**
King-Size 36 x 48 in. the big boy's bed **$12.90**

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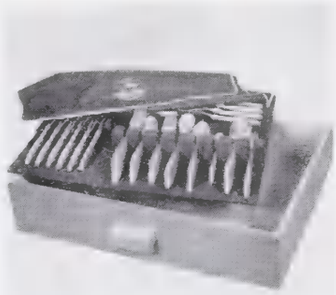


Hear pussy purr in luxury! Kills fleas while cat naps. Stop scratching and biting. Made of same soft blanket fabric as the dog pad, it has enticing catnip aroma to attract cat from the furniture. Has zipper to remove inner pad. Measures **14x18in. $3.95**

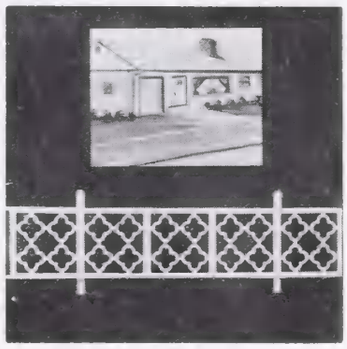
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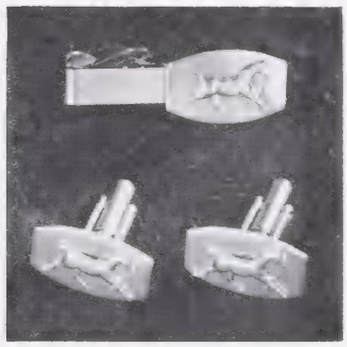
THE BRIDE'S PRIDE is her lovely sterling-silver flatware. So risk being practical amid the romantic flurry and send her this tarnish-proof Pacific cloth drawer pad. She'll bless you! It makes the sideboard drawer a silver chest. $11\frac{3}{4}$" x 15" x $2\frac{1}{2}$" holds over 100 pieces. $5.75. $17\frac{1}{2}$" x $13\frac{7}{8}$" x $2\frac{1}{2}$" for over 120 pieces. $6.75. Barrington Specialties, Box 154B, Barrington. R. I.



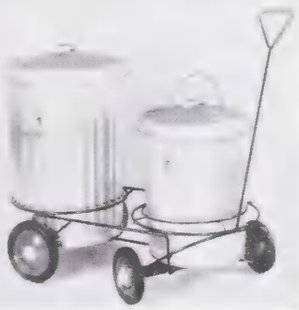
GOOD FENCES make good neighbors. the poet says. but this one will make yours wish they'd seen it first. Decorative die-cut panels $\frac{1}{4}$" thick are made of exterior plywood that stands up to the wind and weather. Ready to paint. each panel 2' x 2' is $6. Moldings. $\frac{3}{4}$" x $1\frac{1}{4}$". 20¢ running foot. Heavy redwood fence posts are $2. Jaffre Products. B-6. 189 First St.. Brooklyn 15. N. Y.



IF YOU LOVE HORSES you'll love this handsome set in rhodium. the sterling-silver look-alike. Cuff links. $2.90. tie bar. $2.25; $4.95 the set. We've earmarked them for an enthusiastic equestrienne for June graduation. For Father's Day in sterling silver, cuff links. $4.95; tie bar. $3.95; set. $8.75. Tax incl. Selden Cooper. Box 412. Hialeah. Fla.



ROLL OUT THE BARREL. Even a slip of a girl can breeze through a normally back-breaking job with this Trash Cart. Made of strong rustproof steel. it rolls merrily along on wide-tread rubber-tired wheels and totes standard 10- and 20-gallon cans. One-can model. $8.95. Two-can model (shown). $18.95. Three-can model. $24.95. L-H-B Sales, HB5, Box 4076, Norfolk, Va.





Get A Glow

on summer entertaining with a beautiful hand-crafted black cast-iron candelabrum. Think how festive a pair of these would be on your terrace supper table spearing the soft darkness with flattering points of candlelight. Five-branch candelabrum measures 9½" high. Each ..... $8.95 Ppd.

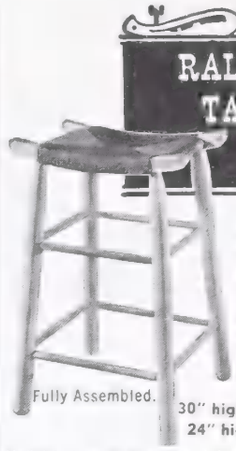
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Old-time tavern comfort for your bar or kitchen counter. A rugged stool made literally for generations of service. Solid birch with hand-woven fibre rush seat.

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Unfinished, ready to paint, stain, wax or oil..$6.95
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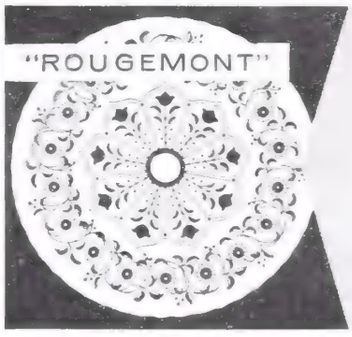
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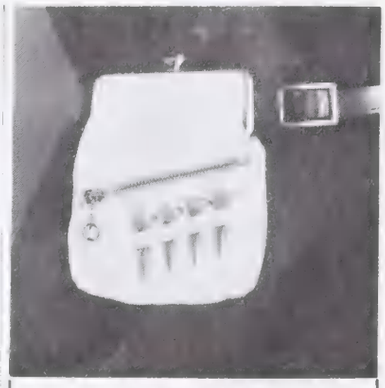
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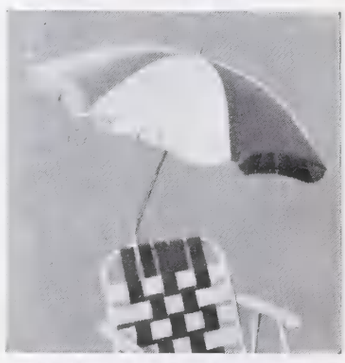


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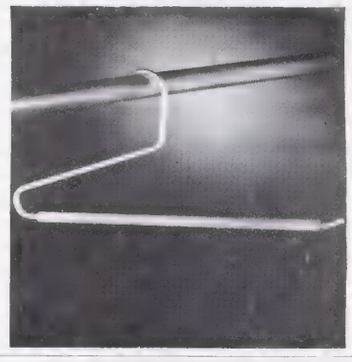
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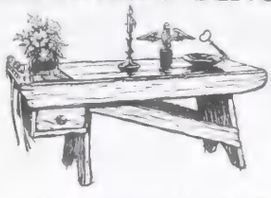


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16" wide, 45" long, 18" high
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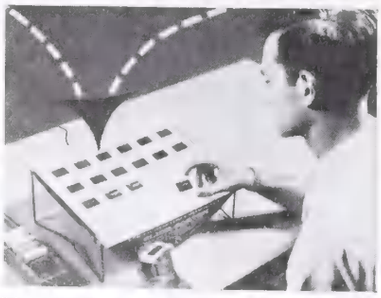
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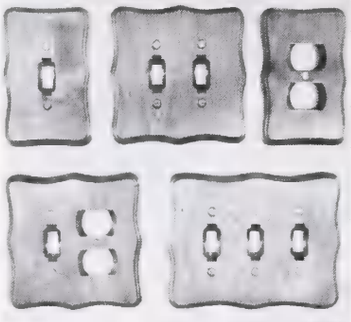
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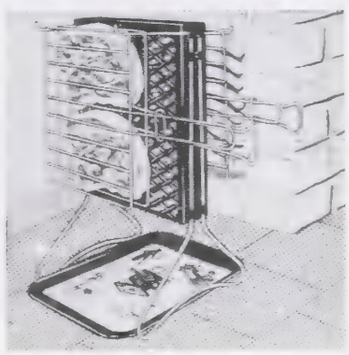
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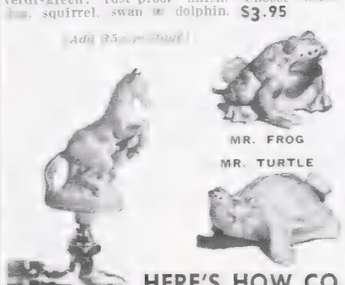
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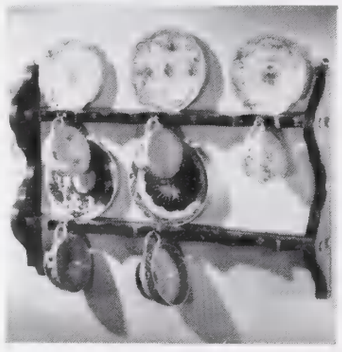




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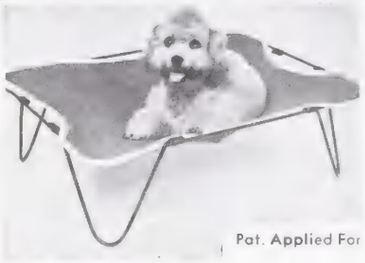
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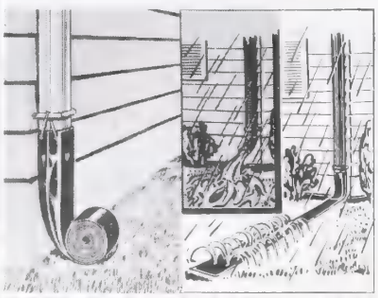


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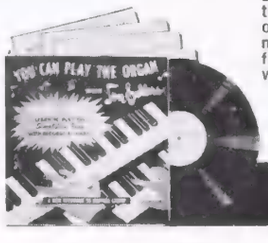


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'OUR HOSE KNOWS this is ne safest spot for drying nylons. af-T-Dri sea shell attaches to our bathroom wall with no-nail af-T-Mount. Flipped down, it olds 10 pairs of stockings, gloves, tc. Flipped up, it's an attractive rnament. 8" over all. Blue, rose, reen, yellow, black or crystal lear plastic. $2.95. No c.o.d.'s. Hallmark Industries, 2323 Bisayne Blvd., Miami, Fla.



IGHT-UP TIME. This is the ift *Window Shopping's* next ride has earmarked for her onor attendant and an elegant hoice it is! A beautifully goldlated lighter-watch is made in Switzerland and it's guaranteed o perform perfectly for one year r repairs are free. $17.55 includng federal tax from Antin's, 114 Baronne St., New Orleans, La.

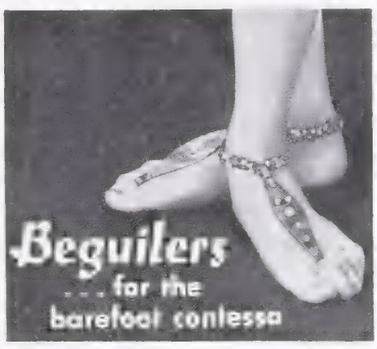


OFF ON A TOOT. A band of oint-size pipers will whistle a appy tune on their Fairyland niniature flutes. A set of four unny yellow wooden whistles re painted with gay green and ed designs. Perfect for party faors, they're just 5" long. Imported from Yugoslavia, set of 4 lifferent shapes are $1. American Trader, 31 Lafayette Ave., White Plains, New York.



PSST! HAVE YOU HEARD bout the Gossip Bench that lets ou run up your phone bill in omfort? Crafted of solid maple, t has shelf 11½" x 16" for phone nd doodling. In Salem maple inish, one is a good work-bench or the kitchen. 29" h., 31½" w., 17" d., $19.95. Sanded, ready to tain, paint, $16.95. Exp. coll. Meadowbrook, HB6, 126 E. Sunrise Highway, Merrick, N.Y.





Follow in the steps of the world's most celebrated enchantress . . . Cleopatra. Adorn your feet with Egyptian-inspired BEGUILERS, glamorous and daring new footwear designed to shower compliments at your feet. Flattering stretch ankle-band, saucy leatherette tongue studded with shimmering ornaments, slim elastic toe loop . . . all in dazzling, bewitching gold. Absolutely nothing underfoot (except your female motives)! Wear them for entertaining or lounging . . . with skinny pants, slacks, hostess gown . . . or for beguiling bedroom glamour. Stunning at beach or pool-side. Exclusively ours. Order today. State shoe size.

Only $2.98 *pair ppd.*

Same-day shipment
Send check or money order
Satisfaction guaranteed

Hobi
Dept. B60, Flushing 52, New York

Famous

Madison Ladder Back 9.95
fully assembled



Faithful copy of the original Ladder Back chair that played such a prominent role in bygone days. Reflecting all the charm of its era, the Madison still blends beautifully in any setting . . . from the White House to **your** house. Of specially selected hardwood, it is carefully hand made to last for **generations**. Hand-woven seat of fibre rush in Colonial 4-point pattern.

Unfinished ash, smoothly sanded, ready to paint, stain, wax or oil **$9.95**
Natural finished ash (blonde) **10.95**
Birch—finished in
Maple, Mahogany, Walnut, Cherry or Pine 12.95
For matching Arm Chair add **$4.00** to above prices.

Minimum order TWO. 10% discount on six.
Direct from our workshop to you
Quick delivery. Express charges collect.
Send check or money order. Satisfaction guaranteed.

Jeff Elliot Craftsmen
Dept. B60 STATESVILLE • NORTH CAROLINA

Butts

patio ash trays
filled with sand eliminate unsightly cigarette debris from lawn, patio, porch . . . are wonderful for casual interiors, too. Flat-black, weather-resistant finish.

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a. tripod model, 22" high . . . $3.95
b. stick-in-the-ground, 22" high . . . 2 for $3.95

junior models
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d. table model with brass stand $1.25



postage paid

ideal business gift

Patio sales dept. HB-60
box 25, highland park, ill.



SMALL-FRY ROCKER

This fascinating miniature rocker, an authentic copy of a "big folks" model is styled to give the "little people" a chance to imitate Mom and Dad. Ruggedly built to "adult" furniture specifications it can take all the abuse of active youngsters. Even the green and white enamel is of the highest quality and will last and last, even when left outside summer after summer. For year 'round use indoors as well as out. Seat width 14", depth 11", height of back 16". Satisfaction guaranteed or money refunded. We pay postage **$8.95**

Harvest House, 1200 Niagara R535, Buffalo 13, N.Y.

"SNOWFLAKE" CANOPY BEDROOM ENSEMBLE

The old-world charm of a canopy bedroom is combined with modern care-free washable cotton! Sparkling "Snowflake" ensemble is executed in white polished cotton flaked with magnificent embroidery in blue, sandalwood, pink, turquoise, red, antique gold or white-on-white.

Twin or Double Size double flounced attached bedspread **$22.95**
Bed Canopy . . . **$19.95** Pillow Sham .....each **4.95**
30" or 36" Tier Curtains .....pair **5.95**
Matching Window Valance .....each **2.95**

Send 50c for photo and swatch of your choice.

Other Bed Canopys and Bedspreads from $22.95 to $79.95
Parcel post prepaid in U.S.A. Sorry, no C.O.D.'s.

CHAIN CURTAIN SHOPPE
"Specialists in Bed Canopys"
Dept. B-6, 37 Broad St., Elizabeth, N.J.





FROM SWEDEN / ADD ELEGANCE TO YOUR SALAD SERVING

Contemporary salad set by Swedish designer Ingvar Karlsson. 10" fork and spoon of forever care-free stainless steel; water-resistant teak handles. Each engraved "Sweden". Wonderful gift, any occasion. Only $5. postpaid. *Write for free brochure of truly unique 'round the world gifts.*

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NOT GREASY, CANNOT HARM SKIN

New Hollywood Sun Tan Discovery

MOORE'S "GOLDEN STAIN" SUN TAN LOTION must give you a beautiful SUN TAN in just 2 hours in the sun or money back. Get a SUN TAN in your own back yard or under SUN LAMP. Good for wind burn, when fishing. Can be purchased all year. Enclose $1.50 for large bottle or 3 @ $4.00 to MOORE'S LABORATORIES, 5549 Harold Way, Dept. S-10, Hollywood 28, Calif. Air Mail 40c, 1st class mail 25c for each bottle. No C.O.D.'s.

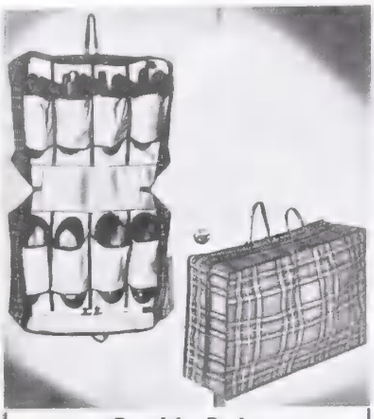


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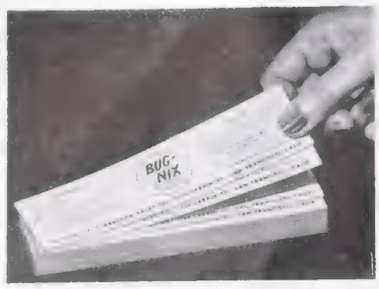


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SHOE BAG
For Men or Women

Solves the shoe storage problem on the road or at home. Slip shoes into this lightweight, convenient bag and carry over arm, or zip open to hang on closet door. Holds 8 pr. women's or 4 pr. men's shoes. 20" x 13" x 6", collapses to a flat package for easy storage. Plastic lined, in red and black rayon plaid, or blue or brown duck. **$7.95** Ppd. Tax Included

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THE ADDED TOUCH
Wynnewood HB-6, Penna.



NEW MAGIC PADS RID HOME OF INSECTS!

Positively no work with Bug-Nix Pads—*just lay 'em, leave 'em, forget 'em, that's ALL!* **No poison baits,** mess, oil, odor—***AND no need to remove humans,*** food, pets, plants, close off treated areas, repeat treatments every few weeks or upset home routine! **Definitely no chores when** easy, economical, clean **Bug-Nix Pads do the work**—scientific killer of filthy ***roaches, silverfish, ants, waterbugs, carpetbeetles, brown dog ticks, crickets, box elder bugs!*** **KILLS all the insects exposed to pads!** Simply put Bug-Nix where pests hide, crawl or enter! Amazing results! Good 90 days! Moneyback guarantee. No C.O.D.'s or stamps.

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HALF-WAY MEASURES

when your man balks at wearing *both* halves of his pajamas are uppa-and lowa-jamas. They're made of fine cotton broadcloth in light blue or gray; blue or wine blazer stripes. Uppas, 36 to 50, lowas, 30" to 46" waist. For gals, too, uppas, 12 to 20. $3.95, 2 for $7.75, 3 for $11.50. Add 25¢ post. H. M. Allison Co., HB6, 175 Rawson Rd., Brookline 46, Mass.



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Ladies' No-Sole Moccasin



Soft sole leather moccasin for camping, boating, sport wear and all-around comfort. Color: Dark Brown. Sizes 3 to 9, whole and half sizes. Price: $6.65 postpaid.

L. L. Bean, Inc., 302 Main St., Freeport, Maine
Mfrs. Fishing and Camping Specialties



Queen Size

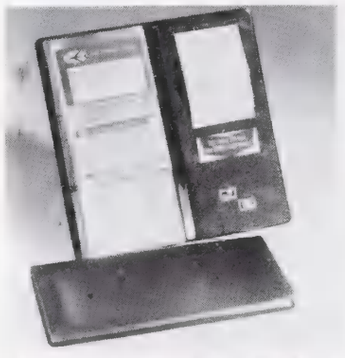
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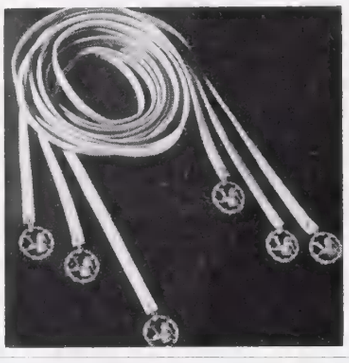
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HB-60
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AN ORGANIZATION MAN

will like this wafer-thin pocket secretary and organizer for 24 credit cards, photos, and passes. It comes in leather-like black or brown and is fitted with a handy memo pad, telephone index, pocket for bills. Press-on initials are included. 8¼" long, 4" wide, $3.95, $7 for two. Order from Novel Manufacturing Corp., 31 Second Ave., New York 3.



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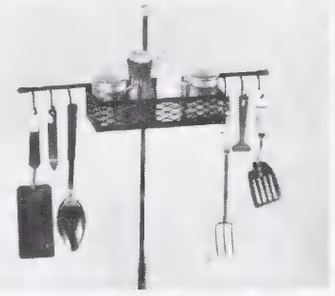
slim leather belts for summertime glamour. A rainbow assortment of skyrocket colors to mix or match calls attention to a tiny waistline. Choose blue, yellow, red, pink, black, lavender, beige, or turquoise. Belts about ½" w. have golden medallions at each end. $1.50 ea. Any 3, $3.95. Vernon Specialties, HB6, 276 E. Third St., Mount Vernon, N.Y.

VERMONT DEACON'S BENCH

All the charm of Old Colonial Vermont is captured in this quality, custom-built reproduction. Seat is hand-scooped by master craftsmen from sturdy New England Pine. Legs and back are of hardwood. 72" long, 32" high, seat 15" deep. Completely sanded and assembled, **$44.95.** Finished in antique maple or dark pine **$54.95.** Delicately trimmed in black and gold with hand stenciling **$57.95.** Also available 60" length, unfinished, **$34.95,** 48" length, unfinished, **$29.95,** completely finished **$39.95.** Express Collect.

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CHEF'S CADDY

"Systematized Cookery". The family Chef's sauces, cooking utensils AND hot pads for barbecue outings, steak fries, etc. always at his finger-tips. CHEF'S CADDY super-fine ⅜" solid rod is electric welded for permanent rigidity. Finished in wrought iron, folds up when not in use. Removable metal tray is framed front and side for easiest use of seasonings, sauces, etc. from your own containers. Introductory price only $4.95! This offer will not be repeated so specify number wanted in first order for future gift giving.

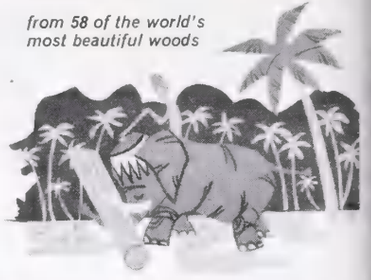
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End fire hazards—neighborhood nuisance of blowing burning bits of paper—sooty ash. Scientific draft design minimizes smoke, smell—burns damp, green, dry garbage or refuse to fine ash. Needs no watching. Burns in any weather. Quickly pays for itself. Made of rust-resistant aluminum bonded to steel for longest service. Over 150,000 satisfied users. Approved by fire depts. 2 bushel Model A (21½" x 27")—$14.95 postpaid. 3 bushel Model B (24"x32")—$18.95 postpaid. Money back guarantee. Add $2.00 W. of Denver.

ALSTO CO., Dept. HB-6, 4007 Detroit Ave., Cleveland 13, Ohio

WIN GOING AWAY the ohs and ahs of your following when you pin on this curl cluster. Made of human hair, it's a wonder for camouflaging your beach-dried summer locks. It can be worn at the back of your head or in an upsweep. Send sample for color match. $7.95. Mixed gray, light blonde, or auburn, $3.25 extra. No c.o.d.'s. Fashion Hair Products. 175 Fifth Ave., N.Y.C. 10.



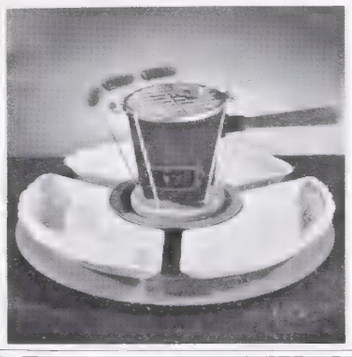
CIGARETTE LIGHTER. That's what this is, a lighter that looks just like a cigarette. It's exactly the same size, too, so you can slip it inside your pack or case and you won't be playing hide and seek in the dark corners of your handbag. It's white enamel with a brass tip and 3 initials and wait till you hear the nice price. $1. Crown Craft Prod., 3-5 Mt. Hope Pl., N.Y.C. 53.



A BAND OF SILVER, and *sterling* it is, circles these double old-fashioneds and gives them the splendor a wedding gift should have. The bride will love the way they look and her groom will thank you for the comfortable-to-hold size and generous capacity. Four 13-oz. glasses, $5.95 plus 35¢ post; 8 glasses, $10.95 plus 50¢ post. Debra Dale, Drawer 337, Sierra Madre 62, Cal.



THIS SUSAN'S NOT LAZY. Center compartment holds a black cast-iron hibachi for grilling spicy sausages, tiny kabobs; 3 white ceramic crescents serve sauces, mustard, relishes. 16" diam. ball-bearing Susan is walnut color. Hibachi has movable grate, comes with 100 skewers. $12.95. Add $1 w. of Miss. Jenifer House, B-6, New Marlboro Stage, Great Barrington, Mass.





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keep drinks hot or cold

4 glasses $4.98 up Tray $3.98

Double-wall insulated Thermo Tumblers keep drinks hot or cold longer! There's no sweating, no coasters needed! Made of tropical Abaca-Hemp in natural color encased in clear, durable plastic. Matching tray, 14" diam. Set of four 10-oz. Highballs, $4.98. Set of four 12-oz. Double Old Fashioneds, $5.98. Tray, $3.98 each. Plus 35c shipping.

FREE Summer Gift Catalog Write for it

Helen Gallagher

413-B-6 Fulton St., Peoria, Ill.

The "Twodor"

COMBINATION

STORM AND SCREEN DOOR

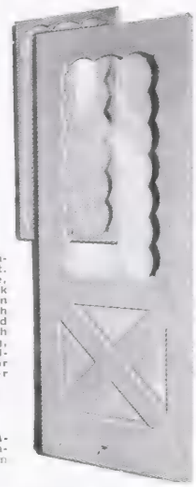
Most Beautiful, Strongest Wood Door Built

Yet the "Twodor" is priced as low as the commonly made type

If your doorway looks plain—"Twodor" will give it that handsome custom look. If your doorway looks lovely—"Twodor" will make it even lovelier. We believe this is the most handsome combination door made—we know it's the strongest. It will not sag or come apart. Pets can't rip or snag high screen panel. Ideal for all Colonial, ranch or modern homes. Sturdy cross panels; mortised and doweled joints; waterproof glue throughout. Of solid kiln dried pine, standard 1⅛" thick. Quick change glass and screen panels lock snug with special fasteners. Shipped completely sanded with directions for installing, painting, finishing. (Hardware not included.) For all standard size door openings.

ALL SIZES COMPLETE $28.95

LARGE NEW FREE CATALOG—300 PIECES—of Finished and Kit Furniture in Friendly Pine.



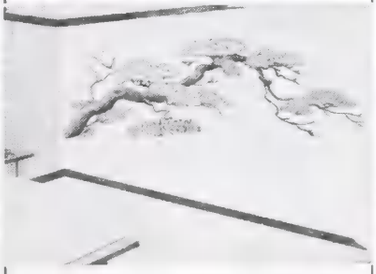
Yield House

Dept. B6-0

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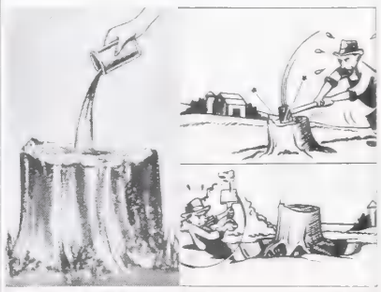
- Cherry Blossom (Pink, gray, black)
- Ming (shown) (Black, gray, gold)

Imported gift catalog 25c

$7.95 plus 51c handling postage

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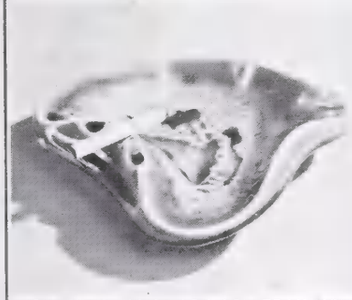
4053 Marlton Ave., Dept. HB-6, Los Angeles 8, Cal.



Magic Stump Remover - $1.50

Don't dig! Don't chop! Don't blast to get rid of those ugly tree stumps on your property. Remove them like magic with this wonderful new chemical which quickly decomposes wood fibres all the way to the root tips. Simply pour it into the center of stump. Final removal's a cinch. Harmless to nearby planting. 8 oz. (for 1-2 stumps). *You must be pleased or your money back!* STUMP REMOVER, only $1.50, postage paid. Order by mail from **Sunset House, 663 Sunset Building, Beverly Hills, California.**

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Now! For the first time anywhere, an ash tray that automatically and instantly banishes the unpleasant odors caused by cigars, cigarettes, and pipe ashes. A new chemical formula and process that not only deodorizes the tray, it leaves a refreshing, pleasant aroma in the room, helping to eradicate musty and damp odors. Non toxic, safe to use in every room.

ONLY $5.00 single orders. $4.00 two or more.

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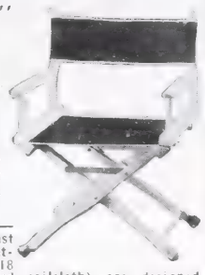
QUALITY CREATIONS Dept. 608

ROGUE RIVER, OREGON

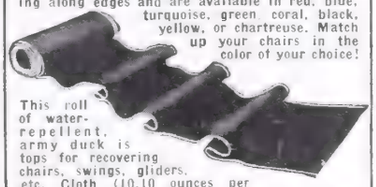
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per set ppd. Slip-on Back Tack-on Seat



Simple to put on—rugged enough to last for years, these attractive coverings (18 ounce-per-square-yard sailcloth) are designed for a chair seat approximately 16" by 26" and a chair back 7" by 22". Coverings have white piping along edges and are available in red, blue, turquoise, green, coral, black, yellow, or chartreuse. Match up your chairs in the color of your choice!



This roll of water-repellent, army duck is tops for recovering chairs, swings, gliders, etc. Cloth (10.10 ounces per sq. yd.) measures 15" wide and has neat white piping along edges. Specify yardage and color: red, green, or yellow.

Price per yard .....89¢ ppd.
10 yards or more.....80¢ ppd.

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ORDER BY MAIL | for men & women | Lightweight for Year 'Round Wear

Each luxurious Donegal an original reflecting the individuality of the skilled Irish knitter. Remarkably soft virgin wool washes or cleans beautifully for years of wear. A collector's item available only from us. All sizes for men, women. Oyster White or Sapphire Blue. Give regular suit size. Satisfaction guaranteed.

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Deacon's Bench
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butterfly cover fits all sizes; triple-stitched, reinforced.
canvas $3.95
plastic $6.95



circle cover fits sizes up to 32" round; triple-stitched.
canvas $3.95
plastic $6.95



director chair 2-pc. cover; slip on back, slip-on or tack-on seat (specify which you need).
canvas $2.95
plastic $4.95

all covers shipped pre-paid; guaranteed satisfaction

heavy-duty canvas colors: natural, black, turquoise, tangerine, gold, green, coral. leather-like wipeable plastic colors: white, black, turquoise, melon.

write for new 48-page sun-time catalog

Patio sales dept. hb-60 box 25 highland park, illinois



TAHITI SANDALS. Just the name of this summer footwear makes you feel deliciously languid. And wait till you see how they fit and flatter your well-tanned feet. Handmade of natural-color water buffalo, they come in gals' sizes from 3 to 11, $7.65. For the guys, sizes 6 to 12, $8.20. Bloom's "Down in the Village," 311 Sixth Avenue. Dept. B560, New York 14, New York.



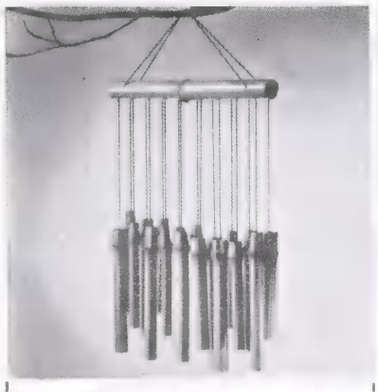
LOVE ME, LOVE MY DOG twin. This pair of puppy loves makes it easy. What child could resist their sleepy expression, their soft, cuddly fur-like plush, their blue-ribboned bows? And they flop into the most appealing positions. 7" long each over all, the identical pair is cocker spaniel red-brown. $2.50 pr. Jeredith Manor, Box 130, Nyack, N.Y.



SATIN SLEEP MASK. If you bunk with a reader-in-bed, or if the morning sun hits you between the eyes, we urge you to try one of these glamour masks of black and gold satin with golden eyelashes, eyebrows, and stars. Softly padded to mold comfortably to the face, it's flattering and effective for the lady who must be in the dark to sleep. $1. Scintilla, 1209 W. Balmoral, Chicago, Ill.



RECOGNIZE THE CHAIR that would be wonderfully comfortable on a porch, in a cabaña, around a bridge table, or on your terrace. Hand-woven white rattan arm chair from Hong Kong with delicately contrived design may be tinted to match your décor. Seat 19" h., 31" over all. $11.88 freight collect from Palley's, Dept. HB-60, 2263 East Vernon Ave., Los Angeles 58, Calif.



ORIENTAL WIND CHIMES

Long ago the ancient Japanese discovered the secret of capturing the sounds of the four winds. These chimes will tinkle on a quiet, starry night and the sound is sweet enchantment. Hang them on a tree near terrace or patio and the shy breeze will stir a melodious chord. Eighteen natural bamboo chimes, measure 12" wide x 15" overall. Chimes like these are found in the exotic temple gardens of Kyoto, ancient center of culture.

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You will be proud to own one! Be a pace setter, express your individuality by having your local jeweler CUSTOM-SET this unique gem as a choker, brooch, ring, earring etc., to your personal design.

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KANGAROO SKIN RUGS. (H. B. May) Large $28. Ppd. Reg. Sea. Pay small duty to postman. Send U.S. Currency, check, M.O. by Air.

LOXLEE'S AUSTRALIAN CURIOS
77 Harslett Cres. B, Kogarah. N.S.W. AUSTRALIA. (We arrange Safaris)

ATTENTION GARDENERS

Turn to our special section on garden ideas, products and equipment.

Begins on page 168

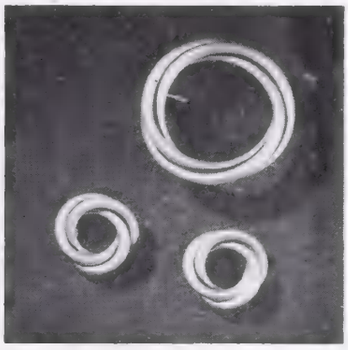
THE JAMESTOWN BOWL combines the striking beauty of Reed & Barton silverplate with the versatility of a removable pyrex liner. Use liner for tossing salads or arranging flowers. Insert it in the silver-plated bowl for a handsome serving dish or centerpiece. 1-qt. size, $11.95; 1½-qt. $16.95; 2-qt., $23.95. 50¢ post. Shreve, Crump & Low, HB6, 330 Boylston, Boston, Mass.



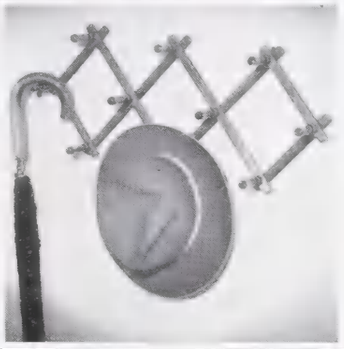
BEER, OH, BEER, that luscious lager was made for steins like these. A set of these fish and game steins in heavy white china, holds a full 12 ounces and stands 5½" tall. For an outdoor-loving Dad they're a Father's Day must. With ducks, trout, and pheasants, three are $6. Add 25¢ post. west of Mississippi. L. L. Bean, Inc., HB6. Freeport, Maine.

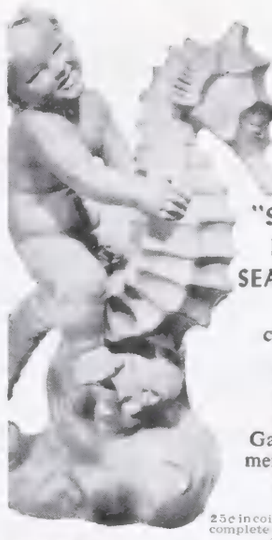


THE VERY BEST CIRCLES are made of sterling silver. Wear them with a simple black town dress, a linen sheath at the beach club, or with a sparkling white blouse at an important business luncheon and see how exactly right they are. Circle twist pin 1⅛" diam., $2.50. Screw-back earrings ⅝" diam., $2.50. Tax incl. Miriam Waite, 1710 Sherman Ave., Evanston, Ill.



FOLDING PEG RACK is not new, but the price is! It holds its own, whether it's the family hats and coats in the front hall, or towels in the bathroom or a country kitchen. Well made and finished in maple, rack folds accordion-style, and its *ten* turned pegs are sure to bring order into your life. $2.98. Order from Wayne Mfg. Co., Wayne, Pennsylvania.





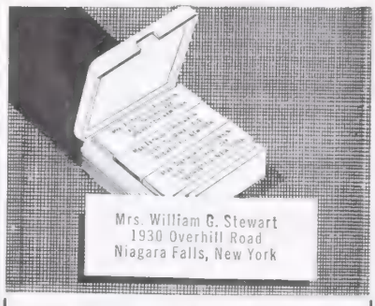
"SKIPPER RIDING SEAHORSE"

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Skipper Riding Seahorse 26" high, piped, in lead $275.00 F.O.B. N.Y.C. (Express Collect)

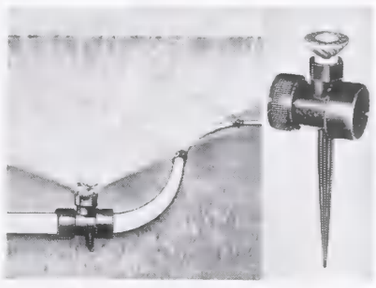
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Cool Driving Comfort!

Cool Ventilation for Summer Trips . . . or Everyday Driving!

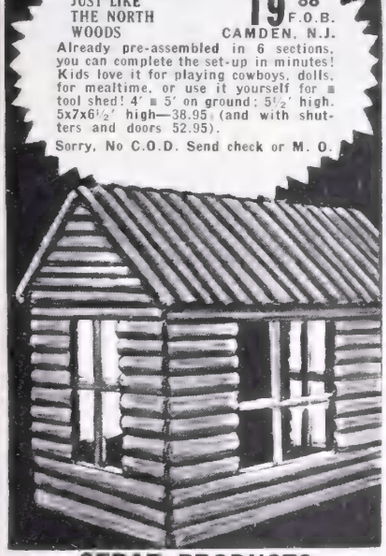
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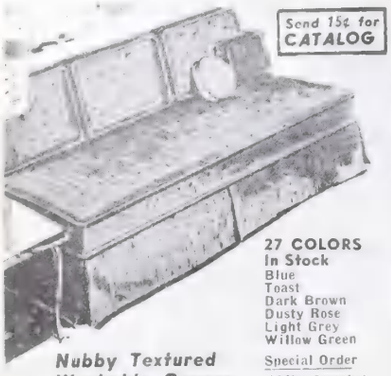
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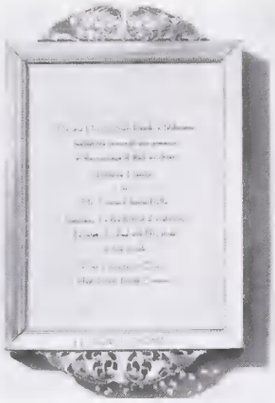
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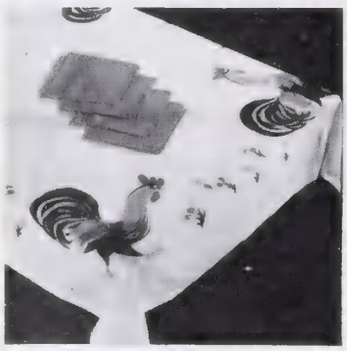
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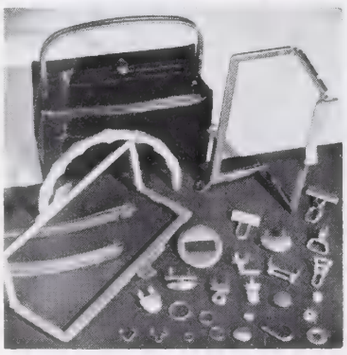
Lillian Vernon, Dept. HB6, 276 E. Third St. Mt. Vernon, N.Y.



STAMP COLLECTORS will recognize this as an amazing bargain. A colorful collection of 15 rare U. S. Air Mail stamps including many hard-to-gets—Wright Bros. 50th Anniversary. Alexandria, Virginia Bi-Centennial and the 80¢ stamp used for overseas shipments. Standard catalog value is $1. Available (in lt'd. supply) for 25¢. Garcelon Stamp Co., Dept. HBA, Calais, Me.



TERRY'S VERY NICE for summertime tables with its wonderful wash-easy, wrinkle-free features. And when it looks as gay and pretty as this white one it's irresistible. Printed with bright red roosters, it has a non-slipping backing. 54" x 90". $7.98. Red terry napkins complete easy-care picture, 59¢ ea. Closet Accessories, Dept. 1106, 816 University Pl., Evanston, Ill.

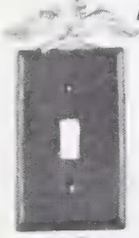


HOLD THE BAG you toted last spring and don't use it till it comes home rejuvenated by these wonder-workers. They reline, repair, reglaze, replace zippers, locks, hinges, frames, rivets, locks, rings, and handles. And good bags are well worth it. Send them for estimate to Century Factory Shoe Repair, 212 Park Ave., Baltimore 1, Maryland.



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The Little Touch That Means So Much!

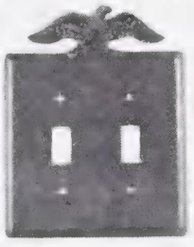


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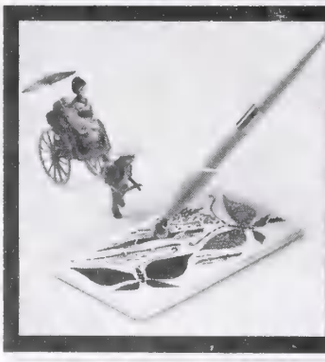
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Strawberries Romanoff, page 13, "The Gourmet's Guide"

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Take this recipe, for example. It is Strawberries Romanoff, a delightful yet simple dessert. On page 13 of our "Gourmet's Guide" you find that the magic touch is your use of Cointreau Liqueur. Do write us for a free copy and look at the other 48 recipes for main dishes, desserts and drinks. Cordials by Cointreau—all 20 of them, will open up for you a new approach to entertaining. Cordials by Cointreau, 50 to 80 proof, produced and bottled by Cointreau Ltd., Pennington, N. J.



A BARREL OF GENIES couldn't scare away the mosquitoes that swarm over our patio every summer. But this citronella candle in a bottle-green glass Aladdin's Lamp holder does the trick with ease. It has a wind-resistant wick, measures 2¼" x 3". $1.25 each, 5 for $5 from Carolina Soap and Candle Makers, Dept. HB, Southern Pines, North Carolina.



EXECUTIVE'S CLIP. We've decided on this as a love and kisses gift for Mr. Wonderful on Father's Day. It's useful, personalized, and very handsome. A powerful paper clip for his desk doubles as a paper weight, is sterling silver with "Mr." and his last initial. 4½" long, $5.50 incl. tax. Thomas-Young Gifts, 30 W. Lockwood, Webster Groves 19, Mo.



HANDSOME IS this tall and terrific coffee server and handsome is the job it does on your buffet table. It holds eight cups, sets in a polished ebony walnut stand and the candle warmer keeps the black brew extra hot. Made of sparkling oyster white ceramic, the stand and pot are $14.95 plus $1 postage. Casually Yours, Dept. B6, Box 150, Pompton Lakes, New Jersey.



KATJA SHOES, a copy of a Swedish import, are pretty "flattery" for gay young feet. Made of genuine butter-soft leather with open back and toes, they're foam-padded. Shoes lace to contour of foot. Choose white, red, turquoise, or black on white or beige with tan. Sizes 4½-10, $4.95. Add 25¢ postage. Western Classics, Dept. BKS, Box 4035, Tucson, Arizona.





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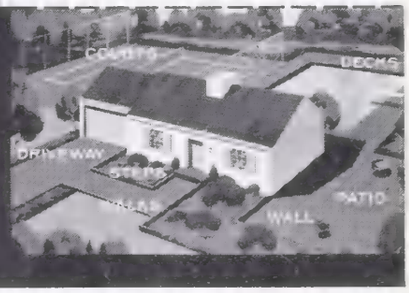
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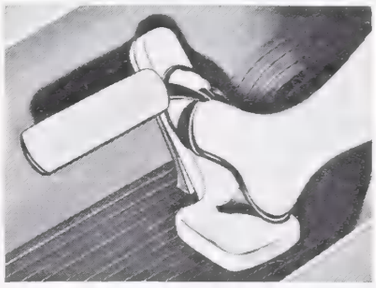
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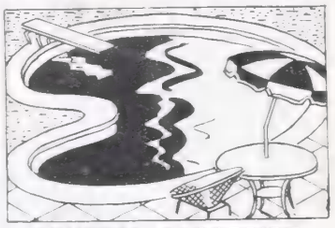
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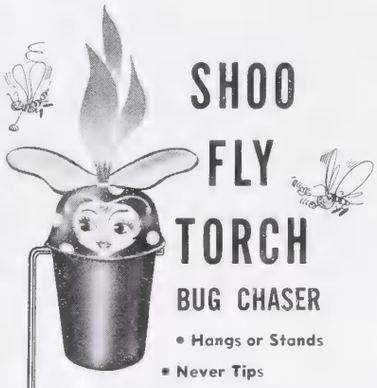
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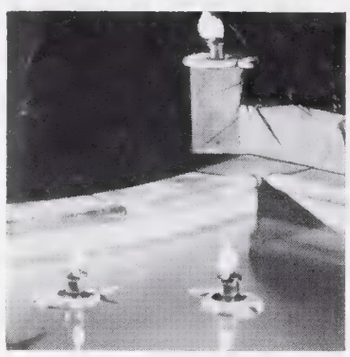
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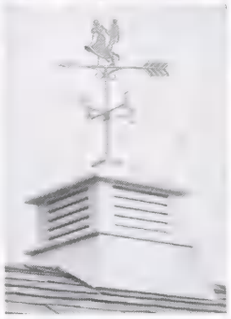
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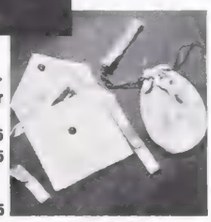
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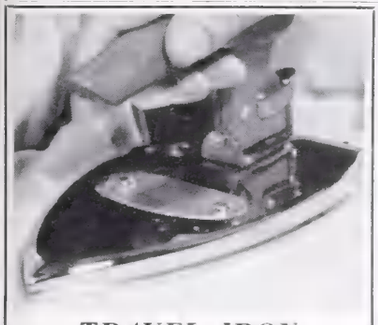
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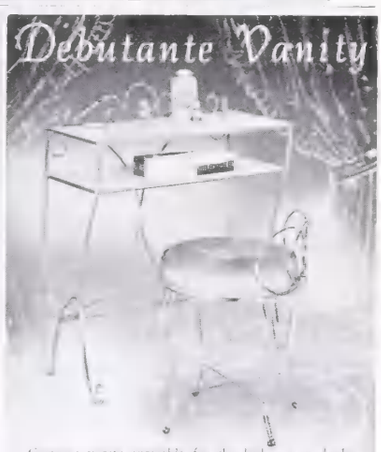
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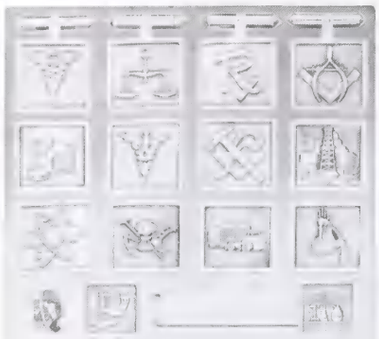
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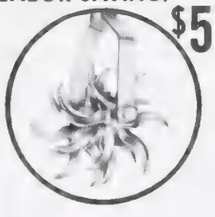
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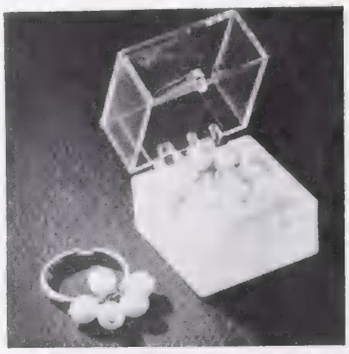
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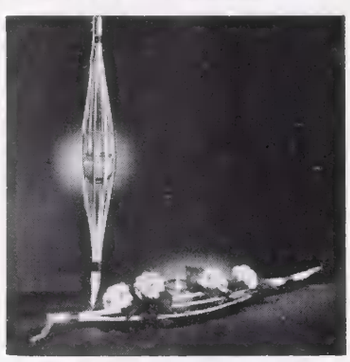
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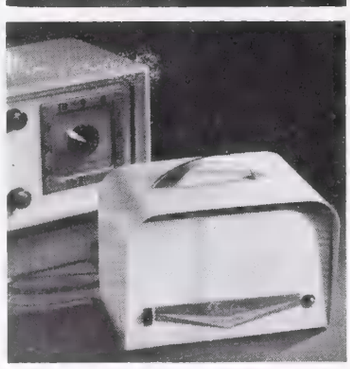
JUNE ROSES, pretty pink ones, are Schliffli embroidered on a natural-linen clutch bag. It has an inside zipper and, like the matching cigarette case, is moiré lined. Bag, 7″ x 4½″, $13 plus fed. tax; cigarette case for king-size or regulars, $7; lighter, $6. From the store that made rose-decked accessories famous, Lord & Taylor, 5th Avenue, New York.



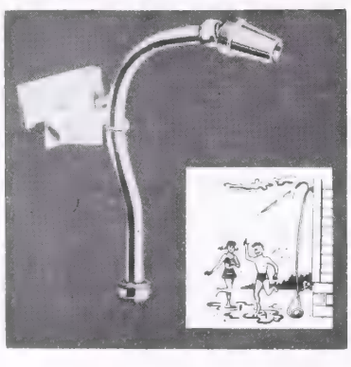
FRUIT SHERBETS, gay as springtime, are white ceramic with raised-fruit designs in vintage colors. You'll use them for every kind of dessert, from melon balls to ice-cream sundaes. They're 4½″ in diameter, 3″ high, and the price is a shocker! $1.95 for 6, $3.75 for 12. Add 25¢ post. What's New, HB6, Wynnewood, Pa.



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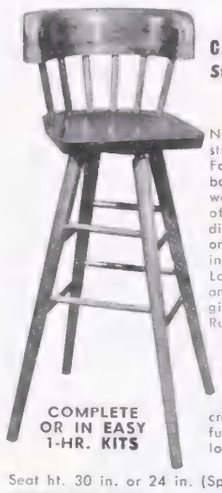


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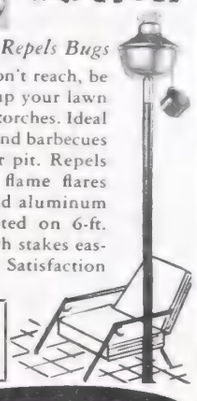
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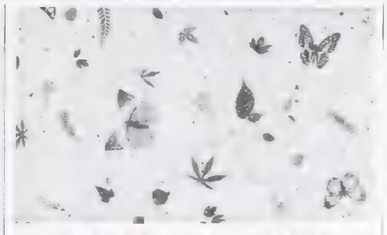


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ALL THIS

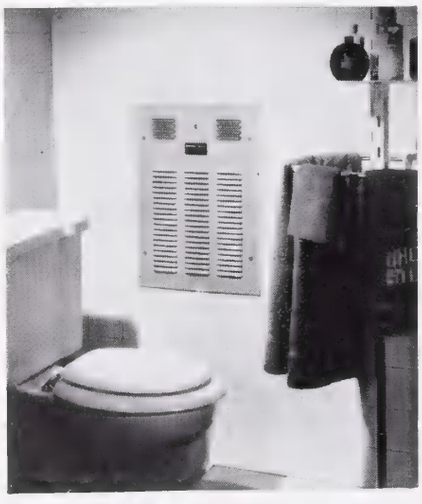
for your inspiration, on the newsstands June 21.

TAKE IT EASY!

CONTINUED FROM PAGE 26



New food warmer projects a blanket of controlled heat from canopy to food tray below it. Two infrared tubes are heat source; their control switch has 3 temperature settings. Portable Infra-Chef plugs into any convenience outlet; collapsible for storage. Heavy-gauge structure is polished stainless steel. Platform insert doubles as serving tray. $49.95. 22" x 14" x 10".



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Unusual grill cooks on a wire rack with food exposed to rod-type heating element; tray unit at bottom drains off fat drippings. Grilling is done smokelessly; has barbecued savor. Black Angus appliance is 17¾" x 11½" x 5¾"; 1400-watt; AC-DC. Triple-chromed steel; plastic legs. $29.95.

(*Please turn to page* 72)

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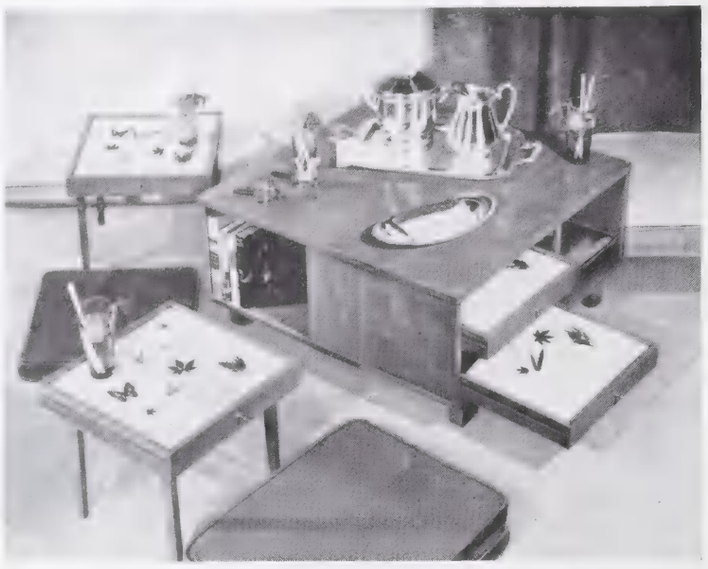
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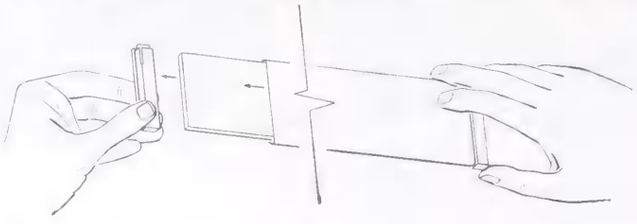
TAKE IT EASY!

CONTINUED FROM PAGE 70



Furniture with a built-in "take it easy" feature, like Kroehler's new table fitted with serving tables, fosters both convenience and space-saving. Stored, the folding tables seem to be a 4-drawer unit; pull knob glides out each one separately for use. Housed in a 32" table which supplies storage compartments on three sides. Honeytone, mahogany veneer; spill-proofed. $129. (Floor cushions, Mirafoam; sterling silver service, Oneida, Ltd.)





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Decorator's Diary

Borrowed from a decorator's files ideas for exploiting to the fullest the latest products of the home furnishings market

In the cab on the way to see Mrs. Cochrane's apartment, I started to hum "Valencia," for no apparent reason. As I look back at it, it must have been ESP. Mrs. Cochrane turned out to be a lady whose taste roots seemed deep in the Latin idiom. Or, to be more precise, in Roxy Renaissance period. Hers was a wondrous collection of antique velvet quasi-Spanish furniture and florid Majolica jars. The wallpaper simulated red damask, and I was surprised to note that there was not a fringed and embroidered shawl draping the grand piano. The living room looked like a set for an early Dolores del Rio movie. But through this clutter of fraudulent grandeeism, I could still spot some real Spanish beauty—an antique, brass-studded, leather-covered traveling chest, some copper-luster Hispano-Mauresque wall plaques that any museum would love to own, a long wrought-iron table inlaid with Goya tiles, and a geometrically patterned rug.

Mrs. Cochrane, quite unnecessarily, allowed as how she was partial to Spanish design. The conversation also disclosed that the real instigator of her contemplated change in décor was Barbara Cochrane, the seventeen-year-old daughter of the family who had lately been more than outspoken about her discontent with the murky elegance of the living room.

Her mother related the sad story. "When she came home from school at Christmas, we hardly saw her. She spent most of her time with her friend, Nancy Miller. Nancy's family had just moved into a split-level something or other on Long Island and, according to Mrs. Miller, haven't really enough furniture to go around. But whatever they have—or haven't—Barbara seems to love." Mrs. Cochrane sighed. "She says compared with the Millers' our home is a stuffy anachronism. Imagine *that* from a seventeen-year-old! At first I was infuriated—there is some great beauty here which I had hoped Barbara could appreciate—but for the first time since I married, I took a look at this room with as much detachment as possible and I must confess the child is right. Most of these furnishings belonged to my mother, so I guess I'd got so used to them I hardly saw them. I have the horrible feeling that you're going to tell me to clear it all out and start from scratch if I want to please my daughter. Yet some of these Spanish antiques are treasures Mr. Cochrane and I got in Spain and we couldn't part with. So what do I do now?"

"First of all, let us agree that Barbara has done her bit by opening your eyes to the need of a change. But let us not be intimidated by a teenager's opinions on decoration. Let us not throw out the baby with the bath water because a schoolgirl would like her home to look like everybody else's. My plan is to put the things you and Mr. Cochrane treasure in a contemporary setting which you two adults will find just as agreeable as Barbara will. And what's more, I'll wager Barbara will start appreciating the fine things she's been living with when she sees a few of them put into important focus instead of lost in the shuffle as they are now.

"We'll start brightening this room by covering the walls with a pale beige grass cloth," I said. "Instead of that complicated system of draw-curtains and damask draperies, we'll curtain the windows with white silk gauze stretched on rods at the top and bottom of each pane. And we'll finish the windows with Spanish walnut doweled grilles that can open and shut like gates."

"Spanish modern!" mused Mrs. Cochrane. "I never heard of such a thing." But I didn't stop to tell her that I'd never heard of it either. It's the effect that counts.

(*Please turn to page* 77)



Send 5¢ for your Touraine booklet or 35¢ for the Portfolio of Fine Furniture to 3 Huffman Rd., Drexel, N.C.

Chateau walnut and antique white blend happily in your home. A "for instance" of practical price—the secretaire, approximately $195.00 (higher in the West).

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. . . is to keep him tickled pink.

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DECORATOR'S DIARY CONTINUED FROM PAGE 74

My plan was to keep the real Spanish and discard the pseudo, so I tapped the traveling chest for a prominent position on one wall. The lusterware plaques—five of them—composed into an impressive grouping over the mantel, and the tile table was earmarked for use as a hearthside coffee table.

She had fortunately made up her mind that most of the furniture would have to go, particularly the monstrous boxy velvet sofa with its flat sides tied on with silk ropes and the straight-back black oak chairs. When you sat in them they felt like something Torquemada might have dreamed up. With remarkable docility she agreed to replace the chairs with a pair of Danish modern lounge chairs which we put at the fireplace. The sofa replacement is a quite simple sectional, which creates a pleasant corner, delineated by the Spanish rug and a circular low table of oiled walnut.

Then I announced that to fill in this corner, to flank the traveling chest, and indeed to give the room some extra seating space, we needed four Spanish occasional chairs.

"Spanish chairs?" asked the lady in bewilderment. "We've just got rid of some Spanish chairs."

"Yes, but not like these. These are *real* Spanish chairs, adapted from antiques but scaled to fit contemporary anatomies. They're hand-made in Spain of walnut and natural leather, studded authentically with brass, but as contemporary in quality as the rest of your new furnishings. Yet they have enough of a Latin accent to chime in with your antique chest and lusterware as though they were made to go with them."

We made an expedition to the Spanish Trading Center to see them, and Mrs. Cochrane's love affair with things Spanish started all over again. The leather chair in question is only one of 63 similar adaptations of Spanish design—desks, tables, cabinets, folding chairs—handmade by Spanish craftsmen in the materials they know so well how to work: wood, wrought iron, tile, and leather. And not the least of their virtues is that they are being made at the suggestion of John Wanamaker's Olga Gordon, a lady who knows just when and where a piece of furniture fits into the contemporary American scene. A group of furniture manufacturers called Maidema Exportación produce these pieces in the furniture center of Spain, which turns out to be—you guessed it—Valencia. So much for ESP. The Cochranes' chair, by the way, is a non-bulky 27″ high; seat is 20″ wide, and 15″ deep.



Chairs from Spain

My new client indicated that her name was Smith, that she had lately moved into a remodeled brownstone apartment, and wanted my help in furnishing her husband's study.

"We're Faculty," she said, looking awfully frightened and very pretty, "and my friends think it's wild extravagance for me to be coming to a decorator. But I do so want this room to be perfect; Arch *deserves* something special."

The facts were that after fifteen years of dedicated independent research, Dr. Smith had successfully concluded a major experiment in

(Please turn the page)

This big 16′ x 32′ x 3′-to-7′ deep pool only $2,195 – complete and installed under normal ground conditions. Includes the entire filtering system to keep pool sparkling clear.



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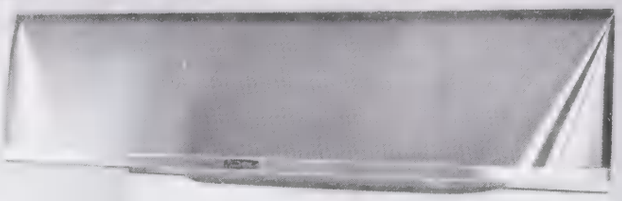
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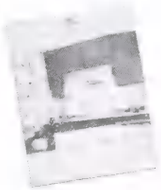


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DECORATOR'S DIARY

CONTINUED FROM PRECEDING PAGE

cell growth and was now in Paris receiving an international award.

"I think he's the greatest botanist of all time," said Mrs. Smith, simply. And suddenly it hit me that I'd just been appointed decorator-in-chief to Dr. Archibald Kendall Smith, whose name was on every front page, *Izvestia* included.

The proposed study turned out to be a pretty happy choice for a botanist's hideout—the high-ceilinged, mahogany-paneled "back-parlor" of the brownstone, with a south-facing, floor-to-ceiling bow window that looked custom-made for nurturing plants in flats.

Opposite the window was a beautiful stretch of plain unobstructed wall which my galloping imagination was already painting a rusty green as a background for the enormous new table-desk this man of science deserved. On this wall we would hang a great gold-framed circle of a clock with a very clearly marked dial, for aren't all professors absent-minded? The two short walls were bonanzas of book space—one a solid bank of shelves (we'd put a bed-sofa against this); the other a fireplace flanked with book-shelves with waist-high cabinets beneath them. Here I saw two facing pairs of sherry-color leather chairs, to be eventually sat in, certainly, by nothing less than college presidents, or directors of great foundations.

When I announced my suggestions, the shy Mrs. Smith willingly accepted all of them. She had a small Spanish bedstead needing only a mattress and an upholstery fabric to become a sofa and occasional guest bed. "But," she asked, "what about the file cabinets?"

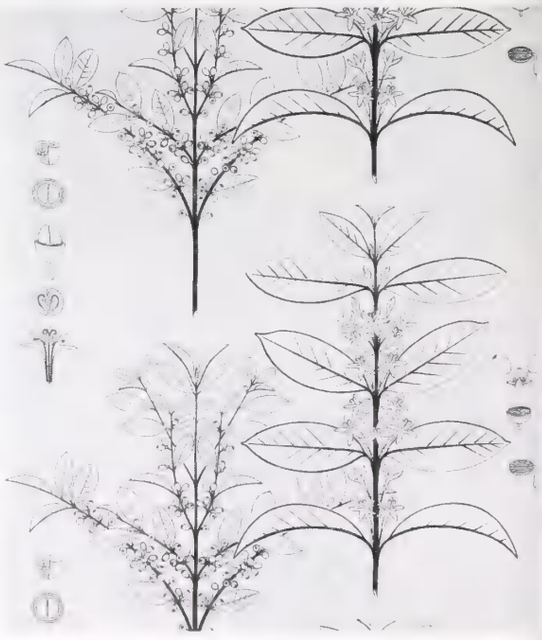
The file cabinets turned out to be 18 long mahogany boxes, standard size and separate file drawers which, it developed, the doctor had had made in Haiti. Lined up in tiers of three, three sets on each side of the desk, we could get the effect of a built-in counter, 34" high. Here would go his microscope, and a most unusual collection of stone sculpture, musical instruments, and old silver, gleaned from travels in Haiti, Brazil, and Colombia.

"Now, what about fabrics? I know he won't want glass curtaining, but let's have draperies that can be drawn at night. And we need to upholster the bed and the desk chair." And meantime, as she said this, Mrs. Smith had produced, from a box of books, an electric coffee maker.

"Oh," she said, "I meant to tell you it's absolutely essential that we give Arch a coffee kitchen—in a fireplace cupboard, maybe. His coffee is almost as important as his microscope. He's sort of an authority on the culture of it, too."

Well, here was the answer to the fabric problem. For Jack Lenor Larsen has lately come up with a giant-size botanical print of the coffee plant, from blossom to berry to bean, composed so that the flowering and berried trees are like 40"-wide vertical stripes, interspersed with beautifully detailed cross-sections of the coffee fruit.

We chose it in goat hair fabric, printed in brown on a natural background for draperies and bedspread, and then reversed the pattern for the armchair—a white drawing on a brown ground. You can order it in any color, so long as you use 20 yards. It's 48" wide, and comes in almost any base fabric—sheer linen, silk gauze, or mohair and cotton.—M. G.



Coffee-lover's fabric



The wonderful, wacky world of sleep

If you followed the popular medical advice of the Middle Ages about how to sleep better, you would have your head shaved, be bled to an anemic white, then gorge yourself with a mixture of wild carrot, parsley and peony seeds. Records show that the treatment worked—at least there is not one report of a patient who felt the need of a second treatment.

Recent research projects have put to rest many long established "facts"—actually myths—about sleep. But still there is little that modern sleep experts agree on. Only one thing is certain, and it can be summed up neatly and almost absurdly: Human beings sleep better when they lie down.

How much sleep do you need?

Aristotle made one of his few unwise pronouncements when he stipulated: "Six hours' sleep for a man, seven for a woman and eight for a fool." The length of your night's sleep is a lot like the size of your belt. If it feels good, it's right.

Work out your own sleep formula

The average sleeping time for adults is seven and a half hours. The fact that you can stay dead to the world for ten hours at a stretch doesn't mean you *have* to. Vary the length of your sleep for several days at a time, then see how efficiently you operated. Be honest. The right amount of sleep can stretch out your life two ways. You'll stay healthier and probably live longer. And, by eliminating even an hour of needless sleep each night, you'll add about three years of *conscious* activity over the average life span.

Sleep patterns irregular

Tests show that sleep is generally deepest during the first part of the night, but it does *not* become progressively lighter toward morning. It oscillates. We go from a deep sleep to a light, dozing stage for ten or fifteen minutes, then plummet downward again.

Can a man survive without sleep?

Nobody can tell you for sure how long you can go without sleep. A test group of laboratory animals lasted twenty days without food and water. Another group died after five days without sleep.

A New York disc jockey recently hit the headlines with a marathon nonsleeping performance. He stayed awake eight and a half days, complained of a slight headache, then went to sleep for 13 hours and 13 minutes. But from tests made during the vigil, there is evidence that the disc jockey was actually grabbing sleep in 30 second snatches, with his eyes *open*.

We know what happens to the *body* during sleep. The heart slows, blood pressure drops, blood vessels tend to dilate and the body cools. But for all the wisdom of modern science, we don't know whether these body changes are the cause or the effect of sleep.

To sleep, perchance to dream

Everyone is a dreamer. Some people just don't remember their dreams. Eye movements during sleep have given us strong clues about dreams. When a person is awakened immediately after showing rapid eye movements, he can invariably recall a dream. If he is allowed to sleep for five minutes or so after the movements stop, he frequently forgets all. Dreams occur about four or five times a night, we've learned, and last about fifteen minutes each.

From all indications, the body is relatively motionless during the actual dream, except for rapid eye movements. But when you're *not* dreaming, twenty to forty changes of position are typical throughout the night.

And so to beds

There are some peasants in a place in Europe who sleep with a pad under their feet instead of their heads. Their feet work harder, they explain. Japanese are more thoughtful. They put pillows under their heads—but the pillows are wooden.

In England, they sell a hydraulically adjustable, electrically heated, mink-covered, tape-recording, vibro-massaging, tea-making, TV-equipped bed, and the blooming thing sells for $7,000. You don't need one.

Bed designs have always been about as wacky as dreams themselves—and they can't be explained any easier.

Rest assured

You *can* make some sense about mattresses. You can buy firm ones, soft ones, and in-between ones. You can buy good ones, and not so good ones, expensive ones, or moderately priced ones. There *is* one single, solid criterion of quality—*steel innersprings*.

Steel innersprings give you solid comfort, edge to edge—no soft spots, no sagging edges. Every square inch is a full firm sleep surface. Your spine is supported for therapeutic sleep.

You sleep cool on steel innersprings, too. An innerspring mattress permits free circulation of air and lets the mattress breathe and stay fresh.

Here's another happy thought. You can't buy a better, more comfortable mattress than a steel innerspring mattress at *any* price. So don't lose sleep over the price of a mattress. Rest best . . . buy innersprings.

If you'd like to have a delightful, free book that explains many of the recent findings about sleep and dreams, and gives some helpful pointers about how to buy beds, blankets, sheets, pillows, and mattresses, *send the coupon*.

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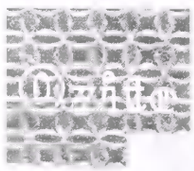
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IT'S WORTH MENTIONING

By JULIE POLSHEK



Ingenious cooking-kit by Revere supplies basic utensils for use on a boat or at camp. Single unit with carrying handle is self-contained kit when nested. Components are 3-quart and 1½-quart saucepans with lids; 10-inch skillet, 3 detachable handles; trivet; 5-quart mixing bowl/dishpan. Utensils, Revere's heat-lined Patriot Ware, are fabricated of heavy-gauge stainless-steel. $34.95. From Crow's Nest, 16 E. 40th St., N.Y.C.

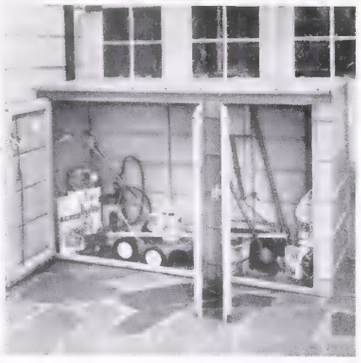


Oriental motif and color effects are used with decorative flair in Taj-Mahal, a new Cannon print. Available with purple, red, green, or gold dominant in color scheme. White, the background in all four versions, boldly projects towel's design and exotic color tones. Set of bath towel, face towel, wash cloth, $3.45. From Macy's, N.Y.C. 1. Bathroom rug, tub sheet, and draperies co-ordinated with basic towel hues available.

This anti-tarnish coating, unlike usual ones, is completely invisible and removable by mere immersion in a weak ammonia dilution. Silver-Sheeld's plastic ingredients, developed by DuPont, create a surface-sealing finish which lasts indefinitely. Supplied in convenient spray can. Non-toxic; safe for finest sterling. The formulation gives equally effective service on copper or brass. $2. From B. Altman & Co., New York 16, N.Y.

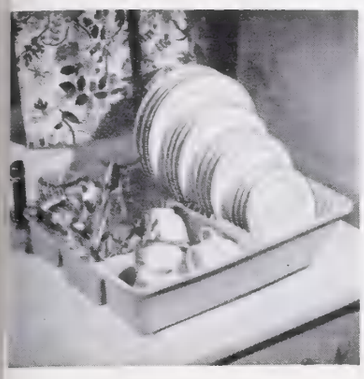


PHOTOGRAPHS BY FRED LERNER



Low-slung shed is a prefabricated structure: components, heavy-gauge steel ribbed for rigidity, come to you ready for assembly. Its 30-inch depth places everything contained within arm-reach, eliminating need for walk-in head room; height, 56 inches, fits Stor-Wall cabinet under windows or alongside fence area. $60, $95, $115, in 5′, 7½′, 10′ width. Tan finish. Tru-Han Corp., 2055 North Harlem Ave., Chicago, Ill.

T'S WORTH MENTIONING

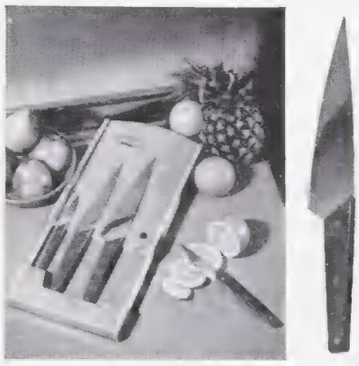


Space-saving design enlarges this dish-drainer's capacity. Plates, normally major space-wasters, stack upright and close together in a row of 18 pockets. This bin clears a large area for general china and a flatware holder built into far wall. Sloped base directs drainage into sink. Structurally, Lustro-Ware Dish-Drain Pan is boilproof plastic. Red, yellow, pink, turquoise, or white. $3.95. Hudson's, Detroit 26, Michigan.



Foamatic pad unites air and plastic foam; the union's engineering causes automatic comfort-adjustment gauged by occupant's weight. A built-in valve affords any personal buoyancy adjustment. Covering is Velon bonded on the outside to waterproofed, mildew-proofed cotton drill. Electronically heat-sealed seams. Can go into pool. Blue, yellow, or red. Fits any standard outdoor chaise, 72″ x 24″. Abraham & Straus, Brooklyn, N.Y.

New Viking cutlery, strikingly styled, inaugurates handles made of a nylon-resin, DuPont's Zytel. The material, elegant in appearance, has satin-matte finish, warm gray hue. Service-wise, it has unusual durability; takes dishwasher heat unharmed. Blade unit, top-quality of high-carbon steel, extends to handle's tip. With magnetic hanger or counter-top holder, $18.95. From Parker-Battersby, 30 Rockefeller Plaza, New York, N.Y.



A finishing kit for slate, flagstone, cement, mosaic has been newly developed by Trewax. One component is an effective surface-sealing compound, applied with roller or brush, ready to take foot traffic in two hours. Companion product, heavy-duty wax, adds a protective, hard-finish polish. Treated surface is "proofed" against water, grease, stains. Suitable for indoor or outdoor use. $4.95. Trewax, Culver City, Calif. (*Please turn the page*)





the Whitehall group

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IT'S WORTH MENTIONING

CONTINUED FROM PRECEDING PAGE



A meat thermometer for steaks is essentially the function of Steak Charmer. The device, operated by batteries in handle, provides interchangeable pins for "rare," "medium," "well-done." Tip for desired service is inserted in handle, then pierced well into meat cut; when steak reaches desired doneness, Steak Charmer's "ready" signal lights up. Steak flipping "as usual" isn't impeded. Handle is flipper. $5.95. Wayne Gifts, Wayne, Pa.



Portable garment rack sets up in a few moments for permanent installation or temporary service where you wish. Adjust telescopically to fit any floor-to-ceiling area 7′ up to 9′; automatically fastened by spring tension. Crossbar unit (48″) attaches at desired height; furnishes clothes rod and hat shelf. Strong structure is chromed steel. Stores in 2″ x 63″ tube. DeCamp rack costs $12.99. Abraham & Straus, Brooklyn, N.Y.

In England, Goddard's Cabinet Maker's Wax is used by museums for their furniture antiques; it is also said to be the choice for use in Buckingham Palace. Polishing this wax takes virtually no effort; it produces a hard-surface finish which has a satin patina rather than high gloss; also does wonders in enhancing wood grain. Beeswax in the formula may have something to do with all this. Tin costs $2. Edith Chapman, Nyack, N.Y.



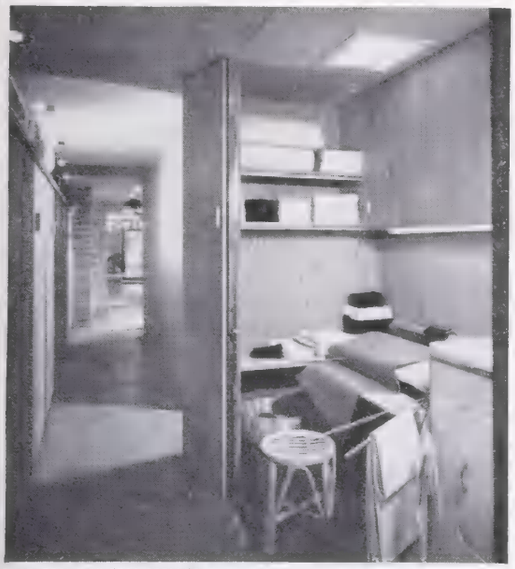
Basement area can be easily equipped to furnish a shower unit for clean-up when returning from gardening or a workshop stint. The 30-inch curtain ring is held by bracket applicable to flat ceiling or rafters. Fitted with curtain of waterproofed maize taffeta; 6′ x 9′ around. Water source is garden hose (not supplied), connected to stationary tub. $12.95. Full shower head. Forest Specialties, 13000 Athens Ave., Cleveland, O.





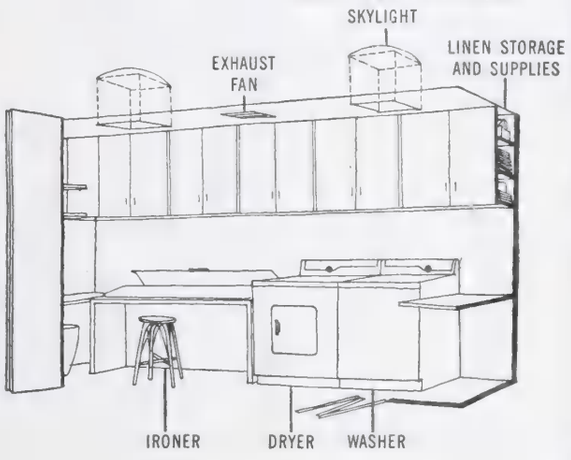
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PHOTOGRAPH BY EZRA STOLLER

DRAWING BY MADELAINE THATCHER



Roomy feeling is created in this laundry closet when folding doors are pushed back and space is borrowed from hall. Sketch shows generous cabinet space, built-in ironer, and use of skylights to bring in natural light. Fluorescent fixtures under cabinets light work space. Frank Lloyd Wright's 1955 Exhibition House.

Put the laundry in a closet

• Laundering can be done close to the living center of a house when its noise and clutter are closeted behind tight-fitting doors. Washer-dryers now use only 27 inches of width; larger closets, like the one above, can hold twin units and an ironer too. One precaution: Unless it is one of the latest moisture-control models, the dryer will release more humidity than a normal exhaust fan can handle. It must be vented to the outside by a duct to prevent damage to the structure or furnishings and to keep living from being unpleasantly damp.

PHOTOGRAPH BY MAYNARD PARKER



Compact and well stocked, this laundry center is off a playroom. When company comes, the closet door can be shut and laundering can continue out of sight. Playroom table is used for folding dry clothes. Shallow shelves lining walls of closet provide one-deep storage. House of Dr. and Mrs. Charles S. Stein. Philip Wadsworth, designer.

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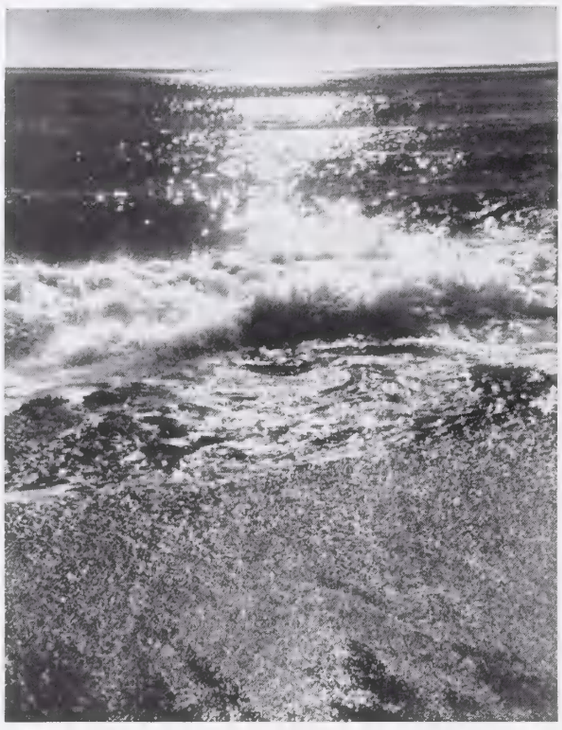
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How to leave home and like it

Travelers' strategy







PHOTOGRAPHS BY BOB SMALLMAN

on land, sea, and in the air

Some choice destinations

and suggested procedure for making

the most of your holidays wherever you go

By MARION GOUGH

● Since Floridians summer quite contentedly in Florida, why shouldn't you? Those who have subscribed to this logic report that Florida's fabulous essentials—beaches, hotels, swimming pools, and palm trees—remain constant, while crowds, tempo, and tariffs decline pleasantly. A nice air of casualness descends on the golden coast. But several informants tell us that you don't know what casual is until you've estivated at the off-beat Driftwood Inn, right on the Atlantic at Vero Beach, referred to by some of its happy guests as Way-outville. Its name is no euphemism. It *was* built of driftwood by its splendidly non-conformist owner, Waldo Sexton, who then outfitted the place with his remarkably free-spirited collection of everything from old railroad ties to an El Greco altarpiece. The furbishings of a room may include windows from a Spanish church, a medieval French door with a peephole, and a bed of skating rink proportions said to have belonged to Queen Isabella, the whole zany but good-humored scene lighted with Victorian lamps. The beach landscape is (*Please turn to page* 86)

It's a pretty cool customer who won't warm up to this wagon!

Nowhere will you find a wagon that can be put to any wider use than one of these new Chevies. You have a choice of five handy, handsome models with the widest seating, widest cargo area and widest selection of engines and transmissions in the low-price field. Whatever the need of the moment—whether it's space for toting a tribe of noisy youngsters to a weekday matinee or for packing picnic paraphernalia on a quiet Sunday afternoon—these Chevrolets are beautifully, dutifully built to do the job. Your dealer's waiting to fill you in on the wide variety of virtues you'll find in no other wagon near Chevy's price!

Roomier Body by Fisher *with a lower and narrower transmission tunnel that gives more foot room.*

Pride-pleasing style *(you'll like the way it combines good looks with good sense, that easier-to-load vacation-sized trunk, for instance).*

New Economy Turbo-Fire V8 *(makes friends fast by getting up to 10% more miles on a gallon of regular).*

Shift-free Turboglide*—*Chevy's the only car in its field with an automatic transmission that eliminates even a hint of a shift.*

Hi-Thrift 6 *(built, of course, with Chevy's ever-faithful dependability).*

Coil springs at all 4 wheels *(with the extra cushioning of newly designed body mounts, you've never had it smoother than you do in Chevrolet).*

Quicker stopping Safety-Master brakes *(another important reason Chevy's the kind of friend you can count on).*

*Optional at extra cost.

CHEVROLET

Chevrolet Division of General Motors, Detroit 2, Michigan



There's nothing like a new car—and no new car like a '60 Chevrolet. The Kingswood Station Wagon. / Air Conditioning—temperatures made to order—for all-weather comfort. Get a demonstration.

TRAVELERS' STRATEGY

CONTINUED FROM PAGE 84

embellished with the skeleton of a whale. The garbage pit is screened by doors from the mansion of Jersey City's former Boss Hague. It's a sort of Cloud-Nine junk yard that gives the impression it wasn't planned but just happened.

You are encouraged to be yourself, to eat your dinner on the porch steps if the fancy hits you, to pick up your stainless-steel bowl and chip your own ice for drinks, to go to work with a paintbrush (so long as you don't paint the owner's choice wood). But, paradoxically, we're told, there's plenty of service here, so unobtrusively anticipated you're never made self-conscious by it or by out-stretched palms.

Guests speak lovingly of the food, especially the onions. And unlikely assortments of decorators, writers, actors, artists, and men of finance and industry have found the place a Shangri-la. We're also told that it's not everybody's dish, but you soon find out for yourself whether you like it and it likes you.

One of Mr. Sexton's precious hordes is a collection of bells. If a departing guest has won the favor of the others, he is "rung" out nostalgically by the rest of the guests as he leaves. Besides the private beach on the boisterous Atlantic, ocean and river fishing, golf and bowling are added attractions. From May 1st to December 1st, European plan rates for single room and bath run from $8 to $12 a day.

The Latest Resort

Newport, with all its grandiloquent turn-of-the-century overtones, will have this summer its first new club since 1895—the High Tide Club, a vacation resort maintained by a share-holding membership and annual dues. On the rocks, overlooking Bailey's Beach, it will center in a 40-room French Provincial mansion formerly owned by George W. Frazier. The object will be to recapture so far as possible the amenities and atmosphere that made Newport a landmark in the American social history.

In a way the project amounts to the preservation of a landmark. The house, built in 1902, is being converted into suites, and most of its furnishings are retained, the idea being to preserve its original character while adapting it to modern pace.

In time to come cottages will be carefully placed on the grounds, which enjoy the romantic embellishment of a swan pond. Guests will use the golf course of the Newport Country Club. For details of membership and the project in general, you are referred to the chairman of the board, Mr. Barclay Douglas, 250 West Main Road, Newport, R. I.

Jazz and Coaches

Newport's name has been so overshadowed by high-society connotations that you could be unaware of its importance in Early American days. The oldest synagogue in the country is here, and it is as much a treasury of 17th- and 18th-century houses as it is of The Four Hundred's 19th-century mansions. It is in fact a microcosm of American mores, and the Preservation Society of Newport County is doing its best to remind visitors of this.

Something like fifteen worth-seeing buildings are open to the public, some open year-round. From July 1 to September 5 strip tickets, good for all buildings, are sold, $2 for adults, $1 for children.

If you're traveling en famille, any small ones who tend to drag their feet through the historical side of things will wake up instantly at the sight of the Breakers' stables. Tantamount to a 24-car garage, this was the luxurious "parking" place for the lucky Vanderbilt horses and the coaches, carriages, traps, et al that served the 70-room mansion. Coaches, tack, livery, and meticulous stalls are all there, in the same shining order as they were in the old days. The Breakers itself is open, of course, to bedizen you with its grandeur.

You can go back to the very old days at Newport's Folk Festival, held this year the last week end in June in Freebody Park. Then as proof of the town's new liveliness, its by now famous Jazz Festival will rend the air for five days beginning the first week end in July.

Amish country

As a result of recent globe-circling we've been doing a lot of soap-boxing on the need for Americans to understand the peoples of the world better. The spiritual gulf that separates us from the people of the Orient, for instance, is enough to frighten you out of your wits, if you care at all about the

(*Please turn to page* 174)





An extension is welcome where the family relaxes

Sensibly suited to your family's needs...

Home-wide Telephone Convenience

Summer brings so much to plan, so much to do! And in the thick of all your family's activities will be the telephone.

What better reason, then, for placing extension phones in your home where they'll be most useful and convenient for everyone?

For instance, pick locations where individuals spend a lot of time . . . bedrooms, the kitchen, a basement workshop. And also where the family gets together . . . the den, the terrace and the game room.

For every location you choose, you'll find telephones in color that fit in beautifully. Extensions are surprisingly low in cost and very easy to order: just call or visit your Bell Telephone business office.



Extensions are handy where hobbies are enjoyed



A kitchen phone saves steps and time for everyone

Phones in teen-agers' rooms give desirable privacy and convenience



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new Crystal
kissed with color...
VIKING'S
beautiful

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handsome,
hand made, with
two hues!

Now for rare beauty in your home, a sparkling American crystal with exciting colors flowed in—not on the glass—to glow unfadingly, forever in each gracious shape. See this distinctive achievement by Viking craftsmen. Choose your own Flamenco—at good stores.



Flamenco, here in Persimmon (above), comes also in Blunique (right) with clear combinations never before offered at low, low, Viking prices.

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VIKING GLASS COMPANY - NEW MARTINSVILLE, WEST VIRGINIA

House Beautiful
JUNE • 1960



Architect and Interior Designer: Lloyd Flood

Should a house compete with a view?

• As homemaking fans out from cities into the country, more and more people are acquiring building sites with exciting views. Should they commission their architect to design a house that is as exciting as the view? Or should the architecture be so quietly designed that it sets up no counter-interest to the scenery? The house shown on these ten pages and the front cover seems to be a nice balanced answer to this question.

A bay window projects from one corner of the living room toward the impressive view, reaching out as though to encompass it. It works, psychologically, like a hand extended in welcome. Strong repeating pattern of the window's vertical mullions heightens the sense of distance of view. Bookshelves subtly repeat and echo the proportions of the window units, creating an underlying unity that makes itself felt unconsciously.

ALL PHOTOGRAPHS BY MORLEY BAER

Living room, two stories tall, is overlooked by a balcony room that serves as a study-guest room. This rooms gets its share of the prime view through the glass gable end, plus a romanticism that always accompanies a balcony. Notice how ceiling deck of living room becomes a walk-way to water plants or wash windows, and becomes a single visual element with the outside roof. Both are surfaced with white marble chips.



SHOULD A HOUSE COMPETE WITH A VIEW?
continued

The architecture of this house sets up its own excitement, but it is always along lines that relate it to the dramatic view of Golden Gate Bridge and the skyline of San Francisco.

The architect and the client were both determined to escape from the usual house composed of a series of monotonous 8-foot-high boxes. Both wanted spaces within the house where the ceiling is removed from the immediate view and the feeling of exhilaration and expansiveness of the out-of-doors is achieved. Ceilings vary in this house from 6′6″ to 22′.

To give the house a feeling of great spaciousness, long vistas through the house were created by the planning. From the living room bay window, the vista extends 70 feet through the dining area and the master bedroom. Another example is the balcony bedroom which overlooks the living room and the Golden Gate. The view is directed sometimes upward (see the glazed gable in the living room and also in the master bedroom); sometimes (*Please turn the page*)



Another view of the living room from the upper balcony room. The 7′ 6″ soffit extends around all four sides of the living room to give it an intimate scale and to contrast with 22′ ceiling height at the center of the room. Fireplace is trimmed with same Verona marble used as counters in kitchen and baths. Walls are mahogany.

Below, you look from the living room up into the balcony room. The draperies here are the only ones used in the house. Note the series of eyeball spotlights around the decking. These light the bookshelves and walls and are part of a "low-lighting" plan to keep interior light in balance with view lights. Balcony room also on page 93.







Exciting space is created within the house to act as a counter-balance to the exciting views outside the house. Neither distracts from the other, for they are two generically different things. The balcony room is an example of this kind of exciting space. It looks out at the view and the pines across the upper half of the living room. It looks down into the living room and its interesting materials and spaces and lighting. It looks up into the cathedral space of the living room. But its own overhead space is interesting too, with a low soffit and deck to establish human scale, but with the soaring cathedral ceiling reminding one of the tall pines outside. This room, if seen only in the floor plan on page 96, would give no hint of such excitement.

SHOULD A HOUSE COMPETE WITH A VIEW?
continued

downward (the deck at the west side overlooks the beach directly below, some 150 feet); sometimes outward (the kitchen bay window looking out onto the terrace).

The panoramic view, which is overwhelming and conversation stopping, was divided into a series of smaller views, each of which has great individuality. For example, the living room faces out to the San Francisco skyline and the Golden Gate Bridge, all framed by a beautiful grove of pine trees. The entrance hall and dining room face directly across the bay to the maritime hill town of Sausalito, reminiscent of the Italian Riviera. Here the view becomes more intriguing by having all the glass shielded with a lace-like grid of wood grilles—a flower design from Japanese shoji panels. The master bedroom looks into a eucalyptus jungle with Mt. Tamalpais looming up on the horizon. In addition and in (*Please turn the page*)



The master bedroom is the most inward-turning room in the house. Its main relation to the outside is through the high glazed gable end revealing the trunks of a eucalyptus grove. Even though this room has the same soaring ceiling (22 feet at the peak), it is kept essentially snug in feeling by the deck, the richness of the gold-leafed wardrobe doors and decorative elements. Heating here, as elsewhere, is radiant in the floors.





SHOULD A HOUSE COMPETE WITH A VIEW?
continued

contrast is a small door leading into a small charming walled-in patio with a giant eucalyptus and a profusion of green plants and citrus trees.

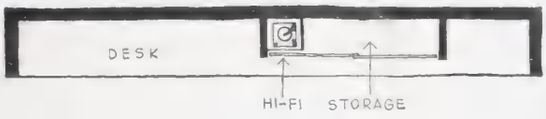
The owners had lived in another house nearby, with large areas of glass facing west. The afternoon sun and the reflection off the water made the house unlivable in the afternoon. They wanted their new house to have views that could be seen in the afternoons, a house that would not become a solar broiler. So the rooms were purposely (*Please turn the page*)

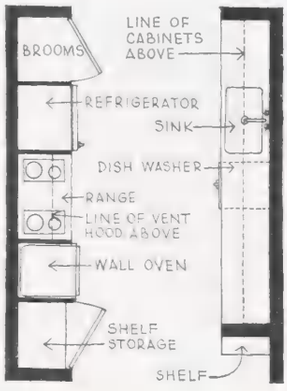




Because all materials used are of the finest, the most mundane and pedestrian solutions to living can be accommodated in one continuous flow of wall (photograph far left). It passes through different kinds of space: hall, kitchen, living room.

A long decorative, functional wall unites front hall with living room, flowing past kitchen in the process. Marble counter is same marble as is used for counters in kitchen. Sliding doors of storage spaces are Masonite, covered with gold leaf. Behind one of these doors is Hi Fi.





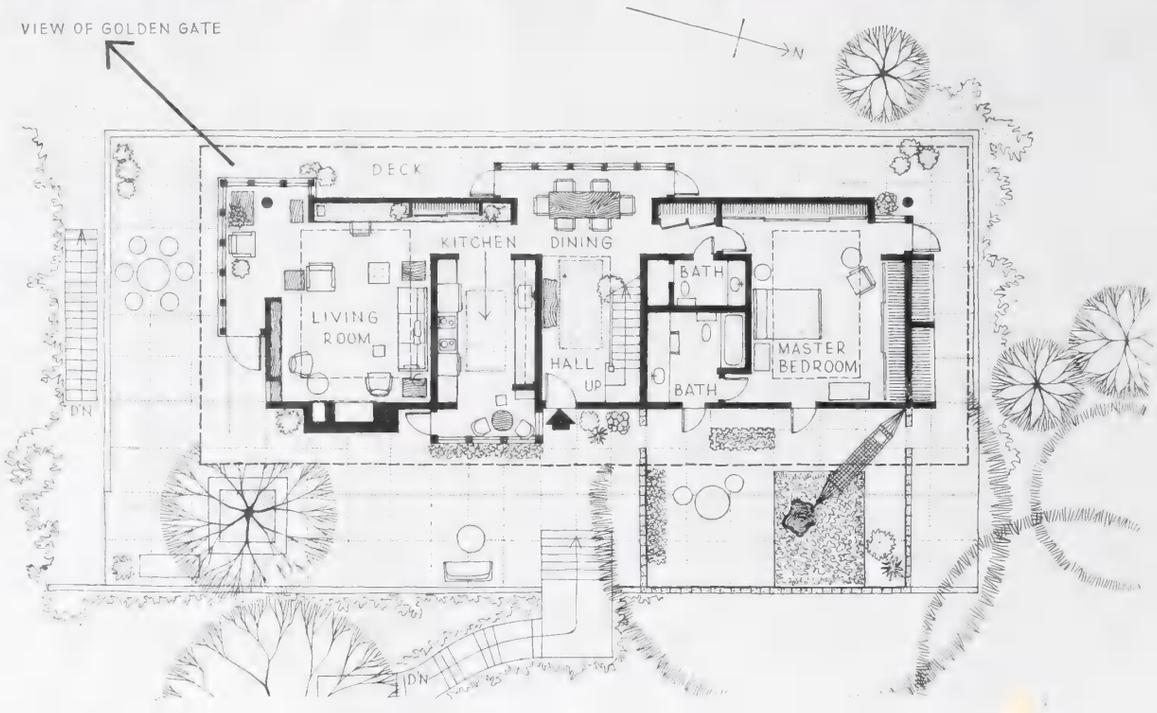




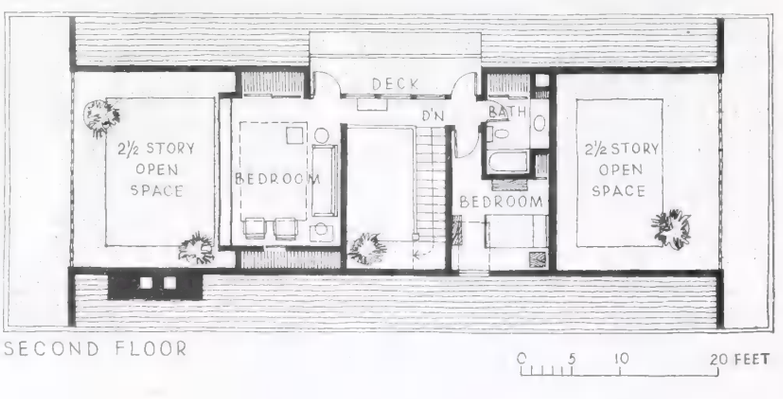
The kitchen, seen above and at left, has a most unkitchen-like atmosphere, thanks to the fact that the materials are the same as those used throughout the house. Counters are Verona marble, some sliding doors of upper cabinets are antique-painted fusama from Japan. The back splash is glass mosaic. The rug on the floor is an Oriental, which takes kindly to washing. Kitchen is lighted primarily by a luminous panel in the ceiling, consisting of plastic rectangles with fluorescent lighting above. The panels lift up to give access to the bulbs. The kitchen is so placed that the mistress of the house can hear conversation in living room; she will also be close to front door. Kitchen equipment —range, oven, refrigerator-freezer, dishwasher—is built in.



House was conceived as a rectangular platform set on a verdant hillside, which was left as natural as possible. Paved platform extends all around house, so outside circulation is possible without regard to the steep hillside. Two-car carport is separate from the house, and above it on the road. Yet all this sensitive handling of the natural scene is only 25 minutes by car from downtown San Francisco. *C'est la vie!*



In the floor plan the only elements breaking the rectangular form are three glazed bays that form dining area, breakfast alcove in kitchen, and an extension of the living room for enjoying the bay view. Living room and master bedroom are open to the full height of the roof for added spaciousness and drama. Centrally-located kitchen serves easily into dining bay, living room, or terraces. Major axis gives 70′ vista through house from living room to end of master bedroom. Second floor is entirely within steeply-sloped roof.





A good view of the concrete platform that wraps around all four sides of the house. It is wider in those places where outdoor living is more desirable. Here you see the narrowest part of the platform, along the dining bay. This side of the house faces west and for much of the day is too warm and glary to foster outdoor living.



Entrance hall and dining bay beyond face west across the water. Afternoon sun and glare from the water was solved by the use of wood slat shades which are recessed in pockets in the ceiling. Permanently installed on these glass areas, to soften the light at all times, are delicate wood grilles (of the sort used in shoji screens but without the rice-paper backing). The Spanish chandelier has a spotlight, directed down, hidden in its top to cast interesting patterns of light and shadow on the white plaster walls and floor. In the ceiling, directly over the dining table, is a pin-point spotlight controlled by a dimmer-rheostat, to provide high or low levels of light depending on mood and need. Table top and walls were purposely dark and dull-finished so they would not reflect in the eyes of diners.

SHOULD A HOUSE COMPETE WITH A VIEW?

continued

oriented away from the west at every opportunity. The living room faces south and south-west overlooking San Francisco and the Golden Gate Bridge. The west view of Sausalito which lines up with the afternoon sun was ignored from the living room except from the bay window. The dining area did face the west. Here the sun was controlled by wood-slat shades which can be recessed in pockets in the ceiling.

Large areas of plate glass are often uninteresting and are particularly cold-looking and uninviting at night unless draperies are used to cover them. But privacy was not a problem in this house because of its location. Neither the architect nor the client particularly liked draperies. Therefore, all glass areas were broken up to make them inviting at night. Wood mullions spaced about 12″ on center or wood grilles applied directly against the glass create wood traceries that add great warmth and interest, particularly at night when the glass areas tend to become large shiny black mirrors. The railings of the balcony become a light band of closely-spaced (*Please turn the page*)



Master bathroom, seen above, is given the same rich handling as all the other utility spaces in the house. Counter is Verona marble. Medicine cabinet is behind black oriental panel (to the left of the lavatory). Floor is concrete, radiantly heated. Walls are mahogany. Opening to master bedroom patio can be closed off by louvered door, which slides into wall pocket.

Bathroom on second floor, serving two bedrooms, is equipped and accessorized in same luxurious, urbane way as is the rest of the house. Linen storage is behind Japanese-style painted doors, using brush drawings on wood. The Spanish mirror gives an importance to the room as characterful as the front hall.



vertical balusters that enhance the view rather than detract from it.

A very subtle pattern of five-inch squares of gold leaf, used to cover all sliding doors in the house, adds great visual interest and richness. It gives the same richness that the subdued pattern of a brocade or damask gave to a traditional room in the past.

Only materials of great natural beauty and permanence, which would become more beautiful with age, were chosen. Color was used sparingly in these materials. Only earth colors were used. The architect and the client wanted the house to be unobtrusive and quiet. Dark brown mahogany walls, light brown concrete-tile floors polished to resemble fine old leather, rough white plaster ceilings, richly-patterned Verona marble counters, gold-leaf doors, weathered gray shingles, greenish-brown stained stucco walls—these were the colors and materials used. Bolder colors and richer materials were used occasionally and strategically in the furnishings. For example, the living room has a richly colored wall of books, and the upstairs bedroom has a Spanish rug used as a bedspread that gives a blast of color.

Strong interior lighting could have killed the view of the bay and the surrounding (*Please turn to page* 176)







The Return of the Gazebo



By JUNE MEEHAN

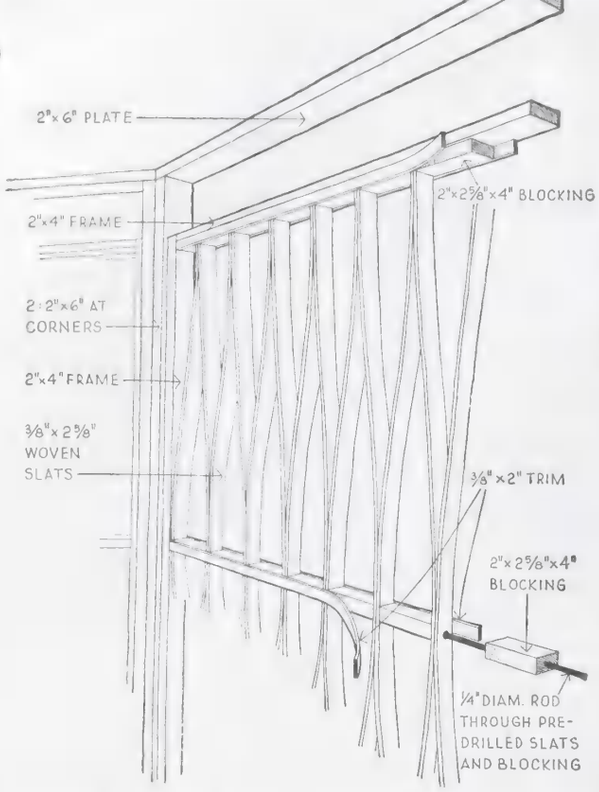


● The reappearance of the gazebo in our gardens is more significant than its reinstatement into our vocabularies, for these anachronistic little summer-houses are decorative advocates of the quieter moods of life. In fact, the gazebo's allure lies in its gloriously simple *raison d'être*—to be a charming garden retreat, dedicated solely to the pursuit of peace and pleasure. Perhaps that's what makes them seem old-fashioned: they have little in common with life that is dedicated today to busy-ness. Leisure, in the gazebo sense, is the antithesis of jet compulsion, for it implies that you have spare time in which to do-nothing-yourself except (*Please turn the page*)

The Davis gazebo in Palm Springs, reminiscently classic and skillfully detailed, is serenely in command of the desert below. Architects Eggers and Wilkman achieved great sophistication through their simplicity of design.



PHOTOGRAPH BY MAYNARD PARKER



Architect Germano Milono shows the flexible properties of redwood and recalls a wrought-iron pattern in this gazebo in the woods of Mrs. Paul Kelly (right). Open to the sky, happy as a summer day and ideal for meditation, it is proof that old forms may be ever new if treated with imagination as well as humor. Sketch shows how wood slats were worked to produce this light-hearted result.



PHOTOGRAPH BY MORLEY BAER

Light and lacy, this *pavillon* from France brightens the spirit, viewed either from the house or from under its whimsical roof. Sipping the Louis Benoists' champagne, admiring the roses in the garden below, or relaxing are pleasant spring pastimes suggested by the gay structure. *Pied-á-terre* by Landscape Architect Thomas Church.



PHOTOGRAPH BY ARTHUR FRISCH

THE RETURN OF THE GAZEBO
continued

marvel at a view, browse in a book, sneak a snooze, or dally with a day-dream. It also encourages the sharing of a conversation, if you are two, or sipping a drink if you have brought one along.

No wonder a gazebo can be light and gay, with a sense of humor. In no way is it burdened with the responsibilities placed upon typical garden rooms. No one demands that this glamour girl (*Please turn to page* 161)

Singly or in pairs, gazebos are leisurely. Planned to charm, these two (right and below) were set high in the San Francisco garden of General and Mrs. Paul Berrigan. Landscape Architect Thomas Church planned them as retreats for enjoyment of sunny-day lunches.



TWO PHOTOGRAPHS BY MAYNARD PARKER





LANDSCAPE ARCHITECT: CLAYTON STEEN. COLOR PHOTOGRAPHS BY WILLIAM HOWLAND

Screened lanai is just off the dining room, will serve as outdoor entertaining center. Swing-up screen section to open lanai was not yet installed when photograph was taken.

They built twin decks to live on

—and found they had cut out most of their garden maintenance too

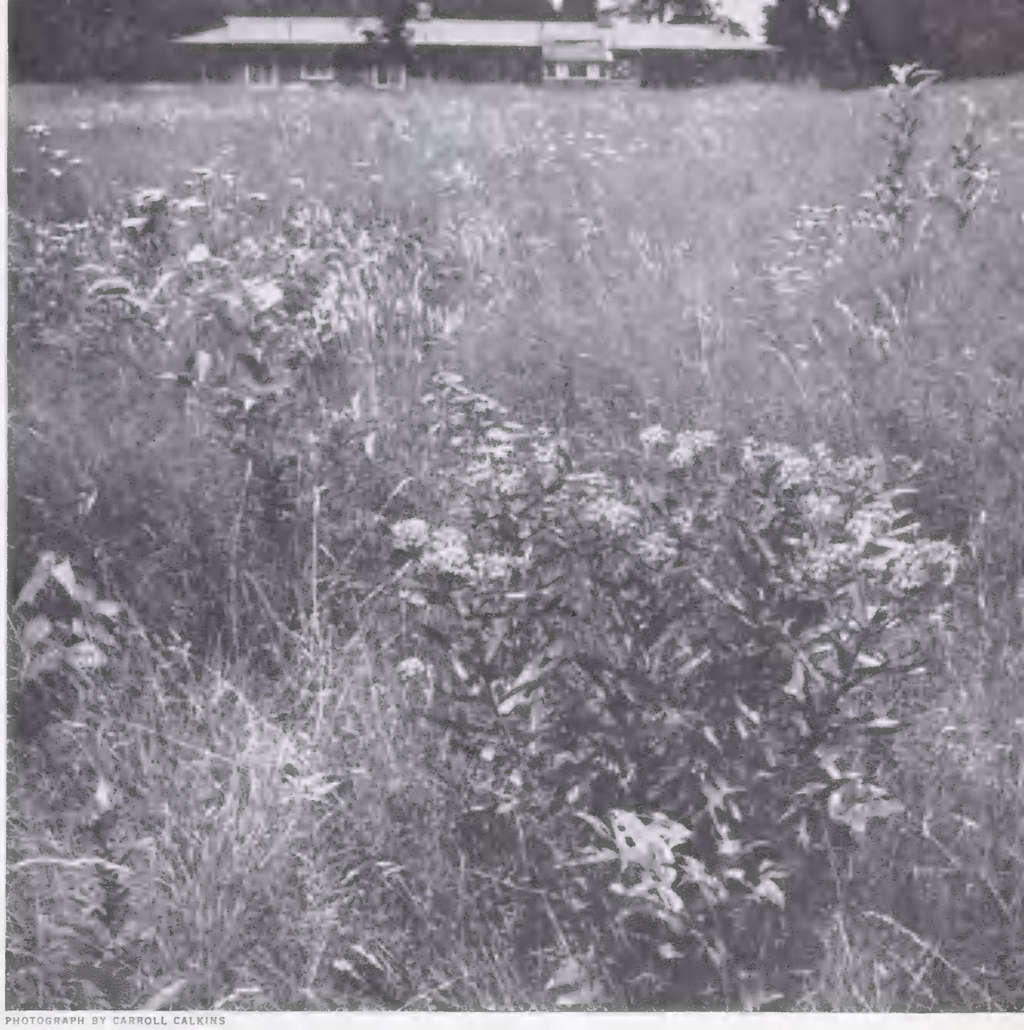
● Opening up a traditional house for today's outdoor living is often difficult, particularly when the living level is far above grade. But by building the two decks seen here, Mr. and Mrs. Charles Rostov achieved full-fledged, all-weather outdoor living far beyond the usual cliché.

Their roomy Colonial had only a small flagstone terrace jammed against the rear foundation wall. It was a full floor below their living room and had no association with the brook and pond that highlighted their property. Now they have a screened lanai floating in the tree tops, heavily shaded from the summer sun, plus a large open lower level that catches the sun and adds weeks to their outdoor season. One side of the screened lanai swings up like a garage door for complete (*Please turn to page* 167)

Before remodeling (below), there was no way to reach outdoors directly from living level. Small terrace opened off basement recreation room. New double doors now lead to upper walkway from both dining room (at right) and living room (out of photograph at far right).







Walking through our tall grass is like walking through a garden—when you use a selective eye. This butterfly weed (foreground) is vibrant orange, as striking as any cultivated treasure in a perennial border.

PHOTOGRAPH BY CARROLL CALKINS

When you count your land in acres —

Let Nature show you how to garden

By JEAN HERSEY

A meadow is a mysterious world apart, filled with wonders awaiting discovery

This speck of froth caught in the sea of meadow grass is but one incident in the meadow-world. The glittering froth surrounds the spittle bug, and is whipped up as a means of protection. This is an ordered part of the complex world of thistle and grass. The beauty of a small scene like this is unmistakable when you chance upon it. Less obvious, but even more rewarding, is the insight it reveals into the larger scheme of which all this seeming chaos and contradiction is a working part.

PHOTOGRAPH BY CHARLES PRATT

A piece of country land, real acreage, offers the delightful advantages of privacy, freedom, beauty on a grand scale, and *plenty* of space to grow all the things that are dear to a gardener's heart.

But there are disadvantages too—or so it seems. How much extra work will the extra land require? How much of it must be controlled and how much can be let alone? And how do you draw the line between the natural and the man-made landscape?

When we first moved to the country, we expected it to be more work, but well worth it. It *was* well worth it—but, what's more, we arranged it to be *less* work.

Nature, herself, answered the questions in her own way. When we realized that we couldn't control all the land, we began to look for ways to enjoy it as we found it. The more we became aware of its subtle charms, the less we wanted to change it. And, while we have made some changes in our country landscape, the land has made an even greater change in us, in our way of gardening, and our way of life.

Our house stands in the midst of five acres of rolling meadow, edged with quiet woods and a flowing brook. When we moved here, we thought we would have a perennial border, perhaps along the stone wall. (*Please turn the page*)

THREE PHOTOGRAPHS BY DONALD ZORNOW



This rich, cool spread of Indian poke would, rightly, give pride to any gardener. But nature did the planting and tends it all alone. All we have done here is to swing the path this way and clear out surrounding brush and litter.



As fern fronds gracefully uncurl, no two are exactly alike. And they change fast enough to require a daily walk down the path to see what they are doing. The color is an indescribably fresh green. That's ground cedar in foreground.

The natural charm of stream and woodland

is inescapable, but it can be improved

by selective thinning and subtle addition

LET NATURE SHOW YOU HOW TO GARDEN *continued*

We would build a rock garden on the bank by the stream, and maybe a tiny lily pool up on the terrace visible from the living room, and a bed of bulbs just here. Certainly we would do great things in a garden way.

In our former garden, a mere third of an acre in a New York City suburb, we had gardened in a big way. We had foundation planting, a huge perennial border, tumbling masses of flowering shrubs, a pool of blue tropical water lilies, a rock garden, an area of vegetables, a rose arbor, a grape trellis, a large lawn, and a gardener a day a week. And my husband and I worked there many hours as well. Now with so much more land, we could go even further.

Or could we?

After the move there was much to occupy us at first, but whenever I visited the garden of a friend and saw the lovely blue spires of delphinium, the flaming poppies, tall lush lupin, and fragrant madonna lilies, I'd come home and mentally create a perennial border on our new land. One afternoon I even staked it out on a piece of meadow and stood ready to plunk the spade into a clump of wild clover and begin. But something simply wouldn't (*Please turn the page*)

PHOTOGRAPH BY CARROLL CALKINS



When they are fully grown, our ferns bridge the gap between meadow and woodland. Many, like the ones above, grow at the border line and bring together the grassy quality of the field and the woodsy character of the forest.

We planted the primroses here beside the brook. But they already seem perfectly at home in this moist, shady dell. The final proof of their rightness here is the way they have prospered and spread among the ferns and native flowers.





Airy white flowers of meadow rue brighten the fields like midsummer snowflakes caught in clusters. The foliage is a handsome shade of blue-green in spring and looks quite like columbine.

The meadow is our lawn, everchanging, softly flowing, revealing the bone and sinew of the land, and rich with intimate surprise, as you can see above. Below, you see how we use the meadow grass—and how we mow it

When we cut the meadow grass with a rotary mower, it serves us nicely as a lawn. A fine stand of good lawn grass well tended would be more beautiful, to be sure, but this needs no water, food, or weeding and, in the country, seems quite luxurious. We mow a swath around the house and use a foundation-border of pebbles, for neatness' sake.



PHOTOGRAPH BY DONALD [illegible]



PHOTOGRAPH BY CHARLES PRATT



You learn to take Nature on her own terms. One might wish that the yellow meadow lily would look up, but this way the pollen is protected.

Clusters of yellow daisies grow freely in our meadow-lawn. Imagine this much lawn with nothing called a weed.



The grass itself, in late fall when tawny seed heads ripen, is as lovely as a flower, in a subtle way. The meadow is full of this quiet beauty.

LET NATURE SHOW YOU HOW TO GARDEN *continued*

let me use the spade—and to this day, I'm thankful.

The more we looked at and lived with the meadow, the less important the perennial border seemed. What man-made flower bed could match the rolling sweeps of black-eyed Susans in July, or the subtle play of breezes on the grass turning it into a flowing seascape! And how could any static lily pool compete with our dancing brook?

We began to wonder whether we should make *any* changes here. Should we put our mark, the firm, trim, ordered hand of man, upon these wild acres, this meadow, woods, and stream? They seemed so right just as they were. But on the other hand we didn't want to let nature grow up in a tangle around us and take over completely. We felt the need for some kind of order and we wanted to participate. Perhaps we could work with Nature on her own terms. Perhaps we could listen and learn.

We soon began to find ourselves doing things differently, doing them a more natural way, with less effort and less rush. The changes we made seemed to flow from what was already there. For us a whole new (*Please turn to page* 158)

SIX PHOTOGRAPHS BY CARROLL CALKINS

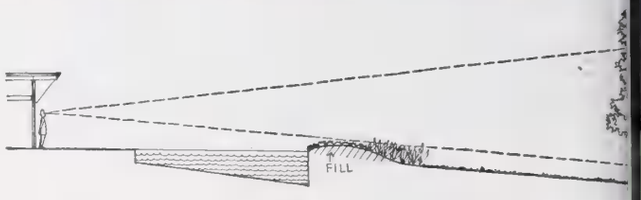




Full meadow is cut once a year with a tractor-driven sickle-bar mower. The hay is left where it falls except for some that we gather and use for vegetable-garden mulch. Picture above shows how we mow places for badminton and horseshoes.





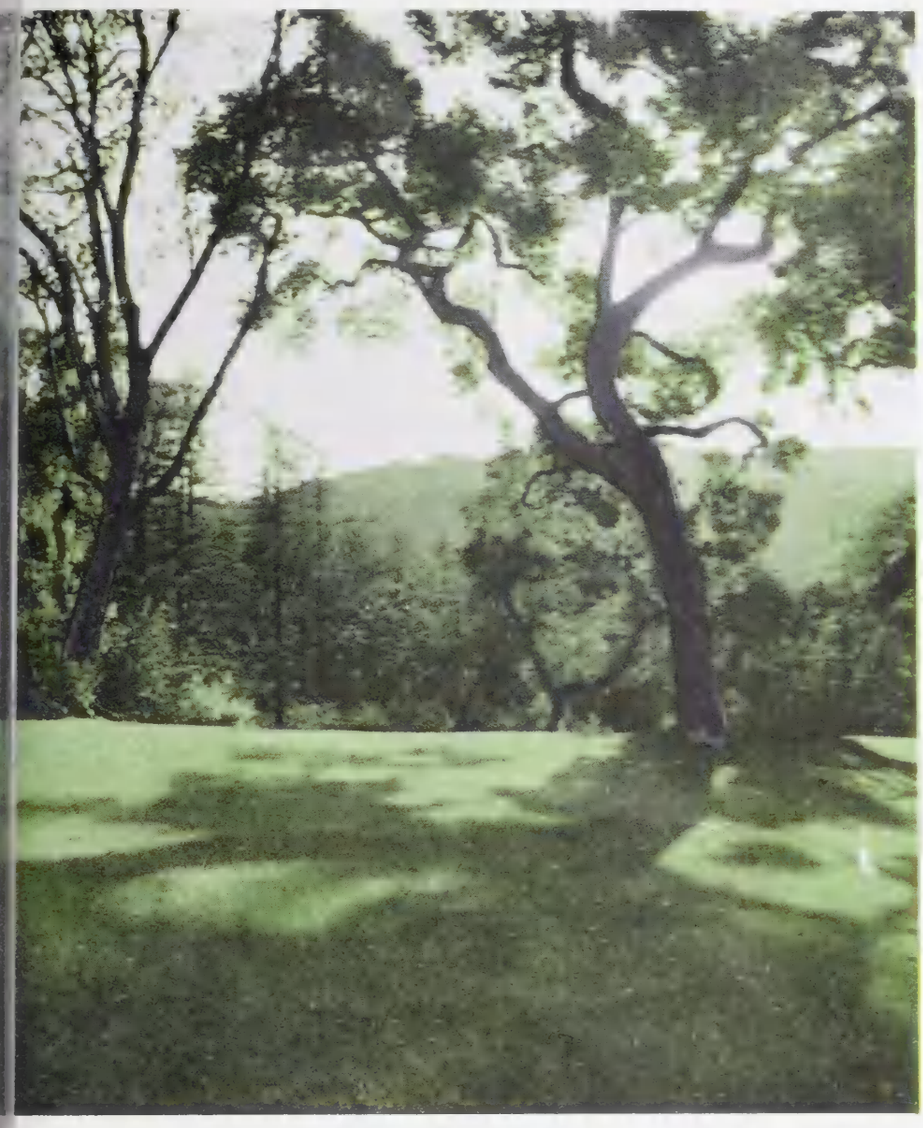


To keep maintenance at a minimum on this large property, groomed garden area was carried only a few feet beyond the pool deck, the minimum necessary for good looks. At this point, the earth was mounded up, a row of spiky plants put in along the crest. Where planting meets meadow is not seen from pool or house. From the terrace, the eye sees through the jagged tops of new plants to fields beyond, without noticing change in landscaping. Home of Mr. and Mrs. Elliot McAllister.

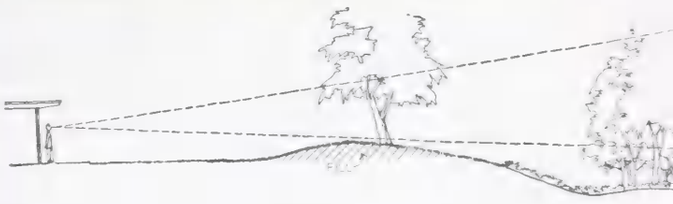
How to merge the groomed garden into ungroomed nature

Keep the line where they meet out of sight

● If you want a good part of your land to grow wild—to be "out of control," as Landscape Architect Thomas Church puts it—how do you manage it? How do you draw that line where man's grooming stops and nature takes over? The answer is almost annoyingly simple: Keep the meeting point out of sight on the far side of a change of grade and the transition will seem perfectly natural. Moreover, there will be no clean-cut edge to maintain. In three examples here from his own work, Architect Church shows you how it is done. In two cases earth was mounded up just before the meeting point, making the juncture out of sight on the far side of the mound. In the third he simply made use of the existing slope achieving the same result. Note, too, how spiky planting can camouflage the transition, blurring the meeting point.



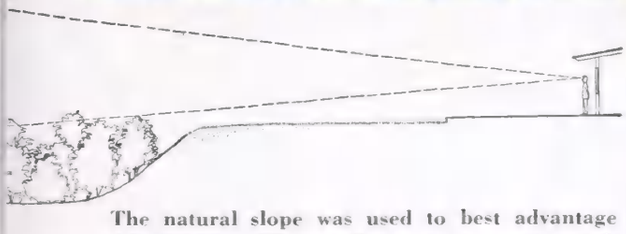




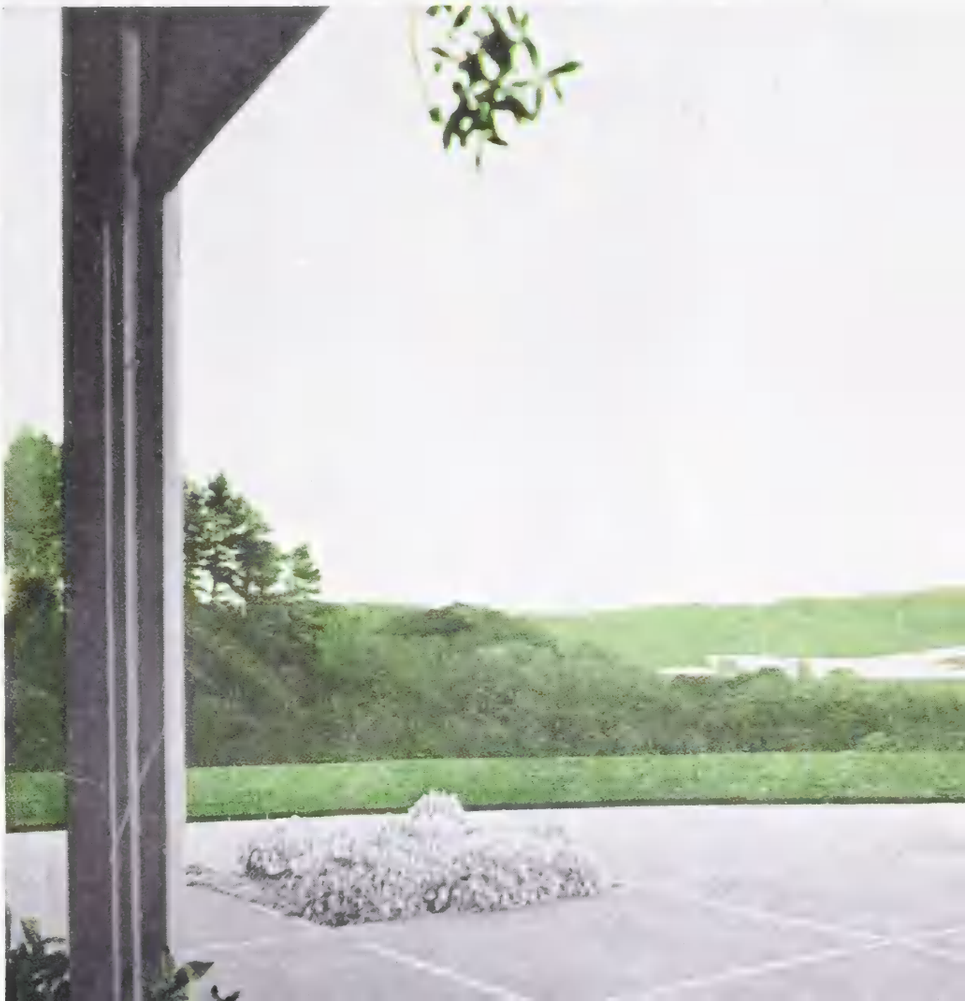
The problem here was how to stop the lawn substantially short of the neighboring woods without having the in-between area look straggly and unkempt. Subtle re-grading was the answer, as shown in the sketch above. An earth mound was created about halfway to the woods, then the hidden area planted with a quick-growing ground cover that will need no maintenance. Standing at the house (view at left), you can see only lawn and the far woods. Since you cannot see the intervening land, your eye assumes the best, imagining the lawn reaches clear to the woods. Home of the John Brookes.

PHOTOGRAPHS BY EZRA STOLLER





The natural slope was used to best advantage in this situation. Though the property continues down the hill, the lawn was carried only a foot or two over the crest. The merger line is quite ragged, an eyesore if on flat terrain but completely hidden here. Home of Mr. and Mrs. P. S. Thornton.



How to be realistic about a part-time house

This winter-summer vacation home has the look of elegance, but it can be maintained from year to year with surprisingly little housekeeping and gardening

■ Of course there is no such thing—as yet—as a *completely* maintenance-free house. The attribute is merely relative. But the more you want a place to look beautiful, the more likely you are to be tied to extensive maintenance work.

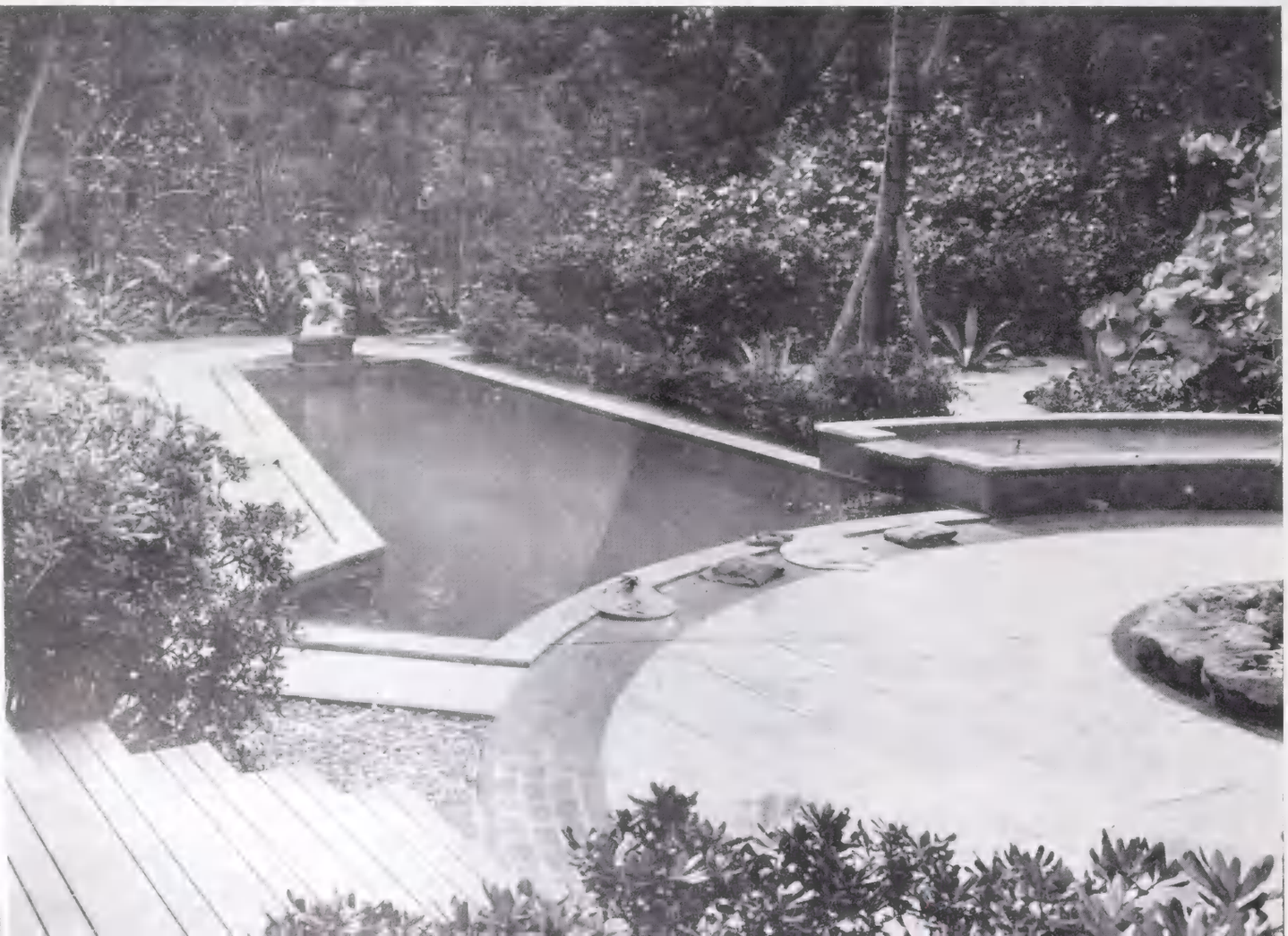
This Florida vacation house, used for short periods in both winter and summer, was designed to be as trouble-free as a couple of experts know how to make it. It is the home of two landscape architects, Richard Webel and Janet Darling Webel. Obviously they would want beautiful grounds. But, no more than any of us, did they want heavy maintenance expenses.

What they did and how they did it is worth studying very closely, for it applies to full-time residences as much as to part-time or vacation homes. (*Please turn the page*)



All the rooms of the house are elevated a few feet above the interestingly-shaped and patterned terrace and pool. This elevated viewing point gives more meaning to the interplay of textures and patterns, and brings out more character than would be apparent if the same thing were viewed from the normal standing or sitting level. Try to imagine this house without its interesting garden and you'll get a surprise. For, without its landscaping, the house would be quite a mundane affair. (Bedroom wing was bought second-hand and moved to the site.) Since a vacation house puts emphasis on outdoor living, this emphasis on the development of the outdoors rather than the indoors is perfectly logical and proper.

ALL PHOTOGRAPHS BY GOTTSCHO-SCHLEISNER







Raised porch is amply connected to the big living room by big sliding doors which push back out of sight into wall pockets. This produces the feeling that the whole house is a raised outdoor pavilion. Living room is under-furnished so there will be plenty of space to pull in porch furniture when the house is closed. Closing takes only ten minutes.



The L-shaped house makes a windbreak against breezes coming off the Atlantic. So the terrace (above and right) acts as a protected sun pocket, since it is oriented to south. Paving, gravel, and pine needles as ground covers are key factors in reducing maintenance here. Only flowers grown are a flowering shrub called "crown of thorns" on each side of steps. The house is in a pine forest.



Big living-room window looks out to the ocean across a circle of velvety zoysia grass, which is watered by automatic sprinkler and needs mowing only once every six weeks. Furnishings are gaily colored, encouraging a truly carefree vacation mood.



OWNERS:
Mr. and Mrs. Richard K. Webel

ARCHITECT:
Kemp Caler

LANDSCAPE ARCHITECTS:
Janet and Richard Webel



After two years of experience, the Webels have found that garden upkeep averages about two hours a day for three days a week, or six hours a week. This is year round now. After another year, when the trees and shrubs that were moved are fully established, this may be reduced. Now about one-half hour a week is devoted to watering—hand watering of trees and shrubs and automatic sprinkling of a small ocean-side lawn.

The Webels distinguish between garden upkeep and garden housekeeping. Housekeeping includes raking graveled surfaces, sweeping the terrace and porch, and pool cleaning. Such tasks can be deferred for long periods when the house is not open, and a lot of sweeping and raking can (*Please turn the page*)





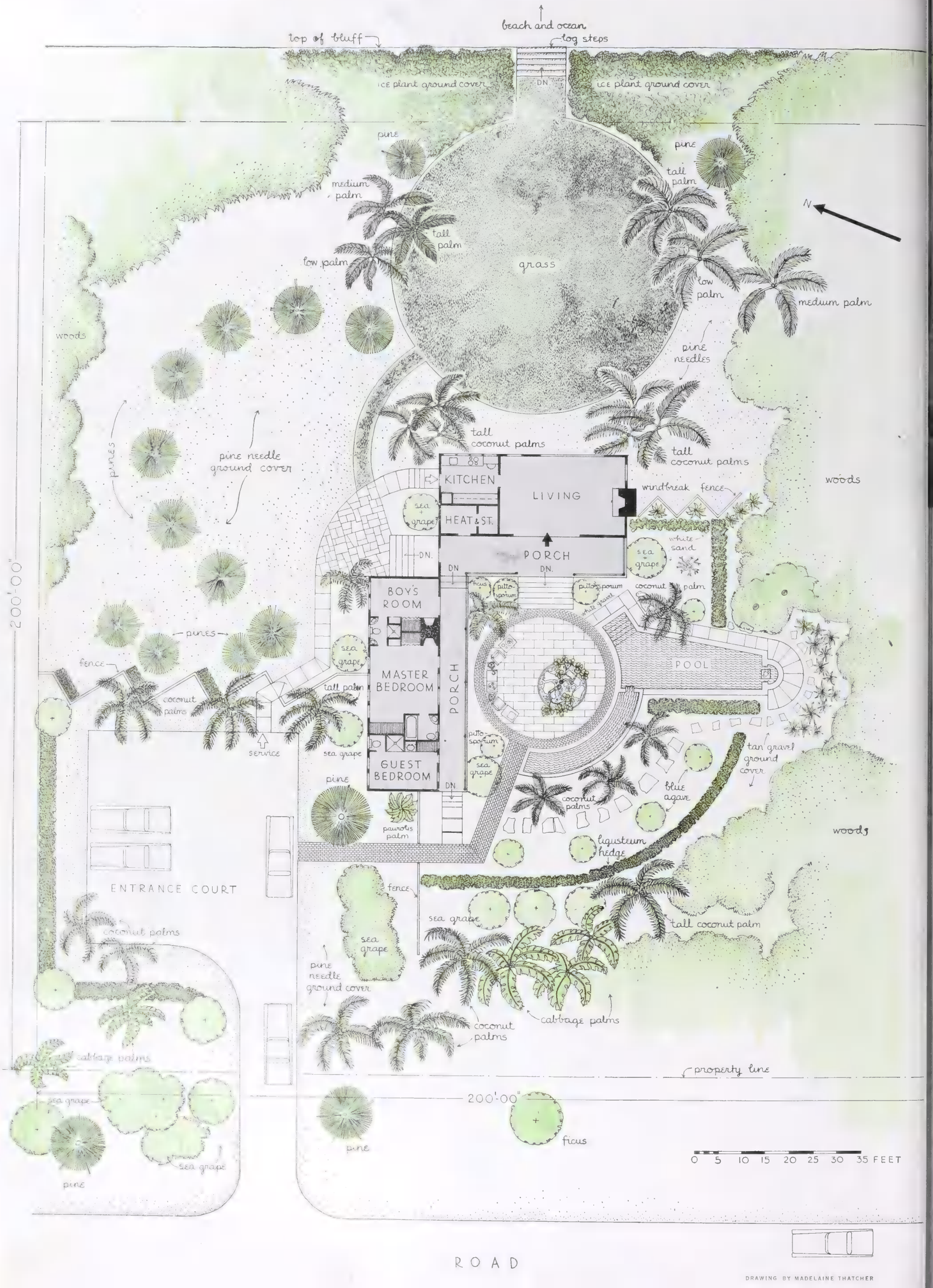
A pleasant little incident is made of sending fresh water into the swimming pool. A raised reflection pool, in the form of a segment of a circle, has four water jets to create the sound of falling water. Another segment of a circle contains the steps that lead down into the swimming part of the pool.

be allowed to accumulate to a certain degree, and be done just before the owners return.

Except for the circle of zoysia grass on the ocean side of the house, all ground surfaces are covered with either paving, white sand, pine needles, or gravel. The latter is pinkish brown, which blends nicely with the brown pine needles. Reddish-pink brick is used as an accent in the paving. This color is echoed in a darker version, somewhat like Venetian pink, on some painted surfaces—on the sides of the raised pools, the foundation walls of the house, and all the fences. The walls of the house are light yellow, with shiny black posts and white cornices and railings. The white trim carries over into the posts and capping of the red fences, helping to echo the building grammar of the house. Thus landscape materials and structure have been interlocked by careful color planning, producing an agreeable, albeit sensible, whole. (*Please turn the page*)



The pretty swimming pool is only four feet deep throughout; in short, not for diving but solely for swimming. The Webels built it for the exercise of swimming and the visual pleasure of having the water reflect the sky. They feel that most home pools do not need the specifications of a municipal pool. The space for lounging and sunning has been related more to the house and porches than to the pool. Thus they get double duty from this paving, plus the advantage of being more out of the wind.


beach and ocean
top of bluff
log steps
ice plant ground cover
DN
ice plant ground cover
pine
pine
tall palm
medium palm
tall palm
N
low palm
grass
low palm
medium palm
woods
pine needles
tall coconut palms
tall coconut palms
woods
pines
pine needle ground cover
KITCHEN
LIVING
windbreak fence
sea grape
HEAT & ST.
white sand
DN.
PORCH
sea grape
DN
DN.
ficus
patio sporium
patio sporium
coconut palm
BOY'S ROOM
white gravel
pines
sea grape
MASTER BEDROOM
PORCH
POOL
fence
coconut palms
tall palm
patio sporium
service
sea grape
sea grape
tan gravel ground cover
pine
GUEST BEDROOM
DN.
coconut palms
blue agave
pandanus palm
ligusteum hedge
woods
ENTRANCE COURT
fence
sea grape
coconut palms
sea grape
tall coconut palm
pine needle ground cover
coconut palms
cabbage palms
cabbage palms
property line
sea grape
200'-00"
pine
ficus
sea grape
pine
0 5 10 15 20 25 30 35 FEET
200'-00"
ROAD
DRAWING BY MADELAINE THATCHER



A circle of velvety zoysia grass, 60 feet in diameter, is the only gardening maintenance work they will have, once the trees and shrubs get fully established. This is a slow-growing type of grass and has to be mowed only every six weeks. Because it is slow-growing, they felt it worth the expense to sod this circle, so it would be beautiful from the very beginning. They wanted the fun of walking on this springy, velvet turf with bare feet and of sun bathing on it. It has automatic sprinklers.



This property plan (left) is worth a good deal of study. It seems intricate and busy. But in actuality, it is calm and serene and inevitable, thanks to the color co-ordination of materials and the way curved lines tend to relax the eye. And it is a wonderful example of how a meaty landscape plan can give character and importance to a not very important house. Scene below shows how interest can be given by gravel mulching, contrasting with planned lines of brick and flagstone.



Steps down to the beach are made of palm logs, held in place by deeply-pounded stakes. This is an inexpensive and good solution, since beach installations frequently get washed out by storms. Left, grassy path through ground cover of pine needles makes pleasurable walking from beach to house, even in bare feet.





Beige paved path to the service entrance passes through brown gravel mulch. Shrubs are set in and the gravel is brought right up to their woody stems. Pine needles show in distance.

One of five row houses built on pilings in the waters of San Francisco Bay in 1905, this little beach house is only 25′ wide. A few years ago the present residents, Mr. and Mrs. Carroll J. Lynch, restored and modernized the interior and generally improved the over-all appearance. Although fifty-five years old, the house is still in fine condition, particularly the red cedar shingle roof and siding and the pile foundations. The boat-loving Lynches and their friends can arrive by water or car and spend all their spare time in the waterfront environment they enjoy.

ALL PHOTOGRAPHS BY MAYNARD PARKER



A deck like this becomes the "dropping in" spot for boating neighbors. Mrs. Lynch keeps it bright but care-free with inexpensive chairs painted white to match the deck railing. Since there is no garden, she does all her flower-growing in pots and planting boxes around the perimeter of the deck. At the right is the library-sitting room, where a part of Mr. Lynch's collection of ship models is on display. Dormer window above now gives upstairs bedroom benefit of the view through large-panel window.



The street side gives no indication of the unique piling (or pier) system on which this little beach house stands. Actually, for fifty-five years the water of the bay has been gently lapping at the pilings under it.

They enjoy summer-resort life all year round

This couple gave up the mad dash to the seashore each week end for the fun and convenience of full-time waterfront living

By CAROLYN S. MURRAY

Through the new floor-to-ceiling glass wall of the living room, you can look out across the deck to the Lynches' landing pier for boats.



● That enviable figure, the winter resident of the summer resort, seems to be on the increase. To the dedicated sportsman or nature lover, the daily commutation to the environment he loves seems less hectic than the old pattern of trying to maintain a home in the city, plus an uncomfortable week-end cottage. The expense of owning two sets of household furnishings or the nuisance of toting linens, clothing, and food to and from the resort each week end eventually out-balances the spirit of fun and freedom. The family that owns a boat, a horse, or a few surfboards wants to be ready to enjoy them when the weather seems right, and not have to fight the throng on our fabulous freeways each week end. So hand-in-hand with the tremendous upsurge in sports-related purchases goes the gradual increase in year-round population at the so-called summer resorts.

A good example of this trend is Mr. and Mrs. Carroll J. Lynch. The Lynches are water people. All the sounds and sights of water, boats, and birds please them immeasurably. A few years ago they decided to stop trying to combine the city dweller's life with that of the boat lover's, and they are now enjoying resort life twelve months a year.

Since 1905 the unique little waterfront house shown on these pages has been standing on its pilings in the waters of San Francisco Bay. It has been a landmark in the community of Belvedere for many years. Structurally strong in spite of its fifty-five years, this row-house with its weather-proven cedar shingles, offered a perfect solution for the Lynches. (*Please turn the page*)





BEFORE

Except for a seaman's memorabilia, which are nicely displayed throughout the house, there is nothing "beachy" about the furnishings. All is quiet, upholstered comfort. One of the most obvious improvements in the house, structurally, is the new expanse of window shown above. You can judge the open quality of the room by comparing it with the photo at left.

INTERIOR DESIGNER:
Virginia Lynch



The orderly little kitchen is a completely new creation. The simple L-shape works efficiently, keeping everything within arm's reach. Mrs. Lynch chose to use her cooking utensils as a decorative element rather than attempt to provide storage for them. The color scheme is black, white, and copper.



The sleeping section of the master bedroom (left) is reached through the study section (below). Wide new dormer window looks out over the Lynches' waterfront and the San Francisco Bay area beyond.



Mr. and Mrs. Lynch's bedroom was originally two separate spaces divided by a partition. Now they walk through the area shown in the photograph above and into their bed alcove. The desk unit under the window works as a dressing table. More storage and bookshelves are nestled into that corner space you "never know what to do with."

THEY ENJOY SUMMER-RESORT LIFE ALL YEAR ROUND
continued

Here they could conduct a responsible business and civic life, with quiet time left over for other pursuits. With the co-operation of the local land company they were able to modernize the interiors in both floor plan and livability, and still preserve the original character of the house.

The biggest investments were for new wiring and plumbing and opening up one living room wall to capitalize on the view. The traffic flow was greatly improved by swapping the position of the kitchen and dining room. Now the kitchen can be reached through a fence-enclosed service yard a few steps from the sidewalk.

Mrs. Lynch has a remarkable flair for making a bargain purchase look like the product of a custom workroom. Mixed in with some fine pieces of furniture and good upholstery fabrics are some "happy finds" and chairs covered in simple mattress ticking. With good decorating sense, she has achieved a comfortable and visually satisfying home that can take the wear and tear of everyday beach life.



What once seemed a hopeless space has been given a rather bright and whimsical air. A pair of lovely old bedspreads over cotton dust ruffles, a row of potted geraniums in the window, and the round hooked rug on a gleaming wood floor give this dormer room a farmhouse quality. Again, Mrs. Lynch achieved a look of freshness for little money.

More information on page 144

Thoughts recalled while spending an hour in this private garden

Life has loveliness to sell,
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings,
And children's faces looking up
Holding wonder like a cup.

Life has loveliness to sell,
Music like a curve of gold,
Scent of pine trees in the rain,
Eyes that love you, arms that hold,
And for your spirit's still delight,
Holy thoughts that star the night.

Spend all you have for loveliness,
Buy it and never count the cost;
For one white singing hour of peace
Count many a year of strife well lost,
And for a breath of ecstacy
Give all you have been, or could be.

Barter
—SARA TEASDALE



What is this life if, full of care,
We have no time to stand and stare.

No time to stand beneath the boughs
And stare as long as sheep or cows.

No time to see, in broad daylight,
Streams full of stars, like skies at night.

No time to turn at Beauty's glance,
And watch her feet, how they can dance.

No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life this if, full of care,
We have no time to stand and stare.

Leisure
—W. H. DAVIES

In a private bedroom garden in the 1960 Pace Setter House the sound of water adds to the tranquil atmosphere of nature. Recirculating pump with jet lifts water from the pool to upper basin, costs about $80 uninstalled. Screen of aluminum filigree shelters this area to provide a place for quiet contemplation in natural surroundings.





THOUGHTS RECALLED WHILE SPENDING AN HOUR IN THIS PRIVATE GARDEN *continued*

Good-bye, proud world! I'm going home:
Thou art not my friend, and I'm not thine.
Long through thy weary crowds I roam;
A river-ark on the ocean brine,
Long I've been tossed like the driven foam;
But now, proud world! I'm going home.

Good-bye to Flattery's fawning face;
To Grandeur with his wise grimace;
To upstart Wealth's averted eye;
To supple Office, low and high;
To crowded halls, to court and street;
To frozen hearts and hasting feet;
To those who go, and those who come;
Good-bye, proud world! I'm going home.

I am going to my own hearth-stone,
Bosomed in yon green hills alone,
A secret nook in a pleasant land,
Whose groves the frolic fairies planned;
Where arches green, the livelong day,
Echo the blackbird's roundelay,
And vulgar feet have never trod
A spot that is sacred to thought and God.

O, when I am safe in my sylvan home,
I tread on the pride of Greece and Rome;
And when I am stretched beneath the pines,
Where the evening star so holy shines,
I laugh at the lore and the pride of man,
At the sophist schools and the learned clan;
For what are they all, in their high conceit,
When man in the bush with God may meet?

Good-Bye
—RALPH WALDO EMERSON

I heard a thousand blended notes,
While in a grove I sat reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.

To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man.

Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes.

The birds around me hopped and played,
Their thoughts I cannot measure;
But the least motion which they made
It seemed a thrill of pleasure.

The budding twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there.

If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What man has made of man?

Lines Written in Early Spring
—WILLIAM WORDSWORTH



DRAWING BY LILLIAN PACA

Alone, I hail the contented hour,
With but myself and me.
Naught is sad, naught is dour,
When we're the company.

All silent thoughts get spoken
When three as one agree,
And inner light remains unbroken,
Where myself and I meet me.

Alone, with Good Company, in a Garden
—T. V. SMITH

Here, adjoining her bedroom, the mistress of House Beautiful's 1960 Pace Setter House has her own personal realm under the sky and clouds. Only 15′ x 18′, this small, easy-to-care-for garden offers the secluded intimacy of a hidden glade to relieve the stresses of daily living. Landscape architect, Henry Fletcher Kenney. ***More information on page 144.***

Two ways to uncover more natural flavor in food

By ELIZABETH GORDON *Editor*

Why do some foods taste better than others? There's no real mystery. It's due to technique or "know-how" in handling. Frank Lloyd Wright called this point of view "exploiting the nature of the materials." It's knowing how to make the food *be* more itself, without losing any of its taste essence or nutritional value on its way into your mouth. House Beautiful sets down here two techniques for achieving more flavor from the same foods you are now eating: puréeing and thin-slicing. Both are widely used in countries that rank high in gourmet matters. Puréeing of many vegetables is a common practice in France. Thin-slicing is prerequisite to the cooking of China and Japan. Both techniques are akin to chewing. Both can broaden your cooking repertoire

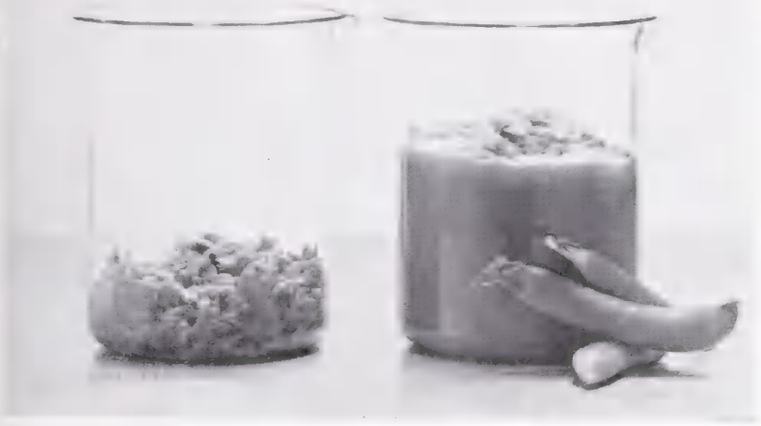


Eliminate the indigestible, fibrous residues and you'll step up flavor by 10 to 30 per cent

● It is really very simple to heighten the flavor of the same foods you are now eating. Simply do not put into your mouth the part of the food that has no taste or no nutritional value.

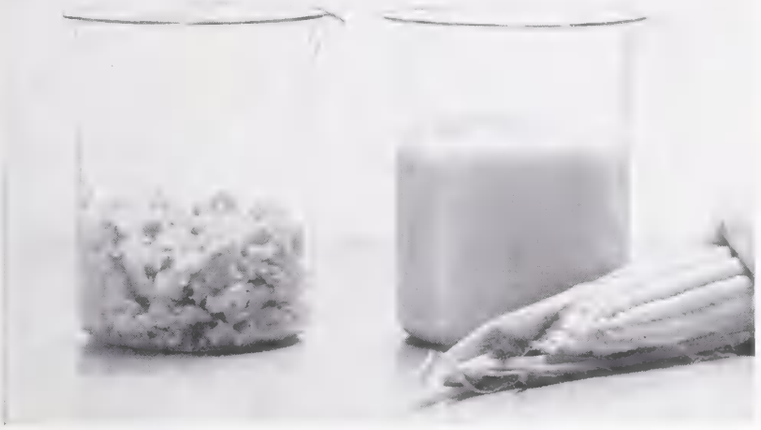
It's that easy!

Since different foods have different fibrous content, and it occurs at different places, we cannot make any blanket rules about how to remove these tasteless, indigestible substances. Some vegetables, such as peas, corn, lima beans, and kidney beans need to be cooked and then puréed in a Foley food mill or passed through a sieve. (Latter is more





PHOTOGRAPHS BY JAMES VILES



Graphic demonstration of the amount of indigestible and tasteless residues that exist in corn, limas, and peas

An amazingly high percentage of tasteless, nutritionless fiber exists in corn, peas, and limas. In these three pictures the glass on the left contains the indigestible fiber left after puréeing. On the right, in each picture, is the edible, digestible, useful part. (These fibers are lignin, cellulose, and hemicellulose.) By removing such fibers, the taste of the vegetable is markedly heightened, yet absolutely no nutritional value is lost. The removal of the fiber reveals new nuances of flavor so interesting that little or no seasoning is required. Try puréeing these three types of vegetables, make comparison taste tests, and see for yourself.

tedious.) Other vegetables, such as tomatoes, call for peeling and seeding. The cucumber needs only to be seeded, as its skin is not fibrous. (However, commercial cucumbers with waxed skins should be peeled as these waxes are suspect from the health point of view.) Beef develops amazing new flavors when scraped from its tough connective tissues with a blunt tool like a kitchen table spoon, and is very delicious eaten raw.

Other countries know these facts and practice them extensively. Puréeing is common in France, and peeling and seeding is taken for granted by any French cook who considers himself to be a cook. Scraped raw beef is prized throughout Scandinavian countries for open-faced sandwiches. (Tartar steak, as known in the U. S., is generally ground beef, with the fiber having been ground with the meat, so the intrinsic taste is not heightened.) Peeling and seeding is meticulously practiced in Japan at all social levels, and in both homes and restaurants.

The most interesting part about puréeing the fibrous vegetables is that the taste of the edible parts is so loaded with flavor that they need very little seasoning, hardly even salt. That is, unless they have been overcooked and so have lost their flavor in the cooking water.

Puréeing permits shorter cooking time. Since the cooking process is primarily a way to break down fibers to make food more digestible and since puréeing removes these same fibers mechanically, the cooking time can be shortened, which is beneficial for both taste and nutrition.

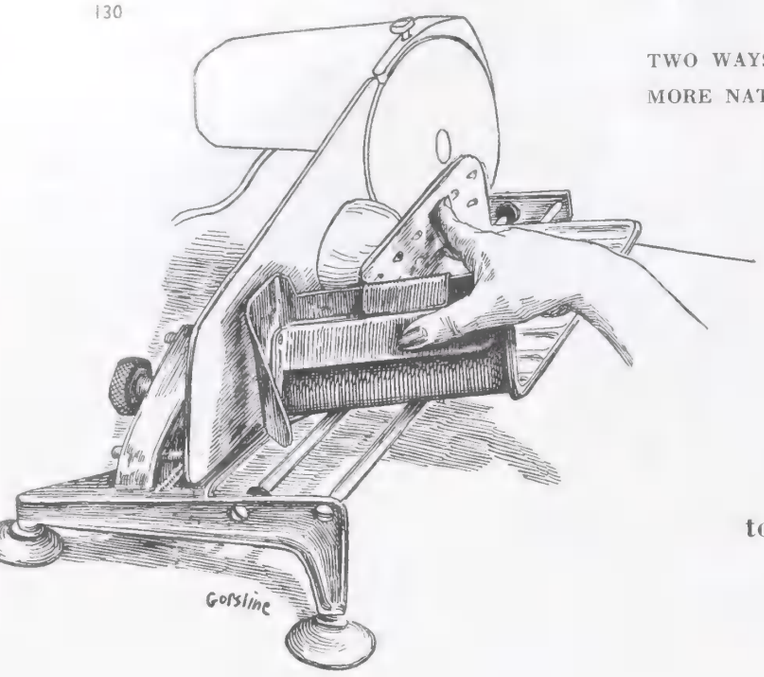
The vegetables that improve most markedly by puréeing are corn, peas, and limas. The outside covering of each kernel or pea or bean feels, to the touch, like ground cellophane when you examine this residue after puréeing. Taste it too, and you will see at once why it contributes nothing to flavor. It simply *has no flavor*. (*Please turn to page* 151)

For technique of thin-slicing, please turn the page

Scraped beef: the inedible fiber in the left jar and the tasty, digestible part on the right

Scraped beef is very different from ground beef. In the former, the fleshy, meaty part is scraped out of the connective tissue and muscle tissue with a blunt tool like a kitchen spoon, leaving the fiber as empty as an unfilled sack or pastry tube. The result is pure pulpy meat, so tasty it can be eaten raw with a minimum of seasoning, or dressed like *steak tartare*. The remaining inedible fiber can be used in the cooking water of vegetables or soups for its remaining nutritional values, which are thought to stimulate the flow of gastric juices.





Get the hang of slicing and dicing —the Chinese way of producing good food

Slicing is the way to walk down a whole new road to good flavors. Small pieces cook faster than big pieces. Foods cooked quickly lose less of their flavor and nutritional value through exposure to heat, which destroys many amino acids and enzymes

● One of the most fascinating aspects of a truly gourmet approach to food is this basic truth: If it tastes better, it *is* better, *nutritionally*.

HOUSE BEAUTIFUL's attitude toward cooking and eating has leaned, in the main, toward the gastronomic values. But we are fascinated to find that whenever we pursue some preparation technique to its ultimate in taste perfection, we find that we have arrived at some newly-discovered nutritional truth. It is delightful indeed if the road to high gastronomy does truly lead to good health and longevity.

Slicing and dicing in the Chinese way, prior to cooking, definitely enhances taste. In fact, the hub of Chinese cooking is reducing all the ingredients to small *uniform* pieces before the cooking process begins. When pieces are small, enormously more surface is exposed to the heat—from 25 to 50 times more. So you can see instantly how the cooking time would be speeded up by starting with smaller pieces.

The nutritional gain is of two kinds: No part of the food is exposed very long to the heat and no part gets overdone while other parts are coming to doneness. Long exposure to heat is known to destroy many of the crucially-needed amino acids and enyzmes.

In the Chinese stir-fry method of cooking this hazard is fantastically reduced. The constant stirring also contributes evenness of exposure. Smallness of pieces produces quickness, and stirring produces evenness of exposure to heat. Together they add up to truly important gains in flavor and food value.

But the hurdle for most Americans is that we are not very expert slicers. Our hands are not too steady, and the slices and cubes we produce are not uniform enough in size. Yet uniformity is essential, for then all pieces reach doneness at the same time. None is overdone or underdone.

We have been researching the slicing devices on the market that can improve your slicing ability. There are excellent slicing machines, both hand-operated and electrically-operated. These should be left out on the work counter at all times so they are ready for use. And if you feel you cannot afford one of these, get the knack of producing small uniform pieces with a new knife with an adjustable guide rail on it. Or get a Chinese cleaver and practice until you are expert at it. (See HOUSE BEAUTIFUL's article on Chinese-cleaver chopping in June 1959, pages 146-147.)

A slicer makes it possible for you to slice meat paper-thin, and its accuracy is unfailing. Thin-sliced meats cook

PHOTOGRAPHS BY JAMES VILES



Knife with built-in slicing control cuts lotus root or any vegetable or fruit into slices of exact thickness desired. Width of slice can be adjusted by loosening thumb screw. About $7. Magna Wonder Knife, New York, N. Y.

almost as quickly as they touch the pan. Thin-sliced meats have a quite different taste from cubes or thick slices.

Meat to be properly thin-sliced should be partially frozen, for this gives it the firm "stance" necessary to get uniformity in thickness of slice.

Vegetables should be sliced, cubed, or cut into sticks, depending on what the recipe calls for. Asparagus (even when it seems tender) is best when cut into long, thin, oblique slices. And fibrous vegetables, such as celery, should always be sliced on the diagonal. Oblique slicing of long foods (see celery-cutting at the right) produces more surface to be presented to the heat. So the more fibrous the foodstuff, the greater the gain by oblique slicing.

Try this recipe for *Beef with Vegetables* and see what proper slicing does to boost the (*Please turn to page* 152)



Electric slicer speedily reduces Chinese cabbage to uniform pieces. One hand moves gravity-feed platform forward and back for slicing. Thumb must be on guard to move platform. Electric slicers cost $50 to $60; hand models, $20 to $30.



Tough-fibered celery can be cut into long, oblique slices of half-inch thickness, exposing maximum cut area for fast cooking. Several stalks can be stacked and hand-fed simultaneously. Safety guard does not operate when you hand-feed.



Pronged guide holds onion firmly against cutting blade while platform on which it rests is moved back and forth, dropping slices of uniform thickness onto plate. Width of slice is adjusted by turning thumb screw on left.



Meat, partially or completely frozen, is placed on cutting platform to be cut diagonally across grain. Electrically powered blade can slice paper thin. Machine locks automatically unless your hand is held in safe position.

The first time you saw it



the horse looked as high as a hill

TEXT BY ELIZABETH ENRIGHT
PHOTOGRAPHS BY JOHN ENGSTEAD WITH MARVA SHEARER

The first time you saw it, the horse looked as high as a hill, and it felt as high as a hill when your father lifted you into the saddle. It was not like sitting on anything else. Though your father put your feet in the stirrups and the reins in your hand, you still didn't feel very well fastened. Besides, the horse was alive. It breathed, shivered its neck-skin in squalls, turned one ear one way, one the other. It shifted its stony feet and swagged its tail. Worst of all, it turned its long head around to look at you and blew out its breath in a sort of reverse snort.

The conclusion you reached was: "I want to get down." So you were lifted down. And then, of course, observing the horse and thinking things over, you reached the conclusion: "I want to get up again." So you were promptly lifted up.

That time your father, holding the bridle, spoke to the horse and it moved forward, a hill in motion, and you held on to the pommel and shouted a little till you got used to it. Then your father told you what to say to stop the horse. You said it and the horse stopped and you suddenly realized what power was.

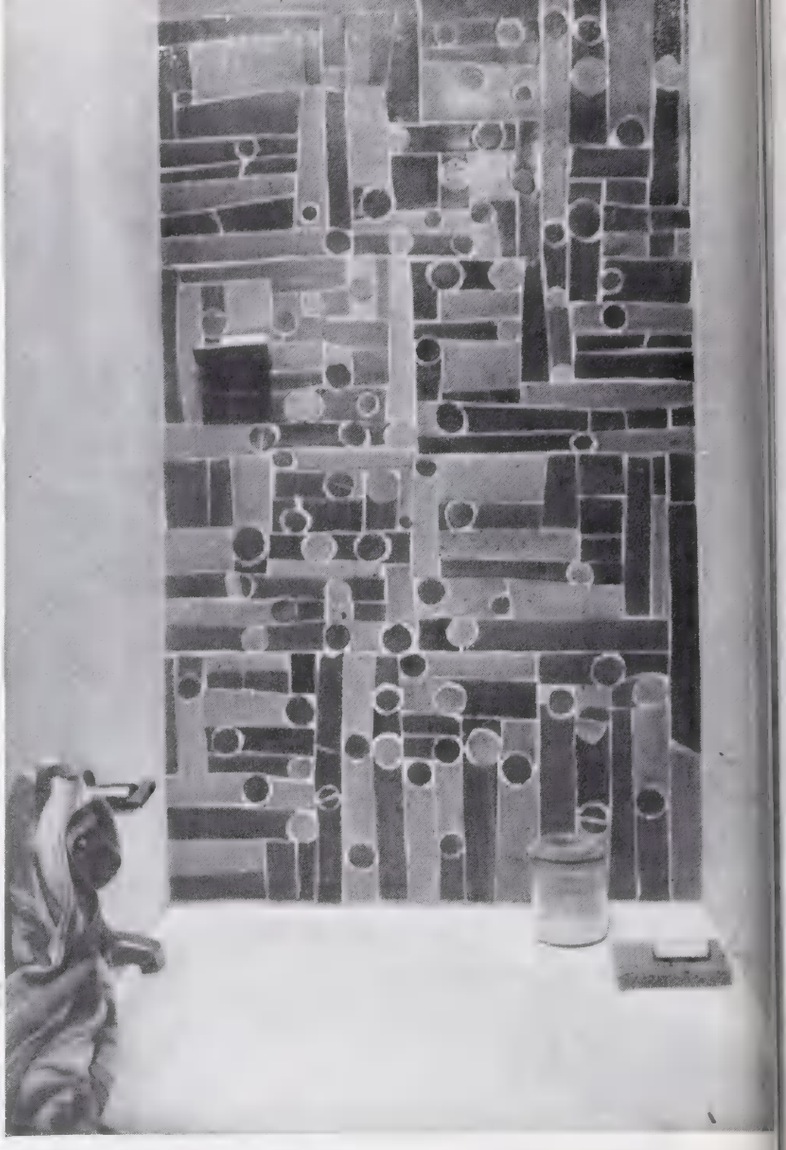
You began to like the horse and went on liking him better and better. It was not long before you knew him by heart: his healthy smell, his velvet nose, his calm nature. He had tranquil eyes that were shadowed by a grass of lashes, and his mane and tail that looked so silky from a distance were as tough to the touch as witches' broomstraws. His teeth were like piano keys; sometimes he shrivelled his lip up to show them. He had a sort of laugh that he could give, and sometimes, when he had to stand and wait, he would sigh a deep, cavernous sigh.

As soon as you were able to stay aboard the horse without assistance, your father used to take you riding with him before breakfast. Often you rode along the beach and, although you never put it in words, you would always remember those mornings as a glory of motion: the turning, breathing sea, the trotting horses, the foam that came curling around their hoofs like living lace, the morning wind and the beach grass bending under it; the left-over moon that seemed to run in the sky, the seagulls skirting the wind and the sandpipers skirting the foam. Everything was in motion and alive; you, too: all in motion, all alive.





Weinrib's tiles are custom-made for each installation, which is itself custom-designed to fit a specific architectural environment. This bathroom counter, done in warm earth tones, blends with the natural wood of the walls. Pressed stoneware basin was also made by Weinrib. Home of Paul E. Hultberg.



TWO PHOTOGRAPHS BY ROSS LOWELL

Working from slab form, Weinrib cuts out small pieces, then reassembles them into larger sections. Each piece seen here was fired and glazed separately, then set and grouted like a mosaic. Weinrib prefers to install his designs, but will paste one up for an expert tile setter to install, if necessary.

Practical surfaces can be art surfaces too

In his stoneware tiles, artist-craftsman David Weinrib has found new ways to reveal the beauty inherent in the clay itself. Used architecturally, the tiles prove again that art can serve a hard-working function

● No matter how often a material has been worked and no matter how great previous artists have been, in the hands of a new designer the material itself can take new forms that reveal still other facets of its beauty.

The work of ceramic artist David Weinrib is a case in point. The stoneware tiles seen here reach out in a new direction, yet the understated colors and textures he brings out in the clay have always been there, locked within it. He has found new ways to give expression to a time-honored material with a subtlety and depth of beauty in tiles that will reward the owners for years to come. The strong sense of integrity in all of his work is in glaring contrast to the superficial ornamentation that characterizes so much in designing today.

But Weinrib's work is important for a second reason. He limits himself strictly to architectural applications where the tiles are designed into an integral whole and where they serve a functional purpose as well as an artistic one. As work counters, table tops, wall sections, or floors, the tiles provide a sealed, easily-maintained surface. They prove that high artistic level is not incompatible with down-to-earth practicality. (*Details about equipment on page 161.*)

Textured effect seen here was achieved through the slip-trailing technique. Patterning resulted from pressing clay with metal mesh, one of many devices used by Weinrib. Home of Architect Paul F. Williams.

Limited range of colors used by Weinrib derives from stoneware temperature range in which he works. Floor tiles (right) could give great distinction to entry hall. They cost $10 to $15 a square foot, uninstalled.

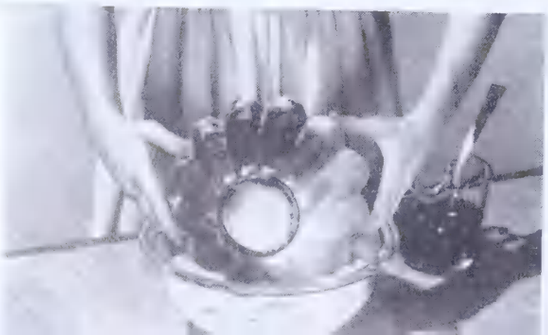
Tiles surfacing top of this built-in serving counter show versatility of hand-crafted ceramics. Each one has a different texture but they flow together due to similar color tone. Joseph T. St. Lawrence home.

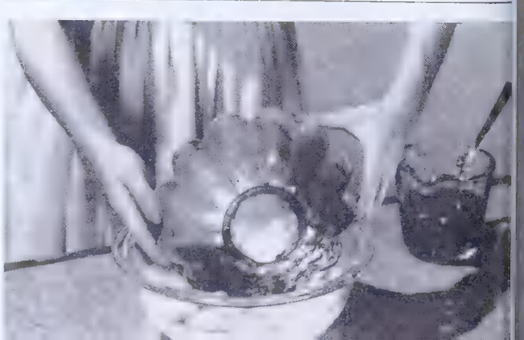


THREE COLOR PHOTOGRAPHS BY WESLEY BALZ









Have you discovered aspics?

This summer exploit those flavorful envelopes that can make hot-weather eating so dramatic

By MIRANDA BALL

● Until very recently, the art of using aspics has been a much-neglected area in cooking. And no wonder! The home cook could not spare the many hours required to produce that sparkling tasty jelly out of calves' feet, calves' heads, veal bones, and other gelatin-bearing foods.

But that is no longer necessary. The coming of canned jellied consommés and canned meat glazes puts the art of the aspic on a whole new plane. By exploiting the wide variety of well-seasoned jellied consommés, which need only a little bolstering with unflavored gelatin, you can produce dishes that extravagantly please both the eye and the palate.

In many ways the jellied consommés, used as a base for aspic, put us ahead of the old classic ways of producing aspic. For the classic French aspic is a pale, bland-tasting thing, contributing no very positive flavor to the thing it encloses. But most jellied consommés start with a little more flavor, which can be easily heightened in the kitchen by the addition of minced fresh herbs or clear mushroom broth. Jellied madrilène, with its clear pink color, just cries out to be wed to pink slices of cold roast beef or little balls of *steak tartare*. And jellied clam consommé is a great vehicle for presenting minced clams or clams-on-the-half-shell.

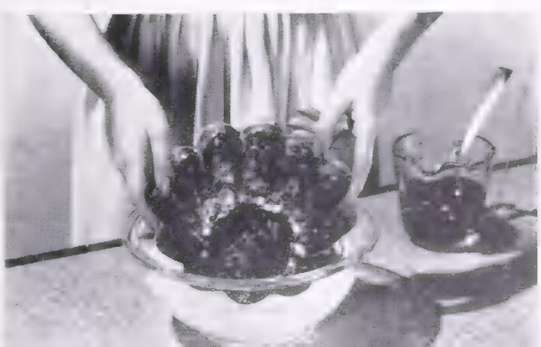
HOUSE BEAUTIFUL asked Albert Stockli, Chef-Director of Restaurant Associates, which operates such gourmet restaurants as The Four Seasons and The Forum of the Twelve Caesars, to examine the canned jellied consommés on the market and decide if they are the equivalent of or better than the classic French aspics that he produces in the kitchens of his restaurants. He found nine brands that pleased him for taste. In using them, he found that it was necessary to fortify them in strength, so they would stand up and perform as an aspic or glaze. Only about a fourth to a half teaspoon of unflavored gelatin for a 12½-ounce can was needed. Different brands required different quantities of gelatin.

He recommends that you experiment with the brand of your choice, keeping it in the refrigerator for 24 hours, then opening it and noting how limp or stiff it has become. If it is fairly well set, and does not tremble when shaken, you will need the lesser amount of gelatin. (His list of satisfactory brands is given later.)

Which brings us to that matter of texture. An aspic must have tenderness when the tongue presses on it. Yet it must have enough body to stand up for 20 to 30 minutes after it is removed from the molds and is served. It should not melt and start to liquefy before you have finished eating it. Yet it should never be leathery or spring back at the touch of fork or spoon or tongue. It must have that elusive quality of being tender at the same time it is a solid. It must have textural presence without any resistance. Nor should it remind you of tea-room tomato aspic in taste.

This brings us to the central proposition: Aspic is a cold, enclosing envelope or (*Please turn to page* 165)

Shrimp in a shimmering aspic of chicken or fish bouillon, as cool to cook as to eat and one of limitless flavorsome dishes our effortless aspic offers you. On a Biedermeier table from Old Versailles: Franciscan's "Concord" china, courtesy B. Altman, and International's "Continental" sterling. Wallpaper is by Van Luit. Curtaining, Kravet Fabrics.



If you want to mold a big aspic, it requires more careful technique than little molds. You have to line the sides of the mold with aspic before you put in the main ingredients. You do it by holding the tin mold in contact with ice, coating about a third of it at a time, in three or four stages. Then add whatever is to be contained, keeping the lined mold well submerged in ice. The food added should be as cold as (or colder than) the lined mold.

Do you know the difference

Is our sense of values as commercial as it sometimes seems?

And if we ourselves unconsciously use money as a standard of judgment,

how can we expect our children to do otherwise?

A thoughtful appeal for a return to the true appreciation of what is important

I have no aversion to money. Nor do I object to children learning the value of a dollar. But more and more, as I watch my three grow up, I feel that there is no real need for constantly teaching them the importance of money. Quite the opposite. I think it's a successful parent who can reverse the general trend and de-emphasize the importance of money, substituting other values in its place.

At an early age, society and the economic basis of life make it perfectly clear to even the most sheltered child that money means purchasing power.

Beginning as toddlers, each one of mine knew quite well that it took the contents of my pocketbook to produce satisfactory results in the candy, toy, and pony-ride departments. Today, they're even more aware of what it takes to acquire the tickets, trinkets, clothes, and cars they want so badly. Not backward in arithmetic, they can figure for themselves how many allowances, paper routes, and baby-sitting jobs it takes to satisfy their wants.

For parents to emphasize the obvious seems to me most unnecessary. No, my plea is for lessening the youngsters' concern with money and to heighten their appreciation of ideas and accomplishments. I would like to see instilled in them more ambition and less acquisition.

But how can we parents go about reversing an entrenched social pattern, assuming, of course, that we want to?

First, I would begin by re-examining our own adult behavior. How often do we rate people, products, and performance by price tag? Can't you hear yourself saying: "They're a darling couple and very well-to-do." Or in reporting a friend's success: "He's really got it made." Then there's the curious way we have of acknowledging a compliment: "It should be nice, it cost enough." Or the reverse: "And will you believe it? I paid only $2.98." And how many times have you heard the work of an artist discredited on the grounds: "Nothing is worth that much!" Also, to my regret, how often do we stifle a child's earnest request with the paralyzing answer: "What do you think your father is—the United States Mint?"

We all say these things to a greater or lesser degree. They're thoughtless American habits of speech. Yet behind this façade of price-quoting and money gripes, I believe that basically we're a more sensitive, altruistic, and thoughtful people than our critics would have us appear. Despite our talk, we are open-handed and open-minded.

It is in this open-mindedness, I think, that our hope lies for improvement. Once we recognize our common failing, this obsession with money, the next step for concerned parents is to change deliberately their choice of words and to correct their children's. I would like to urge substituting adjectives like "stimulating," "attractive," and "worth-while" for the overworked ones, "rich," "loaded," and "wealthy."

The first time the dollar-sign method of description entered my personal ken with real impact was when our oldest boy changed schools. After hearing about his new teachers and homework, his father asked if he'd met any nice fellows.

between "costly" and "priceless"?

By MARVA P. SHEARER
House Beautiful's Family Editor

"Gee, yes!" he answered enthusiastically. "There's this one kid who has a swimming pool and his father's a prosperous pharmacist."

My husband and I reacted with raised eye-brows, then with tacit understanding both of us launched into a pointed line of questioning. "Does he also come from a family with nice manners and a sense of humor? Do they do interesting things? And what else is so special about them?"

In all fairness to the druggist, his family is extremely fine, broad in their interests, and generous with their pool. But what this incident did for us was to indicate clearly that we'd better start making a more determined effort to guide our children in the proper evaluation of a person's worth—the key to which we think is character not cash. Now, whenever any one of them uses money as a definition of quality, the rest of us say, "And what else is there worth talking about?"

So much for phraseology. A fresh vocabulary is only the beginning, and a pretty superficial one at that. I don't believe for a minute that not mentioning money will make its impressiveness disappear. Saying to our young that it's bad manners to discuss the subject won't alter their attitude if our own sense of values is hopelessly caught up in the cost of things.

The next step follows quite logically, then. All of us would do well to reconsider the personal values on which our behavior is based. Such self-examination leads us to wonder: Do we equate extravagance with good taste? Does a display of opulence appeal to us more than selectivity? Is amassing possessions the only life goal we can set for ourselves?

My answer is: No, not really. On the whole, Americans are too knowledgeable to be fooled by garishness and too modest to admire ostentation. Few of us would actually change places with the Shah of Iran, even if we could.

But what about our children? Mine, I know, are impressed by what they call "a mansion." Given a choice of unusual wood or stone jewelry versus rhinestones, the little ones will select the flashy piece every time. (The older boy has begun to appreciate design and craftsmanship.) And our nine-year-old daughter would love nothing better than to be a princess with servants at her command or, as a possible second-choice, a movie star surrounded by sycophants and swathed in mink.

Most of the time my husband and I are amused by what attracts our three, by what leaves them goggle-eyed and open-mouthed. We assume that eventually they will outgrow these childish fancies. At the same time we don't want them to be completely taken in by superficial and false values. So far, our setting of standards has been uneven but outspoken.

What we don't always accomplish by subtle example, we try to achieve by talking aloud about taste and quality and the things we think matter most. We do this in several ways. For instance, we make a game of looking through magazines. Page by page we each select what we think is the most beautiful car, set of clothes, house, or even (*Please turn to page* 146)



PHOTOGRAPH BY WARREN STOKES



TUSCANY—*heartland*

PHOTOGRAPH BY WERNER BISCHOF



By MITCHELL GOODMAN

Florence, Siena, Pisa are only a few rich threads of this region's tapestry. To taste its full urbanity and human grace, you must seek out its little-known towns and travel its back hills



PHOTOGRAPH COURTESY OF ITALIAN STATE TOURIST OFFICE

Tuscany is a graceful interplay of urban and rural beauty. Opposite: in Florence the glories of Michelangelo and the Uffizi are minutes away from the white oxen of the countryside. Left: like Renaissance skyscrapers, towers of San Gimignano rise out of the hilly farmland.

of the loveliness and life called Italy

● The Italian Renaissance began and had its fullest flowering among the fertile and diversified towns and hills of Tuscany. It was brought forth by a succession of rough peasants from the Tuscan mountains, men called Giotto, Masaccio, Michelangelo. You will go to Tuscany, of course, to see with your own eyes the wonders of art and architecture that their genius produced. But there are lessons in modern living to be learned here—lessons of scale and proportion and elegance, of honest craftsmanship, and of the necessary relatedness of a town to its countryside. All are of crucial importance in an age of bigness, bemused by machinery, where life is lived in impersonal cities and amorphous suburbs.

No small part of the Renaissance miracle was that, in the ancient city-states of Florence, Siena, Pisa, and a dozen more, artists found their patrons in the rulers themselves, who even when they were tyrants were never philistines. Artists and architects were assisted by generations of great artisans— tonecutters, masons, builders. And their work was revered, not after death but in their own lifetimes, by the whole population of the region. The life of the artist, architect, prince and common man were interpenetrating. It was a cultural phenomenon arising organically out of the nature of a whole people and its earth. And today the sensitive traveler in Tuscany discovers that the old spirit of harmony, lucidity, and true proportion still persists.

The essential Tuscan qualities of originality, elegance, and robustness go back, not to Rome, but to the ebullient culture of the Etruscans, from whom the word Tuscany derives. Their great league of cities was flourishing when Rome was still a village. In the (*Please turn to page* 162)



The William Condons (the mother is Marguerite Piazza) believe that children who *make* music grow up loving it more than those who sit it out on the sidelines. What easier way (or one that's more fun) than singing ballads with the family?

How to interest your child in good music

Create a favorable climate in the home in which a liking for music will grow, and it will thrive naturally

By EPSIE KINARD

Take music off its pedestal, put it and your child on a friendly footing, let him hear it, see it, play it often, and the chances are good that he will learn to like it.

The first way to make good friends of these two is to let your child hear music from infancy, so that the sounds become as familiar to him as spoken words. But at any time that you want to introduce him, you can harness great sounds, thanks to phonograph records, and make music as natural a part of his background as play.

Besides records, there are a few TV and many radio programs that you can beam to his ear to reach him no matter how absorbed he is with junior-sized Explorers and jet fighters. But as wonderful as it is to be able, at the twist of dial, to bring Leonard Bernstein into your child's playroom, the concert on the screen or over the air is no substitute for a live experience, or for person-to-person contacts with performers and their instruments.

While you're making your child a more appreciative spectator, remember that he'll love music more if he becomes a performer, no matter how amateurish his standing may be.

Like making a foreign language familiar, music must be heard again and again if it is going to stick. Today's excellent records and easy-to-handle players will help.

There's a wide choice of recordings with strong rhythms, clear melodies and vigorous bounce to which a child will respond, from the first pat-a-cake he makes to music until he's almost ready to enter high school. However engrossed he is in his Erector set, a Dr. Seuss book, or a stamp album, he will unconsciously take in the magic of great music. He may not recognize *The Ride of the Valkyrie*, but the orchestral give-and-take may suggest the hoofbeats of winged steeds carrying Wotan's daughters across the universe; *The Flight of the Bumblebee's* rhythmic whir may suggest, as it does to one child we know, a fairy's jet plane.

The more exposure, the more he'll become aware of the themes and structure of music.

Because good records are not as easy to spot as the "kiddie" kind, the cute short-cuts to culture, or those that condescend to a child, you'll find two approved lists at the end of this article: one of records (*Please turn to page* 155)



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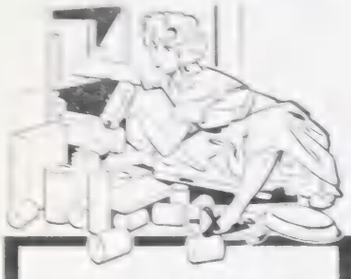
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CONTINUED FROM PAGE 123

PHOTOGRAPH BY MAYNARD PARKER



This comfortable library-sitting room has its own door to the deck and waterfront area. Storage closets along one wall house the home entertainment center behind sliding doors: TV and music system on one side and small bar on the other.

Following is detailed information on the construction materials used in the house owned by Mr. and Mrs. Carroll J. Lynch and shown on pages 120 to 123.

CONSTRUCTION

Roofing and exterior wall finish. Red Cedar Shingle Bureau, Seattle, Wash. Glass in living room sliding door. Pittsburgh Plate Glass Co., Pittsburgh, Pa. Exterior wood floor decking, vertical grain Douglas fir, West Coast Lumbermen's Assn., Portland, Ore. White vinyl flooring (kitchen), Armstrong Cork Co., Lancaster, Pa. Range, dishwasher, and refrigerator, General Electric Co., Louisville, Ky. Plastic laminate counter top, Formica Corp., Cincinnati, Ohio. Perforated wall board (kitchen), Masonite Corp., Chicago, Ill.

THOUGHTS RECALLED WHILE SPENDING AN HOUR IN THIS PRIVATE GARDEN

CONTINUED FROM PAGE 127

Following is detailed information about the materials used in the bedroom garden of HOUSE BEAUTIFUL's 1960 Pace Setter House shown on pages 124 to 127.

CONSTRUCTION

EXTERIOR SURFACES: Exterior wood trim, cypress, Southern Cypress Assn., Jacksonville, Fla.

ORNAMENTAL METALWORK: Cast aluminum grilles, Tennessee Fabricating Co., Memphis, Tenn.

ROOFING: Standing seam aluminum roofing, "Alumalure," Aluminum Co. of America, New Kensington, Pa.

MASONRY: Limestone veneer, Indiana Limestone Institute, Bedford, Ind.

DOORS AND WINDOWS: Steel sash and frames equipped with bronze hardware, Hopes' Windows, Inc., Jamestown, N. Y.

GLASS: Clear polished plate glass, Pittsburgh Plate Glass Co., Pittsburgh, Pennsylvania.

PLASTER: Soffit plastering, National Gypsum Co., Buffalo, N. Y.

TILE: Ceramic tile terrace surfacing and pool lining, American Olean Tile Co., Landsdale, Pennsylvania.

PAINT AND WOOD STAIN: All paints and stains, Martin-Senour Co., Chicago.

ELECTRICAL: Recessed incandescent light fixtures, Prescolite Mfg. Corp., Berkeley, Calif.

FOUNTAIN: Adjustable jet and recirculating pump, Canal Electric Motor, Inc., New York, N. Y.

TELEPHONE: Telephone jacks, American Telephone & Telegraph Co., New York.

SOUND SYSTEMS: Built-in stereo sound system, NuTone, Inc., Cincinnati, Ohio, and Bell Sound Systems, Inc., Columbus, Ohio.

FURNISHINGS

Outdoor tables, chairs, and chaises, Scroll, Inc., Miami, Fla. Coffee service, Reed & Barton, Taunton, Mass. Pottery bowl, cup and saucer, Bonniers, New York, N. Y. Glass bubbles in fountain, Blenko Glass, Milton, West Virginia.

LANDSCAPING

Special plant materials, Detmer Nurseries, Tarrytown, N. Y.

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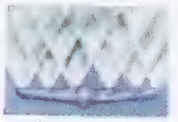
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DO YOU KNOW THE DIFFERENCE BETWEEN "COSTLY" AND "PRICELESS"?

CONTINUED FROM PAGE 139

travel scene. Then we defend our choices. This idle pastime leads to wild, hypothetical discussions about whether the size and ornateness of something adds or detracts from its beauty. We argue about the rightness or wrongness of a popular fashion. And, based on what little we know, we try to decide if Tahiti is as great as pictured.

By now our youngsters have adopted my husband's views on fin-tailed cars and mine on sterile houses, but they have their own ideas on just about everything else. They have independent notions about clothes and pets and where they'd like to travel. Whenever they are able to put their own taste into practice, we make a point of commenting favorably on it. (The mistakes I let pass unmentioned.) We'll admire a becoming combination of shirt and socks or the way they've rearranged their room. We repeatedly praise the dog they selected from the pound, and I happily display any handwork that I sincerely admire. In other words, when taste stops being hypothetical, we applaud the best, too.

BY THE same token, the children are appreciative and vocal about my appearance. They notice flower arrangements, table settings, and Father's new tie. Generally speaking, I would say that our group is vocal—underlined. They love to air their own observations, and they continually sound out their parents on this matter of values. But the question that has provoked the most thoughtful discussions to date is: "Are we rich?"

The first time I was asked this show-stopper I gulped and resorted to a reply my father often used.

"Yes, we're rich," I told my son confidently. "We're rich in love, laughs, and good health. We have a lot of friends, fun, and good looks. We're loaded with talent, ideas, and good nature, so we're quite rich."

"Oh, Mother," said my disappointed child. "You know what I mean."

Of course I did, so I went on to tell him what I happen to believe is true. We are far richer than most people in the world. Still, no matter how hard his father and I work, there will always be others who are richer. The important thing is to be content with our middle ground and not to worry about money. We will probably always be able to do and have the things we really want, if they're important.

This philosophy has seemed to please our three. More than once I've overheard the neighborhood gang discussing their families' relative wealth and a proud, familiar voice will speak up. "We're rich—in love, friends, and fun—."

FURTHERMORE, the does-it-make-sense yardstick has also served us very well. Together we will weigh such alternatives as: Does it make sense to buy box seats when we can enjoy the game from general admission? Does it make sense to get a horse or a boat when we've no place to keep them? Does it make sense to fly first class when tourist is just as fast? And on and on.

Sometimes the answer is "yes" because the temporary pleasure outweighs the greater cost. Sometimes we simply make the wrong choice only to decide later that it wasn't very sensible and we'll never do *that* again. But our children almost never say, or hear us complain, that we can't afford something. (Although this might well be the case.) Price is a factor, certainly, but only one of many factors that help us determine the worth of whatever we're considering. And this, I believe, is as it should be.

However, it's relatively easy to define and lay down a set of values for tangible things. When it comes to evaluating the worth of people, I for one find that human qualities are much harder to delineate. Again, I believe each adult has to examine his own attitude first.

Do we, for instance, revere wealth above intellect and accomplishment? Does the size of a man's bank account determine the degree of respect and deference he's shown? Do we in this day and age honor money-making more than service, payola more than skill, or big-spending more than decency? Does money triumph over all?

It would be heartening to say it doesn't, that most of us prefer the nobler virtues of intelligence, goodness, and integrity but there is too much evidence to the contrary. In ambassadorial life, the largest campaign contributors receive the plum diplomatic posts. In academic circles researchers with large grants take precedence over "just" teachers. In the social whirl those with conspicuous fortunes are lionized while others of charm and beauty but humbler means are slighted.

If these inequities seem too far

(*Please turn to page* 148)



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DO YOU KNOW THE DIFFERENCE BETWEEN "COSTLY" AND "PRICELESS"?

CONTINUED FROM PAGE 146

removed from our daily concern. I can think of examples closer to home. Recently, among my circle of friends there have been surprising reactions to changes in fortune. One young woman, whose very young husband was unexpectedly named president of a large company, told me that since his promotion none of the heads of the committees she's served on for years will ask her to do the so-called "dirty work." Donations, yes. They'll ask for money but not work. She's quite amused by it all.

In another case, a *nouveau-riche* financier moved into our midst. On the basis of one large gift he was able to have a community auditorium named for him, although the rest of us had been contributing and raising funds for years.

What does it all mean? I would say it means that money influences the judgment of many persons. But each of us must answer to our own conscience. If we cultivate friends because we genuinely like them rather than because of what they can do for us, our children will, too. If we reward good service with praise and not just a check, our children, too, will work to please as well as to be paid. If we support what we honestly believe to be right and not merely popular, our youngsters will have the courage to take independent stands.

Ideally, the sum total of our individual "right" attitudes should produce a trend toward higher esteem for men and minds.

SOMETIMES, however, it takes too long for a trend to start, since education is a slow process. We who are raising families *now* can't wait for a new cycle to come about. For us, the proof of the pudding lies in how we go about our daily living. Just how dependent we are on money to enrich our lives and those lives entrusted to us rests with each set of parents. Finding real satisfaction in "priceless" things as well as "costly" ones takes awareness, knowledge, effort, and parental guidance.

For example, it's often easier to send a gift than to write a good thank-you letter. It's simpler to take guests out than to entertain them at home. It requires less thought to send the kids to the movies than to accompany them to a museum, take them for a walk along the beach, or help them cultivate a garden. Certainly it's easier to pay for lessons in tennis, swimming, music, cooking, and painting than to teach them yourself. Repeated over and over again, this pattern of buying fun and talent fixes the idea in a child's mind that something paid for is preferable to something self-made and that anything worth doing costs money.

Yet no intelligent parent agrees with this. Children themselves are naturally so creative, so quick to appreciate human skills that with a minimum of encouragement they develop a preference for anything they have a hand in. They'll choose home-baked cookies to store-bought, back-yard barbecues to eating out, practically anything that calls for self-participation.

CARRYING this principle to an older age level, one of the most successful examples of mind over money I've heard of concerns four Radcliffe undergraduates. They managed to make an exciting extra-curricular life for themselves on a student budget. Each Sunday they'd check the Boston newspapers for announcements of gallery openings, poetry readings, and concerts open to the public. When there was nothing that piqued their interest, they would "create" their own philharmonic program by playing recordings from the college record library. They saw the ballet in rehearsal. And evenings when they ate out, they found owner-chef restaurants where they could get the best gourmet meal on their modest budget.

Among some still older students, college-trained mothers, to be exact, I've found an increasing tendency to barter their talents and skills. One mother will give music lessons in exchange for tennis instruction. Another will paint a child's portrait in return for a handknit sweater. Some even give home permanents in exchange for baby sitting. The advantage of trading skills, these women tell me, is that each gets the benefit of the other's exclusive ability which neither of them could otherwise have afforded. And they appreciate it more than any money payment could have indicated.

By de-emphasizing money and highlighting solid achievement, we should be able to raise a new generation of less materialistic and more accomplished humans. For in the words of Clement Attlee, "No social system will bring us happiness, health and prosperity unless it is inspired by something greater than materialism."

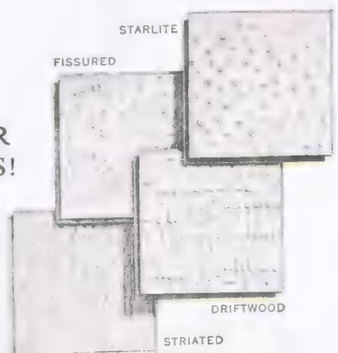
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TWO WAYS TO UNCOVER MORE NATURAL FLAVOR IN FOOD

CONTINUED FROM PAGE 129

Since it is not used in any way by the digestive process, and passes through the intestinal tract unchanged and unprocessed, why dilute the taste by swallowing it, at the same time diluting the flavor of the useful food.

The younger and smaller these fibrous vegetables are, the less fiber there is to extract. The older, the more fiber. So you can use your own judgment about when puréeing will make a marked improvement.

Special recipes for puréeing are not needed. Just cook these vegetables the way you now prefer, only shorten the cooking time a little. Purée immediately and serve immediately. Then compare the taste of the puréed way with your regular way.

But you may want to work out some new presentation wrinkles for serving puréed vegetables. Serve individual portions on toasted, crispy rounds of hearty bread, buttered before toasting. Or pack into timbales which are held at low temperature in the oven for ten minutes and then unmolded on individual plates. Or pack into heated pastry shells of the crispest, tenderest variety. Some people like to garnish these individual servings of puréed vegetables with a few drops of freshly-squeezed lemon juice, or a dot of butter. But you will be amazed how little will need the aid of seasonings—even salt or pepper.

But whatever you do, give a serving of puréed or mashed vegetables a form, a shape, and a textural contrast. It will then intrigue the eye as much as the taste buds. The only drawback to puréed and mashed vegetables is their soft texture, but that can be compensated for by the method of presentation.

Not all vegetables have indigestible fibers, so some do not benefit from puréeing. But, surprisingly, some benefit from mashing—potatoes, carrots, rutabagas, and turnips, for example. A twin sister to mashing is grating. Try grated raw white or red radish some time if you *really* want to find out what a radish tastes like.

Mashing and puréeing produce the same thing, mechanically speaking: a foodstuff with the consistency of thick cream. Their heightened taste value seems to come partly from the fact that taste buds of the tongue are more exposed to the food itself. For grating, mashing, and puréeing all produce the same textural consistency.

When dealing with fresh corn-on-the-cob, do not purée, but score the rows of kernels after 5 to 7 minutes of cooking. (A corn scorer is available where any good housewares are sold for about 50 cents.) Then scrape lengthwise with the back of a knife. The contents of each kernel comes out, leaving the fibrous kernel-husks on the cob. Garnish with butter. If corn is not too old, you won't need salt. This is one of the greatest gourmet treats of summer. Furthermore, people, who cannot eat corn because it upsets their gastro-intestinal behavior, can eat heartily of it presented this way.

We are not suggesting that you change to an entire diet of puréed or mashed foods. This is not desirable, medically speaking, for we need to chew. We need a certain amount of soft bulk in our diet, for proper laxation. But we do not need roughage when it has no nutritional value. And the vegetables that we are suggesting you purée for their gourmet pleasure contain only indigestible roughage. Roughage irritates the digestive tract and may cause spasm (resulting in cramps or in abnormally hastening the progress of food through the canal). Soft bulk such as puréed food distends the digestive tract, which then contracts evenly just like a stretched rubber band. This results in gradual and even propulsion of food through the canal. Just as you would not make every beef meal a *scraped* beef meal, so you would not always purée the fibrous vegetables. All these techniques just add new strings to the bow of your cooking talent.

Last shot: Put that stringy, elastic piece of meat fiber, which is left after you have made scraped beef, into the cooking water of some vegetable or soup. Muscle tissue contains such non-protein nitrogenous products as creatine, creatinine, purines, and other products which are thought to stimulate the flow of gastric juices. The most important non-nitrogenous extractive, from a quantitive viewpoint, is lactic acid. So cook the good out of the remaining meat tissue. But you will be amazed at the looks of this piece of tissue after it is cooked. It is the sorriest old strip of unbendable, unstretchable leather you ever saw.

You will have obtained the good in it, but you're awfully happy you don't have to eat it—fiber and all.

PURÉE

tomatoes, squash, potatoes, carrots, apples, plums, yams, blueberries, raspberries, spinach, onions, strawberries, cherries, grapes, cranberries, asparagus, beets, broccoli, pears, pineapples, peaches, celery, apricots, currants, egg plant, green beans, lima beans, gooseberries, greens, kale, kohlrabi, mushrooms, huckleberries, prunes, peas, parsnips, pumpkin, turnips, raspberries, blueberries, plums, apples, carrots, potatoes, squash, tomatoes, spinach, yams, onions, strawberries, cherries, onions, grapes, cranberries, asparagus, beets, broccoli, pears, pineapples, peaches, celery, apricots, currants, egg plant, green beans, lima beans, gooseberries, greens, kale, kohlrabi, mushrooms, huckleberries, prunes, turnips, pumpkin, peas, parsnips, prunes, kohlrabi, tomatoes, squash, potatoes, carrots, apples, plums, blueberries, raspberries, yams, spinach, strawberries, onions, cherries, grapes, cranberries, asparagus, beets, broccoli, pears, pineapples, peaches, celery, apricots, currants, egg plant, green beans, beans, lima beans, gooseberries, greens, kale, tomatoes, kohlrabi, mushrooms, huckleberries, prunes, peas, pumpkin, turnips, tomatoes, squash, potatoes, apples, plums, blueberries, raspberries, spinach, yams, onions, strawberries, cherries, grapes, egg cranberries, asparagus, beets, broccoli, pears, plant, green beans, lima beans, greens, kohlrabi, mushrooms, prunes, turnips, huckleberries, prunes, parsnips, pumpkin, tomatoes, squash, potatoes, carrots, apples, plums, blueberries, onions,



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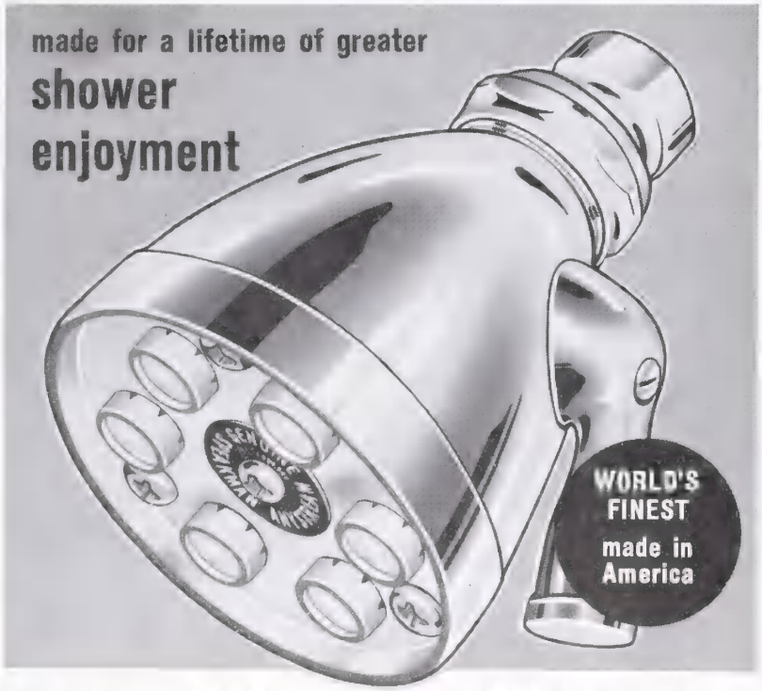


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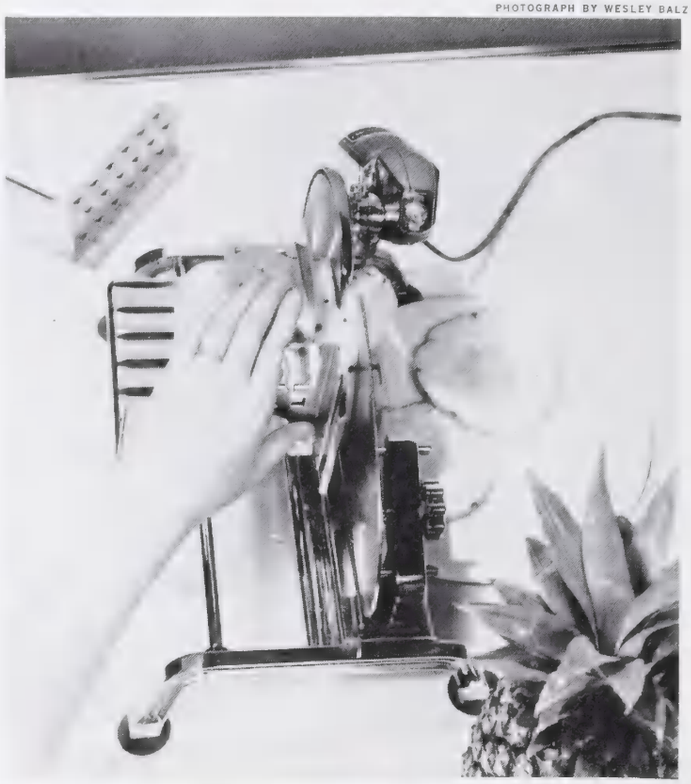
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CONTINUED FROM PAGE 131

PHOTOGRAPH BY WESLEY BALZ



Whole pineapple can be sliced quickly and effortlessly with electric food slicer. Machine above has patented "Protect-O-Guide," an overhead clamp that grips food and protects hand of operator. Shorter "spur" clamp, on counter, is used for slicing small pieces of food. Electr-O-Matic food slicer, $59.95, courtesy of Abercrombie and Fitch, New York; other models from $39.95 up to $79.95; Rival Mfg. Co., Kansas City, Mo.

tenderness and flavor of meat, and how wonderfully the flavors are inter-penetrated.

Beef with Vegetables

1 pound flank steak
2 tablespoons cornstarch
½ teaspoon salt
¼ teaspoon black pepper
2 tablespoons soy sauce
4 tablespoons vegetable oil
1 stalk bok choy (or 1 cup celery cut into thin diagonal slices)
1 carrot
2 slices fresh ginger
1 medium-size onion
4 dry or 6 fresh mushrooms
1 cup beef stock

Slice partially frozen meat paper thin and diagonally across the grain. Mix cornstarch, salt, pepper, and soy sauce into paste, and toss meat pieces into this, stirring well. (This prevents juice from escaping and makes meat tastier.) Have large platter at hand on which to arrange vegetables in mounds as they are cut. Bok choy should be in one-inch slices. You can use your food slicer for this, as well as for cutting carrot into horizontal slices of ⅛" thickness, and slicing onions to same thickness. Mushrooms should be sliced vertically with a knife into three to four strips each. If canned variety is used, double the amount. (If using dry mushrooms, these should be washed well and soaked in small amount of water for a half hour. When soft, remove stem and cut cap into thin strips.)

After all vegetables are cut up and ready for cooking, heat 2 tablespoons vegetable oil in a wok or a deep fry pan. Always have oil very hot before adding meats or vegetables. When waves form on top of hot oil, add ginger and onion slices and sauté for one minute. Add bok choy and stir-fry for two minutes more. Add mushrooms and sliced carrot and continue to cook for one minute. Salt and remove to a dish.

Heat remaining 2 tablespoons of oil over high heat and, when sizzling hot, drop meat slices into pan, separating them a few pieces at a time. Allow meat to cook for one minute before stirring so cornstarch will cook. Otherwise this will smear and stick to sides of pan. Stir and continue to cook for two minutes. Return cooked vegetables to pan, toss all together, add

stock and bring to fast boil. Serve immediately with rice.

Completely different in both flavor and texture is the meat prepared in the following manner. Both meat and vegetables look different and have a texture not comparable to sliced foods.

Beef with Carrots

- 2 tablespoons peanut oil
- 2 spring onions
- 2 slices fresh ginger
- 1 carrot (medium size)
- 1 pound boneless stewing beef
- 2 tablespoons sherry
- 2 tablespoons soy sauce
- 1 tablespoon sugar
- 1 cup beef broth or cold water
- ½ teaspoon salt

Have meat partially frozen and slice into one-inch-thick cubes. Wash and peel carrot and cut into cubes similar in size to the beef. Wash spring onion and cut into two-inch lengths.

Heat peanut or vegetable oil in deep fry pan, with slices of ginger and onion, and when oil is sizzling hot, add the beef, stirring and turning it constantly (about 2 minutes). Add sherry, soy sauce, sugar, and salt, and bring to boil. Add 1 cup cool beef broth or cold water, and again bring to boiling point. Turn heat to medium and cook for one-half hour. While this is cooking, carrot should be steamed in separate pan, until almost tender. Turn heat under meat to low and cook for thirty minutes more, adding drained cooked pieces of carrot 15 minutes before the beef is ready. Serve piping hot. Serves four as main dish.

The Rules of Symmetry

In combining meats or sea foods with vegetables, which is the basis of many stir-fry dishes, component ingredients are cut to uniform size and thickness whenever possible. This is the rule of symmetry that contributes to the blending of flavors and colors and makes a dish more pleasing to the eye and the palate: sliced ingredients in one dish, diced meats and vegetables in another, matchstick-size pieces in others.

The exactness demanded in slicing and cutting means that actual preparation of food takes far more time than the cooking. Fortunately, ingredients may be prepared well in advance. Each food should be kept separately in a tightly-covered bowl. Prepared ingredients can be stored in the refrigerator for as long as 8 to 10 hours.

The pleasing effect of uniformity is evident in the dish delightfully named Woolly Lamb, because of the frosty white "cellophane" noodles that frost the combination of lamb with vegetables.

Woolly Lamb

(Chao San Sze)

- 2 cups cooking oil
- 2 ounces "cellophane" or bean-thread noodles, cut into ¾" lengths
- 2 dried mushrooms, soaked in ¼ cup warm water, cut into ⅛" strips.
- ½ teaspoon salt
- 1 bamboo shoot, shredded into ⅛" sticks
- 4 water chestnuts, shredded in same size as bamboo shoot
- 3 tablespoons peanut or vegetable oil
- 1 medium-size onion, sliced in ⅛" shreds
- 1½ pounds lean lamb, sliced paper thin
- ½ pound snow peas, cut into thin pieces, approximate size of water chestnuts and bamboo shoot
- 1 tablespoon soy sauce
- 1 teaspoon sherry
- 1 teaspoon sugar
- 2 tablespoons cornstarch

This dish is cooked so quickly that all ingredients should be arranged within reach, for once cooking is started, there is not time to look for anything. Heat two cups of oil to 375° F. (Watch for waves.) Add noodles and be prepared for them to practically explode and puff up. Let cook for only 30 seconds. Remove from oil and allow to drain on paper toweling. Pour oil out of wok or deep fry pan, then pour back in 3 tablespoons of oil. Reheat until waves form on top, add onion slices and stir-fry for one minute, then add meat shreds, continuing to stir and cook one minute more. Add salt, bamboo shoot, water chestnuts, snow peas, and mushrooms with water in which they have been soaking. Continue to stir and cook until the color of the snow peas heightens or deepens. (This should take about 2 minutes.) Pour in previously-mixed soy sauce, sherry, sugar, and cornstarch, stirring in middle of pan until sauce thickens. Remove to platter and place noodles on top. This will serve as a main course for four persons.

In the Chinese cuisine, so many recipes are basic and have endless variations for the creative cook. The following one, which calls for pork, is equally delicious, I find, when tips of sirloin beef are substituted. The dish can be cooked in about ten minutes, even when

(*Please turn the page*)

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GET THE HANG OF SLICING AND DICING THE CHINESE WAY

CONTINUED FROM PRECEDING PAGE

it contains fresh pork. The fact that the pork is cut into thin shreds and cooked at high heat, makes thorough cooking possible in this short time.

Cabbage and Meat Shreds
(Jou Szu Yang Pai Ts Ai)

1 pound Chinese cabbage
3 tablespoons lard or vegetable oil
1 pound lean pork
2 tablespoons soy sauce
1 teaspoon salt
1 scallion
1 tablespoon sherry
1 teaspoon sugar
¼ teaspoon monosodium glutamate

Slice partially frozen meat into paper-thin shreds and set aside in bowl or dish with scallions cut into ⅛″ strips, one inch in length. Use your food slicer for this and for cutting cabbage into ¼″ shreds. Heat 1 tablespoon of lard or vegetable oil in fry pan until waves form on top. Add cabbage shreds and cook for five minutes, stirring constantly. (If necessary, 2 tablespoons water or chicken broth may be added to prevent scorching, but with Chinese cabbage, this is seldom needed.) Add salt, stir, and remove cabbage to dish. Heat remaining two tablespoons of lard or oil in pan, over high heat. When waves form, add scallion and meat shreds stirring constantly for 3 to 5 minutes over medium heat.

Half the technique of Chinese cooking is knowing when to add what and when to stop cooking. In this case, your eyes must judge when pork has cooked long enough. The moment its pink color has disappeared, it is time to add the sherry, soy sauce, and sugar. Stir well, add cooked cabbage, and continue to cook for two minutes more, tossing meat and vegetables together. Add monosodium glutamate, stir, and serve immediately.

Part of the great appeal of stir-fry dishes for Westerners, is the deliciously fresh flavors of even commonplace foods developed in their cooking, many of which have previously been undiscovered. Also, there is interest in the way the Chinese combine many foods in a single dish. Tsuifeng Lin, best known to Americans as Mrs. Lin Yutang, wrote a book titled, *Cooking with the Chinese Flavor*, in which she explains the combining of meat with sea food or vegetables or both. "Pork by itself," she writes, "is never very interesting, for although it is perhaps more flavorful than beef or chicken, its texture is often too fibrous and monotonous. We usually cook it with something else, shrimp or vegetables, and in that way we get the benefit of its flavor and vary the texture with something crisp or smooth, something light and bland."

This recipe from Tsuifeng Lin is particularly delicious and it will be included in her next book, *Secrets of Chinese Cooking*, scheduled for fall publication. As a main dish this would serve no more than three to four persons.

Diced Pork and Lobster in Pungent Sauce

2 green peppers
2 carrots
¾ pound lean pork
1½ to 2 pounds live lobster
½ cup peanuts
2 tablespoons vegetable oil
1½ teaspoons soy sauce
1½ tablespoons brown sugar

Plunge live lobster into boiling water and cook in bubbling water for 8 minutes. Remove from water and cool. Have pork partially frozen, then cut into strips about one-by-two inches and ¼ inch thick. Use your food slicer to cut meat into slices, which can then be cut into pieces of proper size. Dice carrots and green peppers. When lobster has cooled to room temperature, crack shell; meat is then easy to remove. With sharp knife cut into ¾″ thick slices, horizontally across the meat. Arrange all ingredients in mounds handy for cooking.

Heat cooking oil in fry pan or wok to high heat, add pork pieces and brown, stirring constantly. Add soy sauce, continue to cook and stir, allowing some of the sauce to be absorbed by the pork. Add diced carrots. Cover, and cook for 2 minutes. Remove cover, add peanuts and peppers, tossing ingredients together and cook 3 to 4 minutes more over moderate heat, uncovered. Add brown sugar and mix well. Add lobster meat, tossing and cooking just long enough to heat lobster meat through, since it was pre-cooked. Serve hot.

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that characterizes all forms of their art. Every stir-fry dish must provide some interesting contrast in texture as well as in color and flavor. This recipe for *Lo Mein*, or Noodles with Roast Pork, uses beansprouts and Chinese cabbage to point up the slippery quality of the noodles.

Lo Mein with Roast Pork

8 ounces fresh egg noodles
¼ pound roast pork
2 dried mushrooms, soaked in ¼ cup water for half hour
2 tablespoons soy sauce
1 medium-size yellow onion
¼ pound fresh beansprouts
1 stalk bok choy
3 tablespoons cooking oil
½ teaspoon salt
Cold water

In large saucepan, bring 2 to 3 quarts of water to boil, add noodles and cook for about 5 minutes, stirring at the beginning and once during the cooking period. Drain and rinse under cold water faucet, and drain again. This prevents sticking and cools them. Place in bowl, add 1 tablespoon of cooking oil and toss with hands to coat the noodles with oil. Set aside.

Slice onion in ⅛″ slices and set aside. Slice bok choy into ½″ pieces. (If not available, substitute ½ cup celery cut into thin diagonal slices.) Heat 1 tablespoon oil in deep fry pan and when very hot add onion, sautéing this to golden brown. Add bok choy and mushrooms, stirring and continuing to cook for 2 minutes. Add salt and water in which mushrooms had been soaked and cook one minute more. Add beansprouts, then roast pork last, so pieces do not break up. Let this stand over low heat, uncovered, while you place another skillet on range. Into this heat 1 tablespoon oil and when very hot add cooled and drained noodles, stir-frying them for 2 minutes. Add 2 tablespoons soy sauce, stir well. Add 4 tablespoons cold water, turn heat to low and cook until all liquid has been soaked up by noodles. To noodles add meat and vegetables, tossing lightly. Serve at once.

Chinese cooking is not difficult but you must use your eyes and your head. It is so easy to overcook foods. There aren't many rules to be learned beyond the way in which foods should be sliced, but there is a lot of experimenting and tasting to do, which calls for an open mind and an open mouth. It is one of the most creative and satisfying forms of cookery.

Slicing machine manufacturers

Following is an alphabetical list of manufacturers who make either electric or hand-operated food slicers, or both.

General Slicing Machine Co. Inc., Walden, N.Y. International Appliance Corp., Brooklyn, N.Y. Kord Manufacturing Co. Inc. (hand model only), Bronx, N.Y. Magic Hostess Corp., Kansas City, Mo. National Food Slicing Machine Co. Inc., White Plains, N.Y. Rival Manufacturing Co., Kansas City, Missouri.

HOW TO INTEREST YOUR CHILD IN GOOD MUSIC

CONTINUED FROM PAGE 142

for a child to play himself; one of records for a parent to play for his benefit. This useful idea for a double-barreled barrage to make on young ears comes from Howard Taubman, music critic of the New York *Times*. In his book, *How to Bring Up Your Child To Enjoy Music*, he says this method worked on his own two sons.

This musician-father, who offers many excellent pointers to parents, believes in letting a child have his own records, even before the little one can read the titles.

When your child is old enough to handle a phonograph, give him his own. A little machine that spins a disk at his command can link him more intimately to the world of music. But it should not be a flimsy toy. Invest a few dollars more, and get a machine with a good tone.

The wonderful thing about a child with a pet phonograph is that he'll never tire of playing it. Thus, he will play right into your hands and repeat pieces again and again.

TV and radio programs can often match the spellbinding power of his own records. But even if Stokowski's and Bernstein's concerts televised or broadcast for young people can do that, they can't take the place of a seat in Carnegie Hall. As soon as your child is old enough, take him to a live performance where the personalities of musicians and the engaging content of their programs can be such vital experiences that a single one may be the musical inspiration of your child.

Your child's first taste of live music doesn't have to be a junior-size symphony. He might respond better to a ballet or an opera—the

(Please turn the page)



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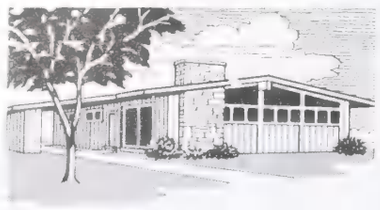
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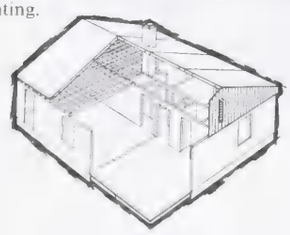


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HOW TO INTEREST YOUR CHILD IN GOOD MUSIC

CONTINUED FROM PRECEDING PAGE

Nutcracker Suite or *The Sleeping Beauty* or *Hansel and Gretel*—where dancing or drama bring a familiar musical score dazzlingly alive. When he's ready for a live performance, prepare him beforehand with a program "preview."

Use every opportunity to let him hear live chamber music, marvel at, and to finger, blow, or beat any instrument an indulgent musician will let him fool around with.

Young Audiences, Inc., an organization that brings chamber-music ensembles to schools all over the country lets kids come up on the stage to blow on a tuba through an extra mouthpiece, pluck 'cello strings, or marvel at a bassoon that's being taken apart and played as it is put back together again.

Sometimes this intimacy influences the choice of the instrument a child decides he'd like to learn.

Our introduction as a child to piano lessons was made via a keyboard of a carillon. Once, the carilloneur of our town, a family friend, allowed me to fool around with the keyboard and ring the bells. An even greater thrill, we remember, was exploring the wonderful inner workings of the chimes.

NONE of these experiences, of course, can hold a candle to a child's making his own music. Singing is the most natural way, and singing with the family, or with only his mother, the most fun.

To sing with your child, you don't need to be a Maria Callas. Just learn the words, sing them clearly, and make these duets part of your child's daily play.

His first favorites will be the self-centered ones—how he wakes up, goes to sleep, dresses, and plays. But he'll grow out of these, as he grows out of diapers. Feed him more: English game songs, lively Irish tunes, castanet-clicking, Spanish and cowboy songs, wonderful working and pioneer ballads that helped to build America.

When Burl Ives was three, the pioneer ballads his grandmother sang to him, he says, opened up a whole storybook world of love, romance, gallantry, derring-do, and stout-hearted adventure. The first mountain this child of the Illinois prairies ever saw—more wonderful, he recalls, than any Matterhorn—was the snow-covered mountain in *On Top of Old Smoky*.

Whether your child's memories later on will be lean or rich depends upon your willingness now to sing from a child's treasure house of songs and to repeat them often enough to make lyrics and tunes stick. An album of show tunes that children have heard on the radio is a good way to begin.

When to learn to play an instrument?

Encourage him to join the "finest band in all the land" as soon as one will have him. The instrument he learns to play—drum, triangle, rhythm-maker, xylophone—can serve as an introduction to the violin, clarinet, trombone, or piano which require more skill and for which he may not be ready until he learns to read. Because the piano doesn't require a sense of true pitch as do the violin and other instruments, it is usually considered a better all-around choice. The piano's self-sufficiency and versatility also recommend it.

Don't, however, push a child into taking lessons. Wait until he is ready, shows more musical aptitude than being able to play on the black keys with his knuckles.

If nothing much happens from lessons except squawks about having to practice, this may be the time to show the iron hand in your kid glove. Put him on a routine of regular practice. Help him to keep the long-range aim in view that performing musically, the most desirable accomplishment, does not come magically; it costs effort.

So far, so good. After all of this work on your part to initiate him, your child turns on you suddenly one day and says he's "fed to the ears with that long-haired stuff." What do you do then?

WHAT most parents would advise—and so does Howard Taubman—is to let the rebel alone, to act as though there's nothing wrong, and to keep on creating a favorable climate around him. Step up your efforts to make music richer and more fun.

But when the eight-year-old son of opera singer, Marguerite Piazza, turned rebel (in private life she is Mrs. William Condon, the mother of four), she reacted more strongly than she ever had to hitting a sour note. "Not that awful stuff again," her son, Gregory, said when his mother asked him to join her in singing songs from the opera *Faust*. This from a child who had been spoon-fed on operas since he was two; who had been so entranced with Benjamin Britten's *The Rape of Lucretia* that he had listened for two hours with only a very short spell of the fidgets.

Playing the role of neighborhood mother, the opera singer won back her son by hauling in the "gang" to whom he had defected. Working harder than she'd ever worked on the Metropolitan stage, she played the piano, sang, and got the most cynical ten-year-olds enmeshed in the fun of singing with each other. Starting with the very opera her son had scorned, she followed it with operettas.

"Now, if you'll listen to the story of *Peter and the Wolf*," she said, "we'll have fun turning this wonderful symphonic tale into a guessing game. Hidden in this piano are Peter and a whole meadow full of animals that you all know. As I bring them out, one at a time with a tune, I want you to tell me what' each one is."

A high percentage of correct answers puffed up childish egos as helium hoists a balloon, and on this high note, she called it a day. But these kids, returning for more, demonstrated that music hath charms, if it's enough fun, even to win over a gang of junior cynics.

Proof that Gregory, now twelve, is in good standing again as a junior member of the order of music lovers is the fact that he dozes off to sleep listening to his favorite symphonies on his own timer-set phonograph.

RECORD LISTS

The following excellent discographies to which we refer on page 142 are condensed for presentation here. They were prepared by Howard Taubman, music critic of The New York *Times*, for his book, *How to Bring Up Your Child to Enjoy Music*, published by Hanover House.*

Pre-School Age

For the child to play:

A Golden Treasury of Mother Goose and Nursery Tunes. Golden GL[illegible] 12.

Songs to Grow On, Vol. I—Nursery Days. Folkways FC 7005.

Songs to Grow On, Vol. II—School Days. Folkways FS 7020.

Birds, Beasts, Bugs, and Little Fishes. Folkways FC 7010.

Music Time. Folkways FC 7307.

For the parent to play:

Beethoven: First movement of *Moonlight* Sonata. Columbia ML 5164.

Chopin: Mazurkas. Victor LM 6109.

Dvorak: Symphony No. 5 in E minor (*New World*). Victor LM 1778.

Haydn: *Surprise* Symphony. Columbia ML 4453.

Liszt: *Liebestraum*. Victor LM 1153.

Mozart: *In the Gardens of Mirabell*. Columbia ML 5004.

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Smetana: *The Moldau.* Victor LM 2056.

Square Dances. Folkways FA 2001.

Strauss, Johann: *Blue Danube* and other waltzes. Columbia ML 5113.

Tchaikovsky: *Nutcracker Suite.* Columbia ML 4729.

Early School Age

For the child to play:

Camp Songs. Folkways FC 7028.

Children's Songs and Games from the Southern Mountains. Folkways FC 7054.

A Child's Introduction to Gilbert and Sullivan. Golden GLP 11.

For the parent to play:

Beethoven: Symphony No. 5. Victor LM 2343 (monaural), LSC 2343 (stereo).

Brahms: Waltzes. Epic LC 3331.

Haydn: *Clock* Symphony. Vanguard 492.

Mozart: Symphony in G minor. Columbia ML 4693.

Rossini: Overtures. Victor LM 2040.

Schubert: *Rosamunde* Music. Columbia ML 5156.

Schubert: *Unfinished* Symphony. London LL 1534.

Schumann: *Kinderscenen.* Columbia ML 4540.

Sousa: Marches. Angel 35260.

Verdi and Puccini Operatic Arias. London LL 5174.

Middle School Age

For the child to play:

Chopin: Waltzes. Victor LM 1892.

Dvorak: *Slavonic Dances.* Epic LC 3322.

Enesco: *Roumanian Rhapsody* No. 1. Victor LM 1878.

Grieg: *Peer Gynt Suites* Nos. 1 and 2. Columbia ML 5035.

Humperdinck: *Hansel and Gretel.* Columbia SL 102.

Liszt: Six Hungarian Rhapsodies. Westminster 18190.

Mozart: Operatic Overtures. London LL 356.

Mozart: *Jupiter* Symphony. Columbia ML 5014.

Offenbach: *Gaité Parisienne.* Columbia ML 5069.

Prokofieff: *Peter and the Wolf;* Kleinsinger-Tripp: *Tubby the Tuba;* Kleinsinger-Wing: *Pan the Piper.* Columbia CL 671.

Rimsky-Korsakoff: *Scheherazade.* London LL 1162.

Saint-Saens: *Carnival of the Animals.* Angel 35135.

Songs of Stephen Foster. Columbia ML 4099.

Strauss, Johann: Waltzes. Victor LM 1995.

Tchaikovsky: *1812 Overture; Marche Slav; Romeo and Juliet Overture.* Columbia ML 4997.

For the parent to play:

Bach: *Brandenburg* Concertos Nos. 3 and 4. Westminster 18366.

Beethoven: Symphony No. 3 (*Eroica*). Angel 35328.

Beethoven: Symphony No. 6 (*Pastoral*). Columbia ML 5284.

Brahms: *Liebeslieder* Waltzes. Capitol (S) G 7189.

Brahms: Symphony No. 2. Columbia ML 5125.

Chopin: Polonaises. Victor LM 1205.

Delibes: *Coppelia* (excerpts). Victor LM 1913.

Gilbert and Sullivan: *The Mikado.* London A 4231.

Lehar: *The Merry Widow.* Angel 3501.

Mendelssohn: Violin Concerto in E minor. Capitol P 8243.

Mozart: *The Marriage of Figaro.* London A 4407.

Orff: *Carmina Burana.* Angel 35415.

Prokofieff: *Lt. Kije.* London LL 1294.

Puccini: *La Bohème.* London XLL 462/3.

Tchaikovsky: Symphony No. 5. London LL 1506.

Tchaikovsky: Symphony No. 6 (*Pathétique*). Decca DL 9885.

Verdi: *Aida.* London A 4308.

High School Age

For the child to play:

Bach: Two-Part Inventions. Victor LM 2389.

Bartok: *Mikrokosmos* (excerpts). Columbia ML 4419.

Beethoven: Piano Concerto No. 5 (*Emperor*). London LL 879.

Chopin: Nocturnes. Victor LM 6005.

Dvorak: Symphony No. 4. Angel 35214.

Gershwin: *Rhapsody in Blue.* Victor LM 2017.

Gilbert and Sullivan: *Princess Ida.* London A 4218.

Gluck: *Orfeo ed Euridice.* Epic SC 6019.

Liszt: Piano Concerto No. 1 in E flat. Victor LM 2068.

Offenbach: *La Vie Parisienne.* Epic LC 3344.

Strauss, Johann: *Die Fledermaus.* London A 4207.

Strauss, Richard: *Der Rosenkavalier* Suite. Mercury MG 50099.

For the parent to play:

Beethoven: Violin Concerto in D. Victor LM 1992.

Beethoven: Symphony No. 7 in A. Victor LM 1756.

Beethoven: Symphony No. 9. Victor LM 6066.

Berlioz: *Symphonie Fantastique.* Columbia ML 4467.

Bloch: *Schelomo.* London LL 1232.

Brahms: Violin Concerto in D major. Capitol P 8271.

Debussy: *La Mer.* Victor LM 1939.

Hindemith: *Mathis der Maler.* Decca DL 9818.

Liszt: *Les Preludes.* Mercury MG 50036.

Moussorgsky: *Pictures at an Exhibition.* Victor LM 1833.

Mozart: *Don Giovanni.* London A 4406.

Shostakovitch: Piano Concerto. Capitol P 8230.

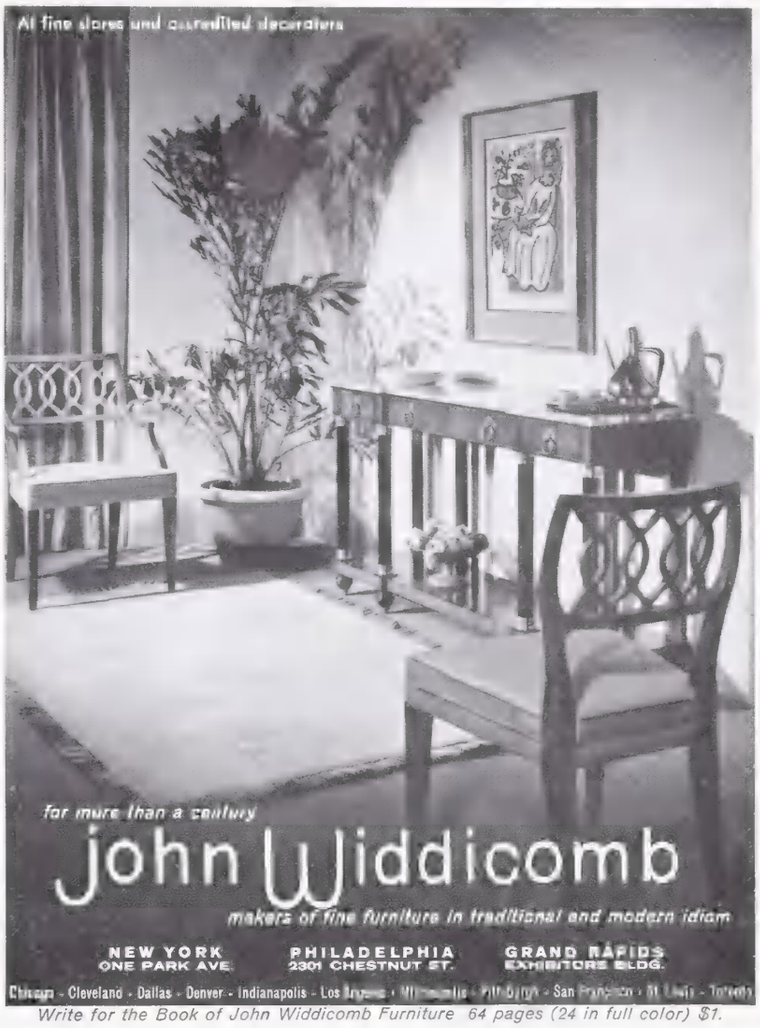
Sibelius: Symphony No. 2. Angel 35314.

Stravinsky: *Firebird Suite.* Columbia ML 4700.

Stravinsky: *Petrushka; Le Sacre du Printemps.* Columbia ML 5030.

Tchaikovsky: *Sleeping Beauty Suite; Swan Lake Suite.* Angel 35006.

Verdi: *Otello.* London A 4312.



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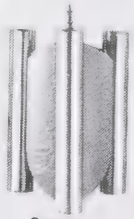
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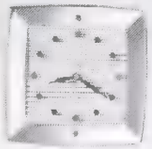
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CONTINUED FROM PAGE 109

approach to gardening began to evolve.

In many places we did nothing at all, in others we established a little more order of our own kind. We did a little clearing, a little thinning, a little pruning. And we added to the things we enjoyed most. Along the brook we added more of the wild flowers that were already there, and a few new ones, appropriate to the location. And the same through the woods, through all the land.

Our creative efforts and changes occurred mainly in three areas, the stream, the woodland, and the meadow.

Where the cowslips fling their giddy gold along the water's edge each April sending up smooth shiny green leaves among the stones and ledges, we added more. Observing how they grew, we learned how to tuck in others around the contours that fold down to the water. We were charmed by the maidenhair fern on the stream bank—fern so blue-green in the spring, so sensitive to each passing zephyr. We cleared out other growth around so it would spread more freely, and to give it the setting it deserves.

Beside a clear vista of the brook we pruned to widen the view, and placed two old stumps from which we watch the water flow and eddy as it streams past rocks and jutting nubs of moss. We also see the lazy trout, their shadows undulating on the sandy bottom. And the water bugs scoot about, rippling the smooth surface.

The brook purled along peacefully and beautifully by itself. But by carefully scooping out, disturbing the border plants as little as possible, and by damming up with some nearby stones we accomplished two things. We increased the sound and music of the water till we could hear it easily from the sleeping porch above. And we also created a cool deep place to swim in summer. The blue heron likes our "swimming hole" too, and kingfishers often swoop down there for fish.

There was a narrow path we liked to take through our woodland, so we widened and opened the path by carefully thinning out the brush and trees. To accompany the wake-robin already there, we set white trillium along the edge, and pink and yellow lady's slippers, and also a scattered irregular planting of scores of wood hyacinths. Further on, among the ferns and trout lilies nature had planted there, we added primroses.



PHOTOGRAPH BY CARROLL CALKINS

To reduce the work in our vegetable garden we grow as much as we can in small space. We seed things like lettuce, beets, chard, and carrots much closer together than recommended, and use many of the tender thinnings to eat. The little plot in the corner by the shed is a seed-bed for growing primroses and a few wildflower seeds to set out in woodland and meadow. We also grow cutting flowers among the vegetables, to make full use of the space.

Each year we extend this woodland path, carving it from a thick tangle, but leaving on each side a considerable thicket which the birds appreciate. We let the path follow where beauty leads. An interesting old weathered rock invites a turn in the path. And it must pass near that sculptured fallen log, the tree trunk with its buttresses, and the dancing trout lilies sweeping along the curving bank. So the path wanders, and we with it—and each year it gets a little longer, and more interesting.

In one place the path leads to the meadow, which is a story in itself. Over a hundred different kinds of wild flowers were thriving in the meadow when we came, and we have let them all alone. With identification book, magnifying glass, and plenty of new-born curiosity we have explored and learned about everything from the early hawkweed to the carpet of tiny blue-purple asters in October. When we mastered the names of these flowers and how to recognize them, we felt on better speaking terms, and this vast weird garden became ours, as well as Mother Nature's.

In addition to looking, learning, and appreciating the meadow, we have changed it some, too. We have naturalized daffodils there; we plant them in casual sweeps following the contour of the land. Each year another hundred go in, and they grow and increase in number. Up near the house, where the meadow becomes a lawn, we have planted crocuses, winter aconite, grape hyacinths. And under the hornbeam tree snowflakes and snow drops thrive in the meadow grass. Along the old stone walls there were a few dogwood trees, and we have added more. We have cleared around the Solomon's seal so it is easier to see and can really run rampant, and have weeded around the wild columbine that grows in a great drift on the north side of the stone wall, to give it more room to spread.

When we clear the paths in spring, we burn brush in piles in the meadow—in a different place each time. A great crackling-hot bonfire on a chilly March day warms our hearts and hands, and those of the visiting grandchildren as well. And in summer the brightest black-eyed Susans of all, the most exuberant Canada lilies, and meadow rue spring up and completely hide the burned area. They

all thrive on the potash from the bonfire ashes.

We have discovered that wherever we want grass we merely mow the meadow and, behold, it becomes a lawn. The grass grows rapidly, stays green and behaves as grass should. It may not be the perfect lawn from a professional point of view, but it suits us very well. It is pleasant and green, and makes a fine badminton court, a fine horseshoe pitching alley, and an inviting green fringe around the house. It is good to sit on, to walk barefoot on, to fly a kite from, and to smell when freshly cut. What more can you ask of a lawn?

We trim the grass with our rotary mower, 12 to 15 feet out from the house all around. This greatly simplifies upkeep and reduces mowing time. In addition we have cut paths about four feet wide through the meadow where we want to go: down to the brook, the terrace beside it, the north meadow, and around the vegetable garden. And one other path through the "orchard," which consists of six small apple trees that we set out. Here we like to walk on June evenings in firefly season when the honeysuckle is in full fragrance and flower.

We did want a certain so-called civilized area; that is, we wanted raspberries, grapes, asparagus, vegetables, and annuals mingled in. How could there be a summer without a marigold and a zinnia and corn on the cob? But we didn't want to run into a lot of upkeep.

In a good sunny area next to the drive, up close to the house, and available to the kitchen (and to general supervision), we built a vegetable garden 30 by 40 feet. This may sound like a lot of work, but not with the easy method we have learned to use.

In this area, flanked by asparagus on one end, and raspberries on the other, we grow a great and fabulous variety of vegetables, and some flowers. One little corner is blocked off for a seed bed. At the moment it is filled with primrose seedlings which will go down into the woods with the others along the shady brookside path. We also raise spice pinks here to add to the meadow in a special place where they already grow.

Because there are no vegetables like fresh vegetables, really fresh—ten minutes from the garden, picked just before dinner, cooked briefly, buttered, and served immediately, we grow a huge assortment. Beets, carrots, chard, spinach, radishes, onions, tomatoes, lettuces, squash, cucumbers, corn, string beans, and peas all brighten our summertime table.

With our constant eight-inch mulch—a layer of manure and a layer of hay—over this garden we never need to dig it up in the spring. We merely part the hay and sow the seed. We seldom have to weed, and the decomposing organic matter provides a constant supply of plant food. This mulch also maintains moisture, encourages worms, and practically eliminates weeds. It is perhaps the greatest work saver of all.

We have learned some specific things here on our acres that will never leave us: even should we find ourselves living on other land, in other parts of the country, and with other plants.

We accept the land as it is

The more land you have the more chance there is for variety. Here we have become aware of the slope of the land, different types of soil, extremes of sun and shade, and how each location invites certain kinds of plants. Parts of the meadow are swept with wind, there is the area along the stream, there are places where drainage is good, and poor. We adapt our gardening to these conditions. Instead of being concerned about a shady corner and wishing it were sunny, we're happy to have a place for primroses, hostas, ferns, and other shade-loving plants. And that dry gravelly spot, constantly hot and sunny, happily becomes a tangle of reseeding portulaca. Instead of trying to raise peaches, which don't like our late spring frosts and windiness, we settled on grapes and raspberries which thrive willy nilly. We're learning to relax.

We prefer plants that do best on their own

When there is a lot of land to take care of, you learn to do things the easy way by necessity, and you learn to put the right plant in the right spot. We look for plants that take care of themselves. And when we find them, we naturalize each in the place of its choice whether it is meadow, woods, or brookside. Besides wild flowers there are a number of perennials that will naturalize. We plant these instead of others that must stand in a neatly hoed bed or border. We concentrate on trees and shrubs that are also suited to their locations and will be self-sustaining. All this leaves us free for swims, and for the hammock. Summertime, to our way of thinking, is more hammock time than a time to grub, spray, worry, and weed.

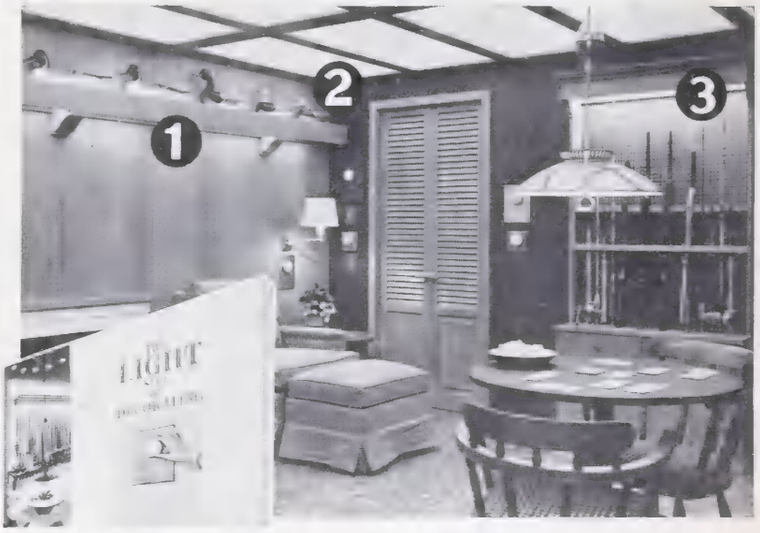
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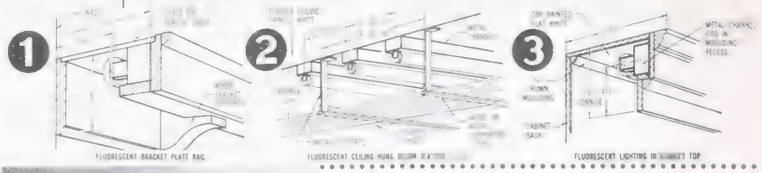
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WHEN YOU COUNT YOUR LAND IN ACRES, LET NATURE SHOW YOU HOW TO GARDEN

CONTINUED FROM PRECEDING PAGE

We've learned some facts about organic gardening

There is a lot of fancy and a certain amount of fadism on this subject. But when you live every day with meadow and woodland and observe the way so many different things grow you can't help but see that the natural organic way, in most cases, is best. We've learned, for example: there's no substitute for a mulch. Compost is a wonderful slow-acting plant food. Birds and some bugs can be a great help in insect control. Sprays can be overrated. Don't spray until you have a real reason. Spraying poisons about frequently kills more and different things than intended.

We improve existing assets

In a "garden" as large as a meadow, things tend to blend together. So, when we find something we especially like, we look for ways to enhance and set it apart. For example we may trim the grass around a lovely clump of butterfly weed and clean the dirt and debris from an outcropping of rock to reveal all its natural beauty. We cleared around the Indian poke down by the stream and curved the path by for a view of it. Our sunny bog, dusted with the gold of wild parsnip in May, gives us pleasure, so we leave it a bog, and add a few more plants that like wet feet. A good way to increase the impact of any planting is to take what has a good running start, remove any surroundings that blur its effect, and then plant more of it.

We do a lot in a little space

We've learned to love the natural look of our land and we hesitate to mark it with the hand of man. This is one reason why our cultivated garden is kept quite small. Another reason for growing a lot in a small area is to save work. We try to get the most from every bit of the land we've put under cultivation. We grow the raspberries in a tangle; use some of the garden space for a flower seed bed; do double cropping of early and late vegetables, or early vegetables and late flowers. Spinach is planted close to young tomato plants which really only get going in June and by then, the spinach is gone.

We've found that short supply is the essence of treasure

There is the story of the Emperor of Japan who came to see a large and famous garden of chrysanthemums. But the gardener had cut down all but one perfect miraculously lovely blossom. The American visitors were horrified, but the Emperor understood it as a simple act of great sensitivity.

When you have just a bit of something, you consider it in a different light than if you have a lot. Instead of a whole border of Japanese Iris we have just a few on the terrace where they are more a part of daily life. We could not love nor appreciate them more if we had great beds of them. One tall and lusty sunflower volunteered by the entry to the house, and, ridiculously, in the midst of a tiny bed of bulbs. How we loved and pampered that plant. We stood on a step ladder to see how the pollen, in a gold circle, moved daily inward, and to note the rhythmic and patterned way the seeds were arranged in the head. When something volunteers, as most things in a meadow do, you feel chosen, and take a special kind of interest in it.

We've learned to love the little things

It may seem strange that we've developed an eye for the little things on a larger place. And of course any observant person with curiosity will learn this lesson in any situation. But our observation was sharpened here in response to nature's way of camouflaging.

When we had a conventional garden we used to plant great splashes of color to catch and beguile the most unseeing eye. But, here, we've taken nature on her own terms, and have learned to seek out tiny gems of beauty. We now appreciate many small things which we formerly trod upon: the beauty of the common blue-eyed grass up close, the enlarged meadow rue blossom like a huge snowflake, and a single floret on a butterfly bush.

When you really take time to *look* at what you have, be it ever so small and simple, you don't need so much or so many.

Finally, we have discovered that a garden, to be completely satisfying, is more a process of nature than a pattern of man. There is constant change within a given form. As we watch the disciplined freedom of natural forces on a large scale we, too, are changed. We find ourselves part of a larger process than we thought. And we are enriched thereby.



PHOTOGRAPH BY DONALD ZORNOW

A deep mulch of a layer of manure and a layer of hay applied in April settles to a depth of four to six inches. It holds moisture, keeps down weeds, eliminates cultivating, and makes feeding an annual chore only. To plant, we part the hay and scratch a trench in the soil.

THE RETURN OF THE GAZEBO

CONTINUED FROM PAGE 100

of the summer-house set needs to include machines for ice and hi-fi or instantaneous seating for twenty. There's no need to be utilitarian or multi-purposeful because ponderous problems, like concealing bulky plumbing, never occur. Nor is the spirit saddened by the sight of a barbecue coldly waiting for steaks.

The gazebo, imaginatively conceived and artfully placed in a verdant setting, has been expressed in various idioms. Historically, it comes to us from many cultures. In Persia it was a brightly carpeted kiosk, small and canopied; in China it was a pavilion, placed on a hill or an artificial mound, commanding a view of the garden; in Spain it was a vine-covered Glorietta; and in Italy it was a belvedere, overlooking the countryside. In Japan, the teahouse reaffirms the oneness of man with nature, while in England the summerhouse sits tranquilly among the flowers. In our Victorian yesterday, the garden shelter was where the young man stole a kiss, and Elsie Dinsmore fell asleep.

Of stone, brick, wood, or wire—the list is open if we consider gazebos of the past and of today.

They are adaptable to the whim of the designer as well as to an amicable acceptance of whatever is available. Their forms vary with the native architecture, but, being small, they seem most at ease as circles, octagons, or squares. They are not easily typed, for they can be ornate or simple, restrained or flamboyant, classic or "contemporary," colonnaded or closed. They wear their roofs with the mad dash of a high-styled chapeau, while the material used—lattice, lath, thatch, copper, or tile—is secondary to the mood; peaked or flat, open to the sky or covered, it really doesn't matter as long as it's becoming.

The location is equally flexible, but they deserve a place of honor in the garden. Being an attraction, as well as attractive, they seem most inviting when removed from the activities of the garden by distance, change in levels or planting. In a small garden, the gazebo may be nestled against a wall and screened from the terrace; on a large property, it may be remotely situated to suggest a stroll.

Wherever they are placed and of whatever design, they can answer our timely nostalgia for the fantasy and romance of the past. But today we are also aware that the excitement of outer space fails to compensate us for inner vacuums. We seek the contemplative life, enlivened with humor. Perhaps this too is why we again build gazebos.

Following is detailed information on construction materials, equipment, and decorating accessories seen in the photographs on the pages listed.

Pages 100 and 101

Page 100, top right: Bench, deck, and gazebo of redwood, California Redwood Assn., San Francisco, Calif. Furniture, McGuire Co., San Francisco, Calif.

Page 100, bottom, left: Gazebo imported from France. Deck of redwood, California Redwood Assn., San Francisco, Calif.

Bottom right and page 101: Steps, terraces, and gazebo, redwood, California Redwood Assn., San Francisco, Calif. Furniture, Lee Woodard & Sons, Owosso, Mich. Pebble finish concrete terrace, Portland Cement Assn., Chicago, Ill.

PRACTICAL SURFACES CAN BE ART SURFACES

CONTINUED FROM PAGE 134

Following is information on equipment seen with the Weinrib tiles:

Page 134

Top, left: "Moen" faucet at custom-made sink, Moen Faucet Div., Standard Screw Corp., Elyria, Ohio.

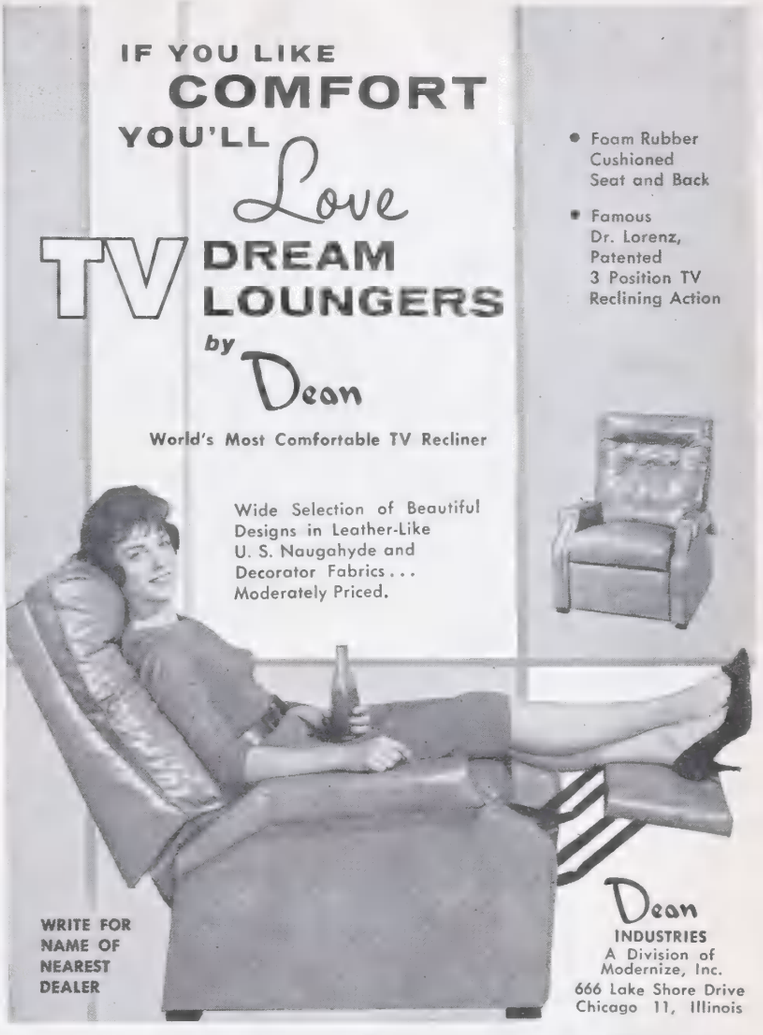
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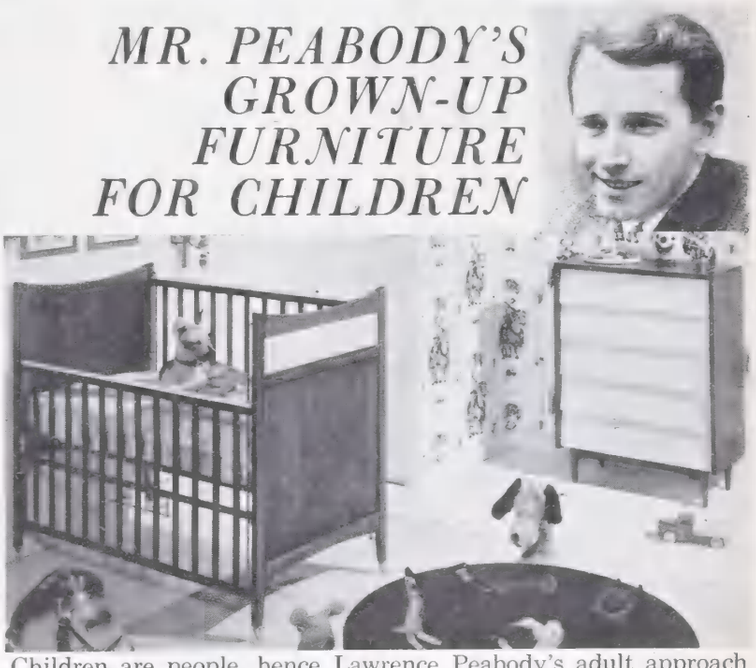
Top: Drop-in stove in mosaic kitchen corner, Thermador Electrical Mfg. Co., Los Angeles, Calif.

Bottom, right: Vase from Luten-Clarey-Stern, New York, N. Y. Occasional tables, Harvey Probber, Inc., New York, N. Y.

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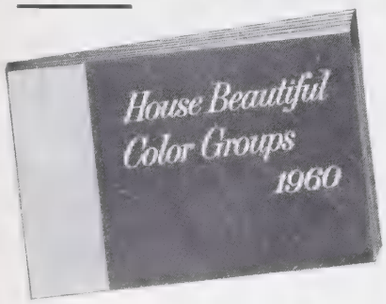
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TUSCANY

CONTINUED FROM PAGE 141

artifacts from their magnificent tombs, buried under the earth for 1,500 years, you can see the symbolic germ of the Renaissance. Here was none of the imposing grandeur of Rome, but a more human, mystical-earthy, and imaginative quality that characterized the Etruscans as it does their Tuscan descendants.

You can make these connections for yourself in the easily-visited tombs and in the Etruscan collections of Florence, Chiuse, Volterra, and other Tuscan towns. The link is unmistakable. The white oxen still plow the terraced hillsides of vines and wheat and olive trees; the towns each have their separate and unique existences, each with its own kind of landscape and architecture; and artisans and artists are men of stature. So it was 2,500 years ago.

TUSCANY is the very heart of Italy—a triangular region backed by the wild peaks of the Appenines, looking out on the subtropical Tyrrhenian Sea with its sweet green islands, lying halfway between the two great poles of Italian energy: Milan, the brain, and Rome, the solar plexus.

No larger than the state of New Jersey, it has a good coherent system of roads. Besides great art and history and landscape, it also has remarkably good and varied spas, beach and mountain resorts in which to relax from the rigors of travel. It is bewilderingly full of churches, frescoes, and gardens and palaces, but for travel purposes it is conveniently condensed in a rough circle that extends from the approximate center in Florence about 50 miles in each direction.

Star these names, for they are inextricably part of the tapestry of Tuscany: the nine provincial capitals of Florence, Grosseto, Leghorn, Massa-Carrara, Pistoia, Pisa, Siena, Arezzo, Lucca; and around them, in distinct constellations, the smaller towns of San Gimignano, Certaldo, Pienza, San Miniato, Cortona, Montepulciano. To sample these is to get the true savor of how deep and pervasive were the springs of medieval and Renaissance energy. One must not be content with the wonders of Florence alone. It is a region that cries out to be seen as a whole, so beware of losing yourself in its details.

Florence: It is what they say it is, the Athens of Italy. Full, ripe, splendid, almost inexhaustible; a city created almost entirely by artists. Giotto and Michelangelo made it, and Botticelli, Brunelleschi, Ghiberti, Pisano, Donatello, della Robbia, Benvenuto Cellini, and countless others of the greatest masters. Dante, Boccaccio—but one stops in awe before the concentration of human genius that made this city.

In a time of big cities and in an over-populated country, Florence has maintained the human scale and rhythm. Its 400,000 people are sharply defined individuals, their faces as full of interest as those of their forebears in the Renaissance paintings. Equally striking is the fact that it has not permitted urbanity and sophistication to disturb its unity with the rich green countryside. A cultivated Florentine knows the rural scene as he knows the medieval lanes and the fabulous museums of his city. On a market day you can sit at a café in the Piazza della Signoria, where the shadow of the noblest medieval palace in Europe falls on the statuary of Michelangelo and Cellini, to watch the farmers in boots and corduroy who know that this city belongs to them as much as to the artisans and aristocrats.

THIS is a city to walk in, to absorb stone by stone. And then, for refreshment, to walk out of into the encircling hills that seem to stand at the end of every street. In twenty minutes or less one is among the old walls of villas, going uphill among trees and gardens, in dark lanes of cypress that lead past castles and olive groves —from the delightful village of Fiesole, for example, across the easy hills to Settignano and the superb villa of the art historian, the late Bernard Berenson.

Here one can walk in the gardens of the Villa Gamberaia, one of the finest examples of a 17th-century "Italian Garden." Or climb to the high terraces of the Church of St. Francis above Fiesole, an old Etruscan stronghold. The view surpasses even that from San Miniato on the other side of the River Arno —Giotto's shimmering white belltower among the domes and the blood-orange tiles of Florence.

You can make innumerable excursions to the hill towns and villas lying within a five-mile radius of Florence. There is the panorama of the Arno valley from Bellosguardo Hill, a spot beloved by Henry James and Mark Twain; or the magnificent 14th-century Certosa del Galluzzo, a Carthusian

monastery (four miles by street car No. 36, and only one of many delightful street car trips through the town and out of it). There is Impruneta, known for its jars and terra cotta ware, with a famous fair in mid-October, and a grape harvest festival; Sesto Fiorentino with its primitive home potteries and an important school of ceramics; and Montelupo, producer of some of the best ceramic work of the Renaissance, where good pottery is still made.

BEST of all perhaps are the easy bus and trolley excursions to the outlying villas: to Villa Petraia with its fountain by Giambologna; then to the nearby Villa de Castello, one of the many garden-estates of the Medici; and close by, a typical old Tuscan country house, the Villa Topaia. From April through June and sometimes in September through October the Florence *Azienda Autonoma di Turismo* organizes trips to some of the important villas usually closed to the public.

Delightful havens in these hills, with fine food, long views, and relief from the midday city heat, are the outdoor terrace restaurants, like Oliviero's, in a flower-trimmed villa at Via Michelangelo 78, and the leaf-shaded terrace of the Aurora in Fiesole.

Gardens, houses, crafts. Among the Florentine villas you can find the purest (un-anglicized) examples of the Tuscan gardens, wonderfully disciplined creations, conceived as continuations of the houses. The clearly profiled, straightforward country houses of the 16th Century are the most appealing, framed by terraces on different levels overlooking the valleys, with hedge-openings on a variety of views, and avenues embellished with statues and fountains that lead to clusters of holm-oak and cypress. Observe the refreshing openness around these houses to offset the stony complexities of the town, and the way areas of shade are sited to provide atmospheres of seclusion. Houses worth seeking out are the Medici villa at Poggio a Caiano, decorated by the della Robbias; the Villa Corsini at Quarto; and the principal country seat of the Medici, the castle at Cafaggiòlo.

Florence is Italy's most flourishing producer of well-made, beautiful, and oriental handcrafts—from mosaic work to articles of leather and high fashion. The bookbinder, the jeweler, the stonecutter, the potter, and the basket maker (along with the mason, the joiner, the carpenter, etc.) are commonly called *gli artisti*: the artists. Include among them the workers in enamel, ceramics, carved and inlaid wood, marble mosaic, cane furniture, fine shoes, gloves, silver.

Perhaps the shopper's greatest pleasure is to come for the great Handcrafts Fair and Market (in late April and May, dovetailing with the important music festival); then to visit the National Museum of Handcrafts; and then to hunt through the maze of back streets or the small shop with a workroom in the back where a family of craftsmen will find or make just the inlaid box or jar or whatever that has caught her fancy. Outside of Florence one should look out for the glass of Empoli, the woolens of Prato, the woodwork of Cascina, and the pottery of Arezzo.

Seeing Florence. Many an overearnest traveler has worn out his pleasure in an effort to "do" this greatest of all art cities. Stop and consider: a dozen or more majestic palaces filled with treasure; two dozen museums, including, in the Uffizi, Italy's foremost collection of paintings; twenty of Europe's most engrossing churches; a long, magnificent river-front; five superb public gardens; miles of atmospheric streets whispering the names of a hundred great men. It simply cannot be "done."

The traveler with, say, three days to spend had best restrain himself, giving a day to the set pieces like the Uffizi, the Cathedral, and the Palazzo Vecchio; a day for an excursion through Fiesole and into the hills; and a day for shopping, leisurely wandering, and the most rewarding of all Italian pastimes: simply to be *in piazza*, i.e., to sit and sip at a café table in the busy-yet-relaxed Piazza della Republica, a real center of life where a peasant driving an ox to market and a svelte countess are both commonplace.

Even with a week to spend, the wise traveler will ignore the "musts" of the plodding tourist parade to join the Florentines in the natural rhythm of their day.

If you would avoid the sightseeing crowds and locate yourself within the local life, avoid the stiffness and remoteness of the "best" hotels. There are modest but comfortable and characterful smaller hotels like the Boston-San Camillo, the Helvetia e Bristol, or the Mediterraneo, further out along the Arno and away from the center of town which can be very noisy. When things are tight, the third-class hotels prove surprisingly good. The *pensione*, often retaining authentic Florentine domestic atmosphere, many with high quiet rooms over the river, are favored by locals and by many travelers who know Florence.

To know the Florentines, stroll with them on a Sunday afternoon around their beloved Piazzale Michelangelo (with a superb view), or go with them for a picnic to the wooded public gardens called the Cascine that stretch for two miles along the Arno. A third favorite place to relax is among the romantic groves and avenues of the Boboli Gardens.

The Cascine is where the Florentines come on Ascension Day (40 days after Easter) to revive an ancient ritual, the Festival of the Cricket. Another occasion when they freely reveal themselves and their deep roots is the pagan-Christian *Scoppio del Carro* (the explosion of the cart), which brings peasants and townspeople together for a solemn climactic hour in the dramatic Cathedral Square Saturday before Easter.

Other towns, other pleasures: The one drawback of Florence is that it is not large enough to absorb the crowds it attracts. From mid-May into September it is crammed. July and August are the hardest months, for the heat as well as for the crowds, but hotel reservations well in advance are a necessity from May through September. Spring comes early in Tuscany so March and April are easy, uncrowded months, as are October and November, until rain and cold winds begin to chill the inadequately heated old buildings.

But the richness of Tuscany is not summed up in one city alone. Beyond Florence is a feast of towns and country—that taken together offers perhaps more than Florence, an easily accessible, unconstrained concentration of old objects and vigorous life more rewarding than any comparable entity in Europe.

Almost all of the larger Tuscan towns—Arezzo, Pisa, Grosseto, Siena, Volterra—and many of the smaller ones are based on Iron Age settlements into which the Etruscans (from Asia Minor) settled in the 8th Century B. C. Each developed its own style and spirit within the larger framework of the Etruscan League, and reasserted the same kind of individuality in the city states of the Middle Ages. And so they are today, each an artistic and cultural world of its own, yet all part of the Tuscan whole.

If you can tear yourself away from Florence here are some of the rewards—equivalents of, or im-

(*Please turn the page*)

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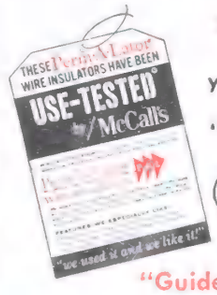
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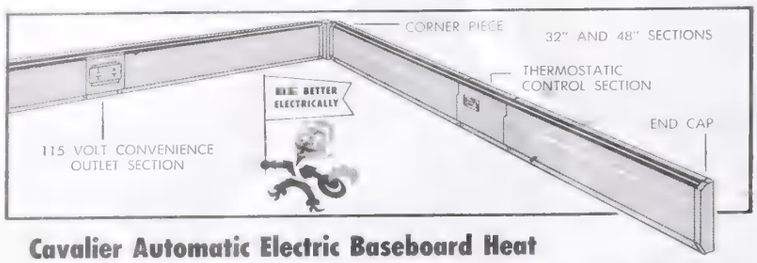




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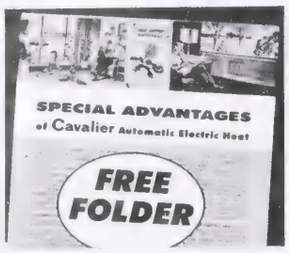
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TUSCANY

CONTINUED FROM PRECEDING PAGE

provements on, almost everything that the great Medici city contains: The soaring Palazzo Communale of Siena in the spacious shell-shaped Campo; the cathedral, bridges, and palaces of Pisa; the arcaded porch of the Ceppo hospital in Pistoia with an enchanting della Robbia frieze; the austere Piazza Grande and churches of Arezzo, enlivened on market day; the tree-lined promenade on the city wall of Lucca; the Etruscan walls of Volterra and its astonishing Etruscan museum. Paintings and sculpture abound in these and a dozen other remarkable towns.

A MORE than adequate network of busses and trains links Florence with all the principal towns. But nowhere in Europe does a car pay off better than among the overlapping hills and hidden valleys of Tuscany. Stop-and-go flexibility is essential where so many small towns on secondary roads beckon. There is no chance of finding oneself stranded; the larger towns and many of the small ones are well supplied with good restaurants, hotels, or *pensione* at prices well under those of Florence. Many are the real essence of Tuscany. The Hotel La Cisterna, for example, built into old medieval structures among the immense towers and tortuous streets of San Gimignano, has food famous the country around. In Certaldo, the small rosy-brick castle-topped hill town where Boccaccio lived, there is a charming little garden hotel that was once a monastery. Boccaccio's house, its interior artfully restored, can be seen.

Near the Campo, Siena has a lovely old palace converted into a hotel with a tennis court, a delightful garden and wonderful views. A mile and a half outside of Siena is a villa hotel on a hilltop with its own park, farm, and vineyards. Further off the beaten track are three superb small hill towns near Siena: Pienza, a whole and perfect early Renaissance town whose clean and pleasant *pensione* has superb views; Montepulciano, a fine late-Renaissance example, known for its wines, has a pretty hotel with creeper-covered balconies; and Montalcino, high on its ridge, with a modest *pensione* run by a most hospitable family.

In the vicinity of Arezzo there are other such little-known hill towns with simple, pleasant accommodations that bring one up close to local life and home cooking. La Verna, where St. Francis received the Stigmata; Serravalle de Bibbiena, whose family-run *pensione* features a broad terrace overlooking river and hills, homemade bread and good local wine; Poppi, with its great castle of the Count Guidi; Sansepolcro; Poti, 3,000 feet up in the hills; Consuma, amid dense forests with good hunting, fishing, and excursions to forgotten old villages; and Cortona, of Etruscan origin, with a medieval air, good churches and museums, a serene base for a few days of exploration far from the crowd.

The motorist's basic itinerary is a roughly egg-shaped tour that runs: Florence—Arezzo—Siena—Volterra—Pisa—Lucca—Pistoia—Prato—Florence. This way, mainly on the national highways, almost all the most important towns can be seen in a leisurely four or five days' drive.

Distances are short. It is about 50 miles from Florence to Arezzo; 37, Arezzo to Siena; 34, Siena to Volterra; 36, Volterra to Pisa; 13, Pisa to Lucca; 28, Lucca to Pistoia; and 21, Pistoia to Florence. At least two dozen towns and villages of note lie within an hour's drive of Florence. A fast hour's drive on the *autostrada* will take you from Florence directly to Lucca, Pisa, and, in another half hour, to the lively beach resorts and pine woods of Forte de Marmi and Viareggio, where Italy's most elaborate carnival festivities are held from late January to March. From Volterra it is only about 50 miles to Piombino and the car-ferry to the quiet green hills and beaches of the Island of Elba, the center (with good hotels) of the delightful Tuscan Archipelago.

Very soon, as you move from one to another of these graceful, humanly scaled towns, you feel that a centralized Italy, to say nothing of the great world, does not exist. You are living in the intense, comprehensible world of the ancient city-states. Away from the strong influence of Florence, you realize why, in painting and sculpture and architecture, the Pisan and Sienese schools were as important as the Florentine.

Siena: In spirit and tone and structure, it is certainly the most beautiful and probably the most complete surviving example of a great medieval city. Its boldness and vigor still speak of the centuries when it vied with Florence, Pisa, and Lucca for dominion in Tuscany. Its Palazzo Tolomei is

perhaps the most beautiful of all the medieval private homes in Tuscany. Its cordial, vital people who move so colorfully through its steep, narrow streets and high noble palaces convince one that the Middle Ages was a time of real inventiveness and energy in some places. It did not take a Renaissance to make Siena.

There is living evidence of this in the renowned Sienese festival, the Palio, a wild-horse race around the cobbled saucer of the Campo, each horse and bare-back rider representing one of the *contrado* or wards of the city (July 2 and August 16). Passionate, sometimes brutal, it is run amidst scenes of color and tumultuous ardor that are not of our time.

Pisa: Here most travelers stop on the edge of town, glance at the cathedral, gape at the Leaning Tower, and get back on the road. They are missing one of the most interesting cities of Italy. Pisa, close to the sea, was once a great cosmopolitan port, and its climate is easy. This may account for the naturalness, the fish-wife quality of its life, the crude vigor intimately juxtaposed to Renaissance elegance.

To get its full flavor look in the open markets off the main street. Walk through the intricate narrow alleys, away from the broad sweep of the river with its façade of palaces and the bridges so beautifully reconstructed by local craftsmen.

There is also the Piazza dei Cavalieri, with which nothing in Florence can compare for harmony and integrity. And there is, standing alone on a green meadow near the old city wall, the group of buildings that form perhaps the most striking unity of religious art in Europe: the cathedral, the Leaning Tower, the Baptistery, and the Camposanto. D'Annunzio called it the "Field of Miracles." It comes close to epitomizing the Tuscan achievement.

An aid, a book, an airline: There are helpful Provincial Tourist Boards in each of the nine capitals of Tuscany. For special interests and contacts, the U. S. Information Service and the British Institute in Florence can be most useful. Almost any kind of help, from a baby-sitter to a specialized escort with an interest in whatever your particular interest may be, can be had from a private organization called *Information Please*, Piazza Antinori, Florence.

Fodor's *Italy* maintains the high standards of that excellent series (published by McKay). The urbane, cheerful, and highly reliable services of the Italian airline, Alitalia, will take the traveler in Italianate atmosphere to Venice, Milan, Rome, Naples, Palermo, *and* Florence (along with 16 other European and North African cities from Dublin to Tunis), all for the same fare as the direct round-trip between New York and Rome. Starting June 2, this line will be flying DC-8 jet planes transatlantic from New York, Boston, and Montreal to London, Milan, and Rome.

HAVE YOU DISCOVERED ASPICS?

CONTINUED FROM PAGE 137

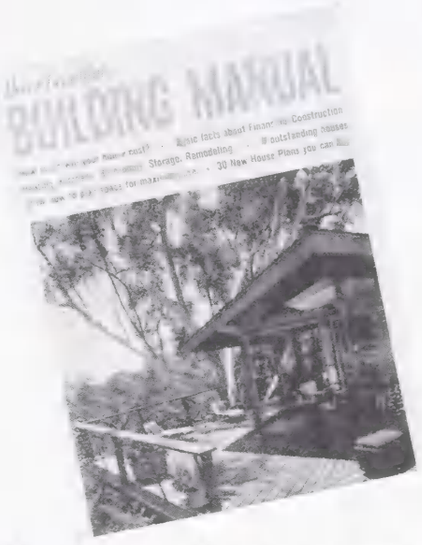
container for other foods—almost any foods. The foods so enclosed can be meat, fish, vegetables, seafood, or a mixture of these. It can be a main course, a fish course, a salad course, a garniture, or all of these combined. (We are excluding the sweet gelatin desserts from this discussion. They are not aspics in the classic sense because they do not reveal the flavor of the animal and fishbones and tissues from which gelatin derives.) The enclosed foods can be newly-cooked or leftovers. The only requirement is: They should be really tasty before they are molded.

In other words, aspics are a vehicle, a method of presentation whereby the vehicle incorporates the added flavors that a sauce carries. So think of it as a cold, congealed sauce. But instead of being runny, this cold sauce has form, shape, and sparkle. And because it has form and shape, it can also contain additional tasty and decorative bits: slices of stuffed olives, slices of truffle, minced herbs, paper-thin crosscuts of cherry tomato, or balls of avocado, etc.

Anything is possible. That is what makes HOUSE BEAUTIFUL's approach to aspics such fun. You can invent, create, play with color and flavor combinations. You can be an artist, because all your strength and energy will not have been used up in making the aspic itself, and you're fresh to use your creative powers, deciding what tastes and textures to bring together *within* the aspic. You can put your energy and attention on what is to be held, rather than on what is to do the holding. The consommé-based aspics eliminate 80 per cent of the work, leaving you the fun part.

(*Please turn the page*)

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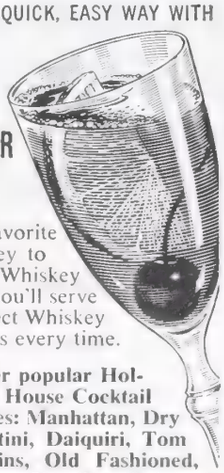
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HAVE YOU DISCOVERED ASPICS?

CONTINUED FROM PRECEDING PAGE

What else should you know about aspics?

Not much, really. A few little angles may smooth your road. HOUSE BEAUTIFUL votes for individual molds instead of the showy, fancy molds. It's for the simple reason that, after the first two or three servings from a big fancy mold, what's left looks as unappetizing as an unmade bed. Little individual molds look so delicate and fragile. Furthermore, and this is a crucial difference, the little mold requires less gelatin, less fortifying for strength. So the little aspic can be more *al dente*, more fragile, and tender to the tongue.

Aspics are great summertime devices. They let you prepare meals in the cool of the morning or the day before. Because the food is enclosed inside the gelatin, it does not dry out or lose its flavor.

Aspics can be great one-dish meals, too. For you can combine, inside the one individual mold, crispy fresh things along with the cooked meats, fowl, or fish. Just keep an eye on the color of the foods you are combining. You can get so jazzy with color it is no longer appetizing. Classic aspic color is pale, pale amber, and almost all food colors look well when seen through this delicate pale yellow. Madrilène aspic is an exciting pink, and takes kindly to beef, lobster, slices of black olives, capers and truffles, all the fresh greens of herbs and avocado, the red of tomato. A few pinches of curry powder can give new wonder and color to an aspic based on chicken consommé.

Do you need recipes for the new consommé-based aspics?

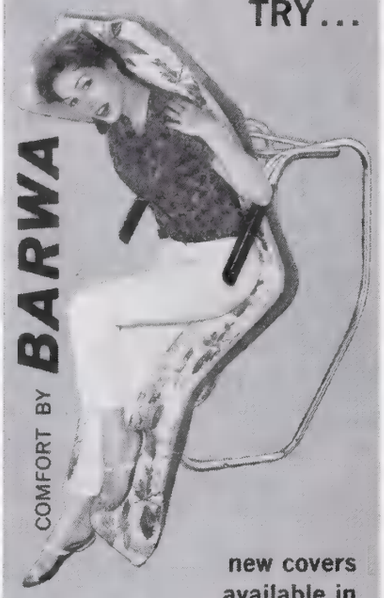
No, we don't think so. Pick a brand of jellied consommé you like the flavor of. (Many are regionally distributed, so we cannot know all that may be available in your vicinity.) Test how much additional gelatin is needed to make it behave well after it is turned out of a mold. Then go to it. The sky is the limit. Canned consommé flavors include beef, chicken, madrilène, clam, game, green turtle, and fish. Any of these can be further "spiked" with vinegar, wine, herbs, mushroom broth, lemon juice, or curry powder. Other flavorings will occur to you. Just remember that the more liquids you add, the more gelatin you need to add to the consommé, only don't let it become stiff and leathery. And don't overlook using V-8 juice as an aspic base—it needs ¼ teaspoon gelatin to two of the small-size cans. (Try this aspic flavored with juice of half a lemon and a dash of Worcestershire and molded with diced onions, celery, green peppers, and shallots. Garnish molds with sliced cucumbers, green peppers, chopped onions, and diced tomatoes.)

The molds can be anything: custard cups, saucers, muffin tins, tea cups. Tin is the easiest to unmold from. And once you've acquired the hang of getting your aspic to *the perfect* consistency, you should buy some pretty individual molds of tin. Timbale molds in tin make a nicely-sized individual serving and cost about $5 a dozen. Individual ring molds are extravagantly pretty, for they let you dress up the hole in the middle with garnishes: minced herbs, sliced olives, cherry tomatoes, mayonnaise.

At the beginning we mentioned using meat glaze, instead of jellied consommé. This is meat stock, reduced and reduced till it is a solid and highly concentrated. It results in a creditable stock worthy of being made into an aspic. Use the meat glaze at the rate of about two to three teaspoons to one quart of cold water with four tablespoons of dry gelatin. This produces a classic-tasting aspic, which can then be flavored with sherry or wine or with grated citrus peel or tomato paste. Meat glaze is a regional product and is to be found only in gourmet food specialty shops, such as Vendome in New York, where it is sold as "Glacé de Viande." A one-pound glass jar sells for $2.45, lasts for months, but must be kept refrigerated.

Canned soups which produced very successful effortless aspics in the hands of Chef Stockli are: Bon Vivant Claret Consommé, made by Moore & Co. Soups, Inc., Newark, N. J.; Grisdale Consommé Madrilène, by Gristede Bros., New York; White Rose Consommé Arctique, by Seeman Brothers, Inc., New York; Johnny Cake Wild Game Consommé, made by Johnny Cake Game Farm, Burlington, Conn., and distributed by Heublein Food Importing Co., New York; Vendome Jellied Green Turtle Consommé and Vendome Clam Madrilène, both by Vendome Table Delicacies, New York; Pinesbridge Farm Jellied Clam Madrilène, by Pinesbridge Farms, Ossining, N. Y. Two cream soups put out by Chalet Suzanne, New Orleans, La., produced a cream-cloudy aspic, reminiscent of the French *chaud-froid*—Masalah crême of shrimp and chicken, and Ventura crême of crab and mushroom.

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CONTINUED FROM PAGE 102

PHOTOGRAPH BY WILLIAM HOWLAND



AFTER



BEFORE

Dramatic change in orientation of this house is seen in these photographs. When this Colonial was built 25 years ago, no thought was given to outdoor living in the rear—everything was directed to the street side. Small terrace with basement exit was later concession. Now with twin decks, full use is made of the rear garden space with its view of brook and woods.

openness during bugless days, yet at night the Rostovs can sit high in the trees, protected from insects, to view the night-lighted pond and garden.

The location of the raised lanai was determined primarily by its convenience to the dining and living rooms. Yet by placing it at the already-shaded end of the house, the Rostovs left an open area for the sun deck below. At the same time, by being placed here, the structure of the deck itself does not cut light from the main rooms of the house. As seen in the photograph above, windows from both the living and dining rooms were turned into doors onto a walkway, just a step from the lanai.

Since there is very little maintenance to the decks except sweeping, the Rostovs found that their building project actually resulted in 1,000 square feet less to maintain. Even the raised deck saves gardening below since the area can safely be allowed to go wild. With gravel, rocks, and shrubs placed in Japanese fashion covering the ground out to their brook, their garden work has been cut to an absolute minimum.

Following are details on the furnishings shown in the photographs above and on pages 102-103.

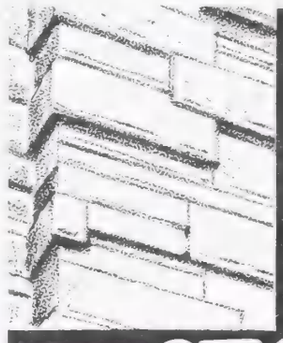
Lanai furniture designed by John Wisner. Ficks Reed Co., Cincinnati, Ohio. Deck furniture designed by Danny Ho Fong, Tropi-cal, Los Angeles, Calif., courtesy of Flairtime By Silvestri, Inc., New York, N. Y. Japanese basket table and accessories, Bonnier's, New York. Tablecloth, Belgian linen, from Leacock & Co., Inc., New York. Ice bucket, "N'Icer," B. F. Goodrich Sponge Products Division, Shelton, Connecticut.

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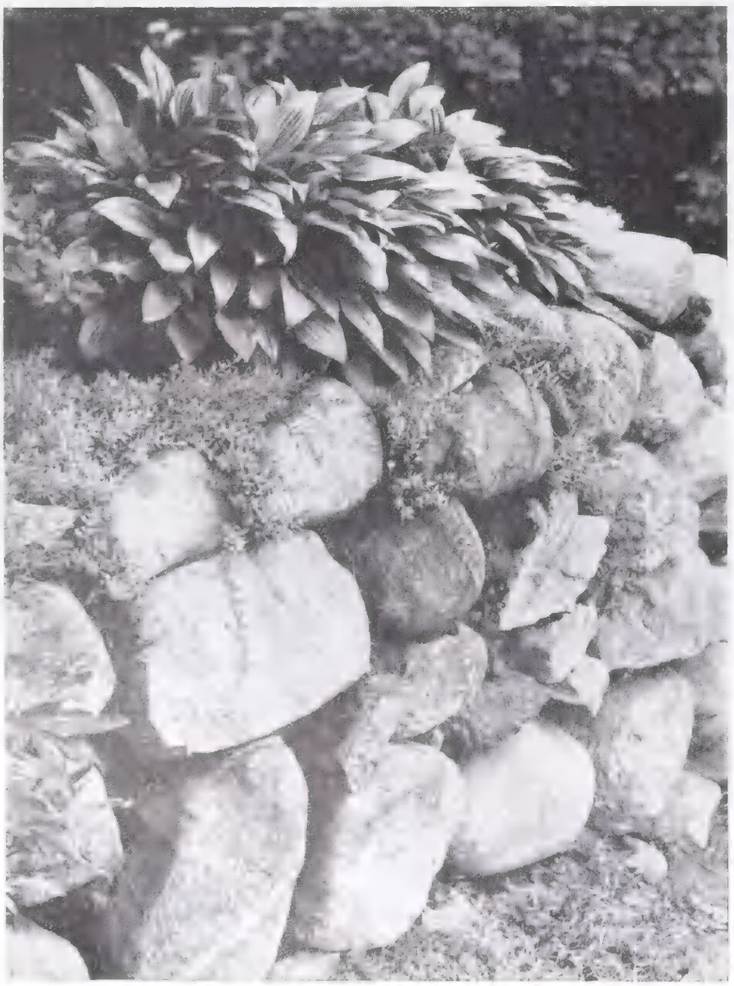
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THREE PHOTOGRAPHS BY HOWARD GRAFF



Used as a ground cover between a garden wall and terrace, this planting of *H. subcordata grandiflora* eliminates maintenance, and helps set off the white bark of birches in the Henry S. Moyer garden. Landscape architect: Ruth May. Below, left, you can see that hosta looks good from any angle of view. This is *H. lancifolia* in a dry situation.

The most

Call it hosta, niobe, funkia, or plantain lily (they are all the same); by any name it thrives in deepest shade, takes full sun, grows in all garden soils, and asks for little care

By CARROLL CALKINS



PHOTOGRAPH BY GOTTSCHO-SCHLEISNER

The flowers of this variety, *H. fortunei*, rise well above the plant and are showier than many others. The pale lilac flowers bloom late in spring, which is early for hosta. Broad leaves are a good foil for other less dramatic plants.



Here, right, is a good use of hosta along the edge of a gravel path. Gravel keeps weeds down in the path; hosta shades them out along the border. This is *H. decorata* in the S. C. DeBreuil garden.

obliging perennial of all

● If hosta weren't so good-looking, you could call it a weed—it is that tough and self-sustaining. Few plants can match the beauty of its foliage, but it will grow untended in almost any garden.

Hosta is considered a shade plant. And it is true, it will thrive with less light than almost anything else. It is one of the few plants that will flower in the deep shade on the north side of a house, or at the base of a north-facing wall or fence.

But it's a mistake to let its value as a shade plant blind us to its usefulness elsewhere in the garden. There is no reason to grow it only in the shade. Plant it wherever you would like a strong accent of cool green with a show of late summer flowers. Although any of the hostas will actually grow in any exposure, it is best to put those with the largest leaves in filtered shade. The varieties with smaller leaves, such as *H. lancifolia*, are best adapted to a sunny place.

The foliage is truly magnificent. It has size, rich color, deep ribbing, high gloss, and excellent keeping qualities. The leaves are prized for flower arrangements and, the smaller kinds, as backing for corsages. The tall stalks of lavender or white flowers in late summer can be considered an extra dividend.

Hosta is at its luxurious best when grown in deep rich loam, but will do surprisingly well in any garden soil. It is completely hardy, and the plant covers the ground so thoroughly that other seedlings will be shaded out, and weeding is no problem. The roots are within six inches of the surface, so hosta can be safely planted beneath deep-rooted trees or tall shrubs without competing for food. Except in a very dry season, (*Please turn the page*)

MOST OBLIGING PERENNIAL OF ALL *continued*



Few plants will grow beside a pool and look as much at home as this hosta does, and also grow in a dry sunny place—as hosta will. But adaptability is a great virtue of the plant. It is a good choice here, because rock gardens are hard to maintain and any plants that take care of themselves are a blessing. Also, the root clump is compact and will support a big plant in a small place. This is *H. ventricosa*.

THREE PHOTOGRAPHS BY HOWARD GRAFF



Hosta is used here to hide the foundation during the growing season when people walk around this end of the house. It won't, of course, do a year-round job. Low leaves can be removed so a mower will go under the plant and eliminate hand trimming. This is *H. fortunei* which has a blue color in the shade.



Here's how to have hosta and not miss it so when it is gone. Ground cover is here the year round; hosta is a welcome seasonal visitor. Only small ones work this way. Large ones shade out ground cover. This is *H. lancifolia*. It has a narrow leaf and is one of the best to use in a dry, sunny place.

or an arid climate, hosta will grow very well without watering or feeding. But, in case of drought, soak the root area thoroughly once every week or two. To increase the size of the planting or help speed its growth, apply a 5-10-5 fertilizer in early spring.

The plant grows from root clumps (stools), which can be planted any time from March through August. If you wish to divide a plant of your own, it can be done in spring or fall, but the roots will recover more quickly if divided in spring. As soon as the frost turns the leaves brown in fall, they can be cut off at ground level. The plant will simply disappear until spring. The only pests that trouble hosta are slugs and snails. You can control them with generous and consistent use of slug bait.

The names of hosta are unbelievably confused. There are about 12 different kinds to which some 70 different names have been applied. And keep in mind that some catalogs still list them as funkia, niobe, or plantain lily. The names in the list that follows are reasonably standard, but to be certain of what you are getting, you should see the plant or a picture or description in a catalog.

The Best of the Hostas

H. sieboldiana. Large broad, blue-green, ribbed, heart-shaped leaves with slightly waved edges. Pale blue flowers.
H. fortunei. Medium-size leaves with a handsome blue-green cast and wavy edges. Deeply ribbed. Pale blue flowers in July.
H. erromena. Medium green leaves, pale lilac flowers.
H. caerulea. Medium-size green leaves. Dark blue flowers.
H. subcordata grandiflora. Pale green leaves of medium size. Large white fragrant flowers very late in summer.
H. undulata. Medium-size leaves have very wavy margins. Lavender flowers on tall stems.
H. lancifolia. Long narrow pointed leaves of rich glossy green. Violet blue flowers in showy clusters.
H. alba minor. Light green leaves, small plant. White flowers in late August, early September.
H. decorata (also called Thomas Hogg). Good-size broad green leaves with narrow silvery edging. Showy lavender flowers in July and August.
H. undulata variegata. Rich green leaves splashed with white, deeply ribbed with wavy edges. Lilac flowers.
H. fortunei albo-marginata. Green leaves of medium size with near-white edges. Pale lilac-blue flowers.
H. f. viridis-marginata. Pale green medium-size leaves with darker green margins in spring. Lilac flowers.

Broccoli and its Curious Cousins

The crucifer family includes some controversial members, such as cauliflower and Brussels sprouts. But 'most everyone likes broccoli, and here's how to bring it to perfection

By WILLIAM ALVADORE BUCK

• Broccoli belongs to a lineage that possesses a strange and monstrous talent. Under the hybridizer's art, the wild cabbage, of the mustard or crucifer family, can change into eccentric forms which are permanent and often edible, without any change in essential nature or species. A cabbage head is a single bud modified colossally. Brussels sprouts are thickened buds which develop in the axils of the leaves. In Jersey kale the stem has been modified into a trunk so woody and tough that it is often carved into a walking cane. C. Bauhin in 1671 described a mighty kale that grew in Florence to the height of a tree. The curd or head of cauliflower is an alteration of the flower stems and flowers, a distortion so gross that it almost justifies its heavyweight scientific designation: *hypertrophied inflorescence*. In kohlrabi the short leaf stem has swelled into an edible bulb. Green sprouting broccoli, known in Italy as *calabrese*, which has gained so much popularity on the American table in the last generation, is another form of this protean cabbage. So are garden kale and collards.

Note that these are not merely close members of the mustard family, but varieties of the same plant. Science has settled this as solid fact and therefore has given them all the same species name. For example, cabbage is *Brassica oleracea*, variety *capitata*, and sprouting broccoli, the plant we're mainly concerned with here, is *Brassica oleracea*, variety *italica*.

Broccoli in the form we grow it may be a late arrival. Jefferson observed a vegetable by the same name in colonial markets, but there is another crop sometimes called broccoli, little appreciated on this side, which is something like cauliflower (once *cole florie*).

I have cultivated this broccoli for years, and I can agree with Lewis Gannett, who wrote in *Cream Hill*: "No plant is easier to grow in the garden and none more rewarding." It is vigorous and easy-going, keeps healthy with little care, produces heads for months, and can endure considerable frost. In the South, gardeners commonly sow seeds in autumn, leave the seedlings in the open to the winter blasts, and begin the harvest in the early spring.

One of the best practices for the northern parts of the country, decidedly to the king's taste, is to handle it as a fall crop, perhaps to be planted after early beans or June peas. In late May or June, sow a nursery row, a foot long, half an inch deep, in some off-section of your garden. A row a foot long will provide ample plants for most family gardens.

When the early crop vacates its space, transplant the seedlings to the spot, setting them every eighteen inches in rows 30 inches apart. Plant them deeper than they stood in the nursery row. Like all the Brassicas, broccoli transplants easily. Though, of course, moving a plant is never a pick-me-up.

IF THE ground is dry in the nursery row, water it before you take up the seedlings and let the water sink in well. Water them well as you set them out, a pint to a quart for each one. Broccoli is a thirsty plant. The advantages of the nursery row are several: economy in the use of space, the opportunity to set the roots deeper than they normally grow when started from seed, and of course, the advantage of an early start. But if you have ample space, by all means sow the seed in its permanent place.

There is one early broccoli that matures in 60 days, but the variety you are most likely to plant takes 80 to 90. So, if you add ten days for the transplanting setback, you can figure that you will be harvesting the big heads after the heat of the season. Broccoli does not enjoy Coney Island weather any better

(*Please turn the page*)



A message for the logically-minded who approach the purchase of a riding lawn mower with reason and intelligence

Each of us with lawns larger than the proverbial pocket handkerchief inevitably faces the same decision: hire the neighbor's boy (or our own off-spring) at hourly rates that would make a plumber blush; push a spluttering power mower (or worse, a non-power mower); or, most happily, ride comfortably around the property contentedly cutting grass and listening to the ball game on our transistor.

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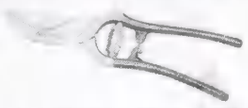
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BROCCOLI AND ITS CURIOUS COUSINS

CONTINUED FROM PRECEDING PAGE

than you and I and the hound dog, and it grows best and tastiest in the cooler days. Some think that this is the only epicurean way to enjoy broccoli in our climate.

Of course, you can seed your nursery row, or plant in the permanent spot any time after planting season begins until July in our latitude. You can start your own plants indoors, or buy them, as I generally do. I buy plants because they are cheap, because I want only eight for my family of two, and because I believe in the easy way, for the easy way is the best for controlling the spring-fever bug and the hot-weather wilt.

This Roman "cabbage" is indomitable in its effort to complete its life round. If you do not cut the main head, it will grow loose and tall into a shower of yellow disorderly blossoms and go to seed. If you cut the central head, smaller lateral heads appear in the axils of the leaves and grow to harvest size again and again until dead winter browns the last leaf.

There may be a summer slowdown, but quality and production pick up again in the fall. We have had broccoli at Thanksgiving, which I cut from plants I had set in the garden in May. Some claim that the flavor is best after a frost, but I don't know. People like to say with a knowing air that this or that is better after frost. The stems get tough after frost—I do know that—and, as the sun drops lower in the sky, I cut the stems shorter until at last they have hardly any.

Broccoli will do well in any garden soil that is moderately fertile, well drained, and contains some of that elixir of vegetable life—decaying organic matter. However, it is a heavy feeder and really prefers an old manure pile, strong with nitrogen, for it is like all leafy crops in its need for nitrogen. Do not apply fresh manure. Turn it under in the fall, or let it winter in a compost pile before using manure on broccoli, or most anything else. If the soil is rich, better space the plants two feet apart in the row, for when autumn breezes down the draws, they will spread.

Still and all, as I have said, broccoli is indomitable. Years ago I had to put broccoli plants in earth as poor as the dirt on Pandemonium's vacant lots with the aid of nothing but lime and a couple of handfuls of 5-10-5 in each planting hole. I think I gave them a side dressing or two in July and August. Although the harvest was not luxuriant, the heads were certainly delicious to eat.

I hope it has been clear in these columns that I have no wish to deplore store-bought fertilizers in any way. In many soils they will produce good results quickly without the addition of organic decay. Sometimes the results will look like a miracle. But for the long run, for the best and healthiest growth, for maintaining the balance of nutrition, moisture, and soil condition, for helping the lazy gardener to get his rest in the hot weather, humus is the thing. Plus fertilizer, of course.

I notice that even the all-organic persuasion has turned to approving fertilizers as a supplement to humus, though only what they call natural ones, such as greensand, rock phosphate, blood meal, manures, and bone meal. These are all excellent, of course, and, though they do not work as quickly as chemicals, they do feed for a longer period, some for as long as two or three years.

There is a traditional rite in cultivating broccoli, which I have often practiced, though I ought to know better. All of the crucifers of the garden prosper best with a good mulch, and it may be spread as soon as the plants are put in. Instead, for the first few weeks, it is said, you should cultivate with a hoe, drawing a hill of dirt around the stem as the plant grows in the hope that it will hold the stem erect all season. It seldom works. Someday I'll give up and ignore the sudden careen that most of them take, for it does not seem to do the broccoli any harm. Why do I bother? I suppose because I don't like to look upon a leaning, straggly line of broccoli in October, perhaps waving a few untidy yellow flowers, looking like the weary line of retreat of the season.

Why don't I do something effective, then, such as putting in a stake heavy enough to hold the broccoli's weight? It should be at least an inch in diameter, three feet long, and driven in deep before the plants are set out. If you place the stakes later, they will damage the roots of the plant. This is a sound procedure, and I may get to it this very year.

I will boast that my broccoli seldom shows a flower, for we cut the heads when the buds are small and at their best. Few are allowed to "bolt" in a wild attempt to flower and produce seed. The entire plant is edible, by the way, but we commonly use only the buds, a leaf or two with each head, and a







bit of the thick stem.

Broccoli does have troubles at times, but none beyond the doctor's skill. The one illness I have encountered, club root, can be critical. It is a slime-mould infection, which swells roots monstrously, dwarfs and yellows the plant, and creates a most impressive stink. For a real rotten smell in the largest size, it is hard to beat a sick member of the cabbages.

Club root lives in the soil and feeds on nearly all of the crucifers. The mould is strict in its diet and should die out in four years if it has no crucifer to feed on. Hence, the most necessary precaution against club root as well as other diseases is to practice a four-year rotation, including in the rotation the other members of the family: mustard, Chinese cabbage, radishes, turnips, cabbage, and the other Brassicas, Charlock, wild mustard, shepherd's purse, and other weeds are also crucifers and they, too, can carry any diseases that may affect edible members of the family.

Club root will also die or go away somewhere if the earth turns sweet, with a pH of 7.2 or higher. One autumn I realized before I put the garden to bed for the winter that the next spring it would be most practical to place the broccoli the following year in a spot where I suspected that club root still lingered. For each plant I expected to raise I chopped in a couple of handfuls of ground limestone, which is very safe, but needs all winter to affect the soil. The results were all that could be desired, and broccoli was often on our menu at our house.

IT IS only sensible, of course, to pull out any plant that shows serious signs of disease or rot. With such simple measures the ordinary garden practitioner should have broccoli through the year. I have never taken any other precautions. For the commercial grower, Cornell University recommends soaking the seeds in water held at 122° F. for 20 minutes, drying them and dusting them with thiram or captan. Terrachlor is effective against both club root, the slime mould, and wirestem.

Some bug trouble is pretty sure, but not necessarily troublesome. Where I have planted, near Pittsburgh and now close to New York City, only three insects have plagued broccoli, and all have yielded to rotenone or a general-purpose garden spray. The earliest for the season and the latest is an overstuffed caterpillar in handsome green, the larva of the white cabbage butterfly. His protective color may fool some predators, but not the gardener, for he eats like the fat stuff he is, and you are bound to notice and seek him out.

The cabbage looper is a measuring worm with legs fore and aft. He is also easy to find, for he loops around the leaves restlessly, as though he had a worry on his mind.

Aphids, green and gray, often infest my broccoli late in the season. Malathion, nicotine sulfate, rotenone, and other insecticides control them. To warm-blooded creatures like ourselves rotenone is harmless by all accounts, yet I am loath to use any poison on any vegetable that we eat without shelling or husking. So when the plants are producing and I observe a flower head or leaf near the head that is curled and twisted and dusty with aphids, I pluck it and stamp on it.

IN THE South the harlequin bug, a gaudy red and black sap sucker, sometimes does damage. My last word was that there were only two methods of dealing with the harlequin. One was the hand-and-foot treatment, the other directed that you plant an early trap crop of mustard, collards, kale, or another crucifer and burn the plants when they are well infested, after spraying them with kerosene. Sucking bugs have long evaded the march of science, but probably today the Southern seedman can sell you something I have not heard about which will kill this true stink bug.

Come to think of it, I have lost a couple of plants to cut worms. As a rule, I put in two or three more plants than I anticipate we will need, so we have not missed them. The latest and easiest protection against cut worms, as well as cabbage maggots, which are bad in some localities, is to dust the base of the plant with chlordane or dieldrin when you set it out.

My wife serves broccoli in many guises and disguises—tossed in Parmesan cheese and butter, with Hollandaise sauce and mock Hollandaise, with cheese cooked in a cream sauce, as *broccoli vinaigrette*, according to an Italian recipe, with a pinch of oregano, and in a broccoli fritter. The last contains a bit of Parmesan also and is particularly good—if you can allow the calories.

But if the broccoli comes from the store, eating it is hardly better than victualing for vitamins to my taste. Broccoli is loaded with vitamins. If you plant it as suggested, use it fresh from the garden, and don't overcook it, you will never eat a more delightful vegetable.

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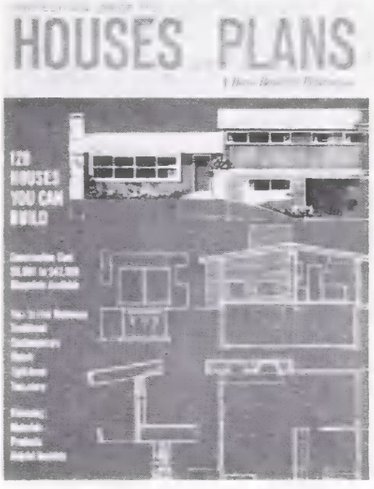
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TRAVELER'S STRATEGY

CONTINUED FROM PAGE 86

future direction the world takes.

A friend of ours, who is both sympathetic and sage, commented tersely, "Charity begins at home. How well do Americans know the minorities in their own country? What do you know, for example, about the Amish who live (no more than 175 miles from New York) in Lancaster County, Pennsylvania?"

Our answer was "not much." In our limited view, the Amish were a strange lot who wore plain, buttonless clothes, lived in a kind of willful astringency and wouldn't let their children go to public schools. Their habitat—the Pennsylvania Dutch country, famous for shoo-fly pie, apple pan-dowdy, and picturesquely tortured English.

If you share a similar blurriness, a week end in and around Lancaster can bring things into sharper focus. Perhaps the bigger surprise is the accessibility of this area. Lancaster, the county seat, is roughly about 60 miles out of Philadelphia along Route 30. The Ephrata exit of the Pennsylvania Turnpike also gets you into the region. Here you can stop by to see the Ephrata Cloisters, and the Old Philadelphia Pike, now Route 340, goes right through Intercourse and Bird-in-Hand, in the very heart of the Amish community. Here you will discover that in external appearance the Amish are in fact as quaint as advertised, dressed in plain buttonless black, the menfolk in boots and broad-rimmed hats, the women (whose clothing is pinned on with straight pins) in caps and bonnets, and the children in similar "garb," like miniatures of their elders. (But peeking through the children's outer clothing, or fluttering on the clotheslines you will see the bright Jordan almond pink, blue, yellow, and lavender of the youngsters' blouses and dresses.) The faces of the married men are framed in beards which they start cultivating on their wedding day.

Transportation here is a matter of horse and carriage, featuring the curious family wagon, a completely enclosed black box in which married couples and their offspring ride, concealed from passersby. They tool along with remarkable speed on high, spidery thin wheels which are never given tires, for tires are considered vain, unnatural comforts.

In Intercourse, stop at Zimmerman's general store, where you may observe the locals purchasing everything from onion sets to chambray yard goods. You get the queer feeling that you are caught in a flashback of time, rubbing elbows with the bearded and bonneted contemporaries of your great grandparents. So other-worldly—and so photogenic—do these people seem that you must restrain yourself from staring and from quickly putting the camera into focus. But it is most improper to photograph them. And from the reserved, uncommunicative public manner of the Amish, it is clear that tourists have too often betrayed their curiosity rudely. In defense they seem to have developed a curious skill at escaping quickly from eyes that appear too interested. In a flash they've unhitched the horse, are into the wagon, and tooling rapidly out of sight.

This might contribute to the popular conception of the Amish as a dour, unfriendly lot. But it is simply one way of telling you that they have no inclination to be tourist attractions, no matter how other people may try to promote them as such. They are just another kind of American, a very early kind, too. Their Mennonite ancestors left the German Palatinate in search of religious freedom and settled in Germantown, Pennsylvania, in 1683. Their acknowledged great contribution has been their skillful farming techniques. A less recognized contribution is their courageous adherence to their principles in the face of mockery and coercion.

Their oddity in this fast-moving mechanized age is their dedicated pacifism, and their rejection of the worldly, the mechanical, and the useless. Their windows have no curtains, and whatever they own "just for pretty"—like painted china—must have a function. If their prosperous farms look hand-manicured, they are practically just that, for they use no mechanized equipment and by dint of long hours of hard manual labor, with the whole family's help, they can top mechanized farms in production. Indeed, some of the most inspiring "sight-seeing" one can do around here is to tour at leisure through the byways and lanes, enjoying the trim farmyards, the grazing herds and flowering orchards of men with names like Esh, Zook, and Stoltzfus.

It's most unlikely that on short acquaintance a visitor will be invited into an Amish home or to participate in this close-knit group's social life. This, besides daylong Sunday worship, frequently held in private homes, centers about songfests, quilting parties, barn-raisings, husking bees and barn dances,

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with great emphasis on the region's unique and robust foods. But about 6 miles east of Lancaster on Route 30 you may visit an Amish farm—a "tourist attraction" but an honest one which gives you something of the flavor of the snug if hard-working life the Amish lead. West of the farm, on the road to Bird-in-Hand, is an information center.

With Lancaster as headquarters, there's plenty to be seen in this smiling countryside, most of it itemized in mapped tours and brochures which are available in shops and hotels. It's a great place for family touring. Here is the kids' and your chance to drive through covered bridges, to see what a "thank you, Ma'am" looks like, to visit a blacksmith shop, a harness shop, a broom-maker, to get an idea of the industry that shaped our present living. Major musts are visits to the Lancaster Farmers' Market on Saturday morning and to the Landis Valley Farm Museum on Route 222—a lavish collection of early rural Pennsylvania crafts, farm equipment and folk art, which includes much of the indigenous fractur painting (better known to most of us as those designs featurting tulips, distelfink birds, and hearts which show up on bridal chests, baptismal certificates, toleware). In Lancaster you can visit the home of President James Buchanan. In Lititz you can visit a pretzel factory (they do taste better handmade). Visit Manheim to see the 18th-century "planned city" of Baron Stiegel, who made here some of America's finest glassware. (The town's chief collection of this priceless stuff is privately owned by Mr. Miles Keiffer so not on public view. The major collection is actually in the Hershey Museum, which reminds us that a visit to Hershey, its chocolate factory and rose gardens is a logical extension of a visit in this area.)

In Lancaster, the Hotel Brunswick, no Ritz but pleasantly run (about $8.50 to $10 for a double room), has five restaurants concentrating on the full-bodied Pennsylvania Dutch cuisine. Menus are entertaining translations of the colorful local language and are dedicated to hearty meals featuring dumpling (knepp), stew (schtew), apple (schnitz), pie (boi), and cheese (kase). Schnitz un knepp (ham smothered with apples and dumpling) is considered the chef d'oeuvre. The queerest thing we ever ate is their liquid cup (koppli) cheese. The most staggering symbol of local lavishness is the "7 Sweets-7 Sours" which accompany a dinner—a delirious lineup of condiments and conserves, pickles, fruit butters, and cheeses that have about them the aura of farmhouse kitchens.

For the car-less, the Hotel Brunswick has set up packaged weekend tours and daily bus trips, and can arrange independent tours with personal guides. Write them for details. The Pennsylvania Dutch Tourist Bureau, Lancaster, Pa., can also be helpful. For general information on Pennsylvania's sights, write the Pennsylvania Historical and Museum Commission, Harrisburg, Pa.

Footnote to a Pennsylvania Dutch excursion: Here is where your underprivileged modern children can find out what ice cream used to be like, before it went frothy and flimsy on us, for this region's old-fashioned point of view on substantial edibles carries over to its ice cream supply. You can find the creamily, slow-melting stuff of yore in many places, but they can't beat The Guernsey Cow, on Route 30 in Exton, Pa. Here you can revel nostalgically in 300 tantalizing and exotic flavors.

Seaside ranch

The traditional seashore-versus-mountain vacation dilemma couldn't be solved more delightfully, we're told, than by a sojourn at the San Ysidro Guest Ranch, six miles from Santa Barbara in the foothills of California's Santa Ynez Mountains with its own beach on the Pacific surf two miles away. It's a little cottage-colony, accommodating just 65 guests, centered in a romantic 600 acres which once belonged to the padres of the old Santa Barbara Mission. Eucalyptus and pepper trees, the nearness of the rolling hills and an original adobe building, now the office, set the tenor of the place. All the amenities and activities of resort vacationing are here. It's in wonderful riding country, and maintains its own stables. There's tennis, badminton, and pool swimming, and the Plow and Angel Bar (San Ysidro was the patron saint of Spanish farmers), which is outfitted nostalgically in the style of the old Spanish-California homes. And down on the nearby beach, guests can sunbathe and lounge with the facilities of a little cabana clubhouse. The guest book of the ranch, which has been operating as an inn for 68 years, looks like an excerpt from Who's Who. All accommodations are American plan. There are a few separate rooms (with bath, of course) but most of the housing is in individual cottages. Rates for these, double occupancy, start at $38.



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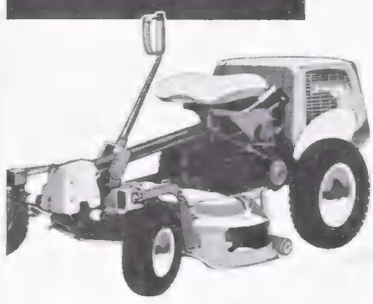
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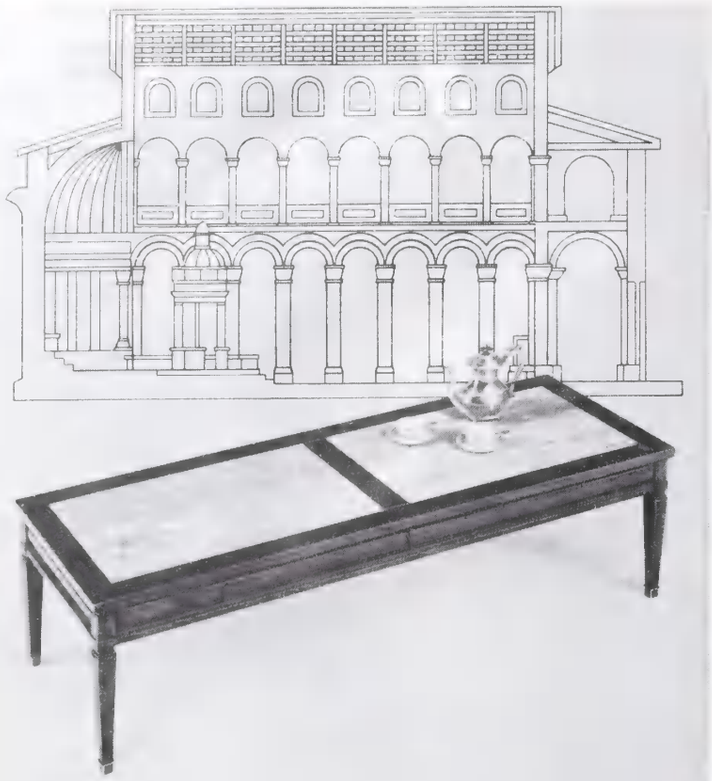
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SHOULD A HOUSE COMPETE WITH A VIEW?

CONTINUED FROM PAGE 98

PHOTOGRAPH BY MORLEY BAER



The carved teak panel on the front door is typical of the way fine antique fragments have been put to work doing legitimate jobs throughout the house. Here it is used as a backing escutcheon for the door knob. Wood in the door is mahogany, consistent with the rest of the house.

landscape because of the bold interior reflections mirrored on the windows. For this reason all lights in the living room, entrance hall, and dining area were designed to be controlled by rheostats so that the lights could be dimmed, when desired, to reduce the reflections on the glass and thus get a better view of the distant sparkling city.

The dining room table is dark walnut. Place mats of a dark color are used when dining. Only the dishes, silver, and glassware are chosen to reflect the light. These are well lighted by a pin-point spot over the dining table. By lighting only the areas absolutely necessary, the reflections have been cut down in this room so that the glory of the view can be fully appreciated.

Flexibility of lighting is obviously important for creating a mood. During cocktails the living room lights are kept bright. After dinner the lights are dimmed and the fire turned up to make the room cozier and more conducive to the conversation that goes with coffee and brandy.

Lights are also used to create pattern. For example, in the entrance hall a strong spotlight is focused down on the Spanish chandelier to create a rich pattern of light and shadows on the rough plaster walls. Lights in the planters located on various ledges cast patterns on the ceilings.

Adjustable spots are used throughout the house to spotlight a key object in a room, such as a picture, a table top, a wall of books, a group of plants. A down-spot in the soffit at the entrance door dramatically locates and focuses attention on the entrance at night.

Good detailing exists throughout, so even the most close-up view of things is worth while. Note some of these in the photographs: antique oriental door-pulls on cabinet and closet doors, gold leaf on sliding doors, beautiful mirrors over lavatories, carved teak panel in the entrance hall, marble counters; elegant hardware, planters on ledges, wood panels in kitchen cabinets and bathroom linen closet, sliding shutters instead of draperies in the master bedroom and bath; wood slat shades in ceiling pockets in dining room and kitchen.

The house was conceived as a rectangular platform set on a verdant hillside. Plants and trees in boxes and pots are the basic planting for the platform or terraces. The hillside was left as natural as possible. Unattractive brush was removed and replaced with native ground cover. Additional pines were planted to extend an existing grove of pines. A few rhododendron were added to cover the ground under a grove of oaks. An evergreen vine with a white starlike flower was added to cover and soften the terra-cotta garden walls. Landscaping was brought into the house with tubs on the floors and planters on the ledges.

(*Please turn to page* 178)

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SHOULD A HOUSE COMPETE WITH A VIEW?

CONTINUED FROM PAGE 176

Following is more detailed information about the house designed by Lloyd Flood, architect, built by Alexis Tellis Associates, of Sausalito, California, and shown on pages 89 to 98.

CONSTRUCTION

FOOTINGS AND FLOOR SLAB: Reinforced concrete, Portland Cement Assn., Chicago, Ill. Integral concrete color and concrete wax, Conrad Sovig Co., San Francisco, Calif.

STRUCTURAL FRAMING AND EXTERIOR SURFACES: Wood framing, Weyerhaeuser Lumber Co., Tacoma, Wash. Exterior stucco, U. S. Gypsum Co., Chicago, Ill. Stucco stain, A. C. Horn Companies, Div. Sun Chemical Corp., New York, N. Y.

ROOFING: Cedar shingles, Red Cedar Shingle Bureau, Seattle, Wash.

EXTERIOR MASONRY WALLS: Hollow terra cotta blocks, Structural Clay Products, Inc., Washington, D. C. Stain on masonry walls, A. C. Horn Companies, Div. Sun Chemical Corp., New York, N. Y.

DOORS AND WINDOWS: Mahogany frame doors and windows, Philippine Mahogany Assn., Los Angeles, Calif. Door and window hardware, "Whitco" Vincent Whitney Co., Sausalito, Calif. Door and window glass, Libbey-Owens-Ford Glass Co., Toledo, Ohio.

INSULATION: Insulating wall sheathing, Johns-Manville Corp., New York, N. Y. Reflective insulation under floor slab, "Sisalite." American Sisalkraft Corp., Attleboro, Mass.

INTERIOR SURFACES: Acoustical plaster ceilings, U. S. Gypsum Co., Chicago, Ill. Mahogany wall paneling and cabinetwork, Philippine Mahogany Assn., Los Angeles, Calif. Wax stain on mahogany surfaces, Samuel Cabot, Inc., Boston, Mass.

CABINETWORK: Marble counter tops throughout. Marble Institute of America, Mt. Vernon, N. Y. Mahogany cabinets, Philippine Mahogany Assn., Los Angeles, Calif. Cabinet pulls, The Peabody Co., Inc., Div. Schlage Lock Co., Los Angeles, Calif. Continuous hinges, Stanley Works, New Britain, Conn. Wax stain, Samuel Cabot, Inc., Boston, Mass.

EQUIPMENT

KITCHEN: Stainless steel sink, Zeigler-Harris & Co., Burbank, Calif. Sink faucet, Crane Co., Chicago, Ill. Dishwasher, "Kitchen Aid." The Hobart Mfg. Co., Troy, Ohio. Built-in cooking tops, oven and refrigerator-freezer, Thermador Electric Mfg. Co., Div. Norris-Thermador Corp., Los Angeles, Calif. Exhaust fan, Emerson-Pryne Co., Div. The Emerson Electric Mfg. Co., St. Louis, Mo. Combination washer and dryer. General Electric Co., Louisville, Ky.

BATHROOMS: Oval china lavatory, American Radiator and Standard Corp., New York, N. Y. Plumbing fittings, Briggs Mfg. Co., Warren, Mich. Shower heads, "Anystream," Speakman Co., Wilmington, Del. Towel bars, Hall-Mack Co., Los Angeles, Calif. Exhaust fan, Emerson-Pryne Co., Div. The Emerson Electric Mfg. Co., St. Louis, Mo. Built-in electric heater, Electromode, Div. Commercial Controls Corp., Rochester, N. Y.

ELECTRICAL: Recessed light fixtures, Prescolite Mfg. Co., Berkeley, Calif. Light dimmers, Minneapolis-Honeywell Regulator Company, Minneapolis, Minnesota.

FURNISHINGS

LIVING ROOM: Woven bamboo terrace furniture, Tropical Sun Co., Pasadena, Calif. Living room and dining room furniture, McGuire Co., San Francisco, Calif. Sofa, Gumps, San Francisco, Calif. Rug, imported from Spain. Painting by Ilse Getz.

HI-FI EQUIPMENT: Amplifier, Fisher Radio Corp., Long Island City, N.Y. Record changer, Thorens Co., New Hyde Park, N. Y.

BEDROOM FURNISHINGS: Rug, designed by Al Herbert, V'Soske, Inc., Grand Rapids, Mich. Chairs and table, McGuire Co., San Francisco, Calif. Sofa and stool, Dunbar Furniture Mfg. Co., Berne, Ind. Pre-Columbian figure, Billy Pearson Gallery, La Jolla, Calif. Color lithograph by Tamayo. Coffee table, Egyptian brass tray on Arabic wood base.

MASTER BATH: Rug, Irish wool, designed by Vesta V'Soske, V'Soske, Inc., Grand Rapids, Mich.

UPSTAIRS BATH: Oriental pulls on gold-leaf doors, Harry Nail, Jr., Arts of the Orient, Palo Alto, Calif. Mirror, imported from Spain, Anna Beck, Antiques, San Francisco, Calif.

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